

AN ANALYSIS OF REQUEST EXPRESSIONS EMPLOYED BY THE  
CHARACTERS IN A FILM ENTITLED *BRIDESMAIDS*

(A Pragmatics Approach)



Submitted as a Partial Fulfillment of Requirements  
For the *Sarjana* Degree in English Department  
Faculty of Cultural Sciences  
Sebelas Maret University

By:

HANIFAH MASRUROH

C0311019

ENGLISH DEPARTMENT  
FACULTY OF CULTURAL SCIENCES  
SEBELAS MARET UNIVERSITY  
SURAKARTA

2016

An Analysis of Request Expressions Employed by the Characters in a Film

Entitled *Bridesmaids*

(A Pragmatics Approach)

By:

Hanifah Masruroh

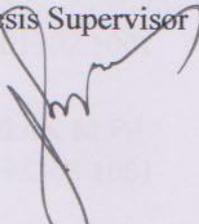
C0311019

Approved to be examined by the Board of Examiners,

Faculty of Cultural Sciences

Sebelas Maret University

Thesis Supervisor



Drs. S. Budi Waskito, M.Pd

NIP. 19521108 198303 1001

The Head of English Department



Drs. Agus Hari Wibowo, M.A, Ph.D

NIP. 19670830 199302 1001

An Analysis of Request Expressions Employed by the Characters in a Film

Entitled *Bridesmaids*

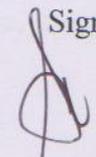
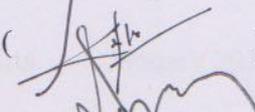
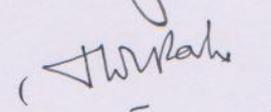
(A Pragmatics Approach)

By:

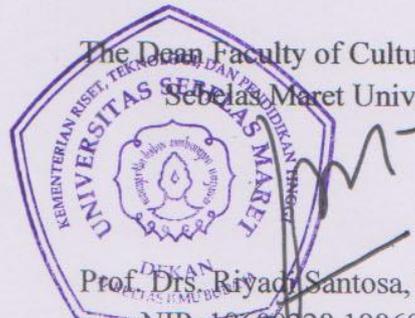
Hanifah Masruroh

C0311019

Approved to be examined by the Board of Examiners, Faculty of Cultural Sciences, Sebelas Maret University on

Position	Name	Signature
Chairperson	Drs. Agus Hari Wibowo, M.A., Ph.D NIP. 19670830 199302 1001	(  )
Secretary	Bayu Budiharjo, S.S., M.Hum NIP. 19850101 201302 1001	(  )
First Examiner	Drs. S. Budi Waskito, M.Pd NIP. 19521108 198303 1001	(  )
Second Examiner	Dr. Tri Wiratno, M.A NIP. 19610914 198703 1001	(  )

The Dean Faculty of Cultural Sciences  
Sebelas Maret University



Prof. Drs. Riyach Santosa, M.Ed, Ph.D  
NIP. 19600328 198601 1001

## **PRONOUNCEMENT**

Name : Hanifah Masruroh

NIM : C0311019

Stated truthfully that the thesis entitled *An Analysis of Request Expressions Employed by the Characters in a Film Entitled Bridesmaids (Based on Pragmatics Approach)* is originally made by the researcher. It is not a plagiarism or made by other people. The informations which are related to other people's work are written in quotations and included within the bibliography.

If this pronouncement is proved incorrect in the future, the researcher is ready to take the responsibility.

Surakarta, January 2016

The Researcher

Hanifah Masruroh

## **MOTTO**

**“Intansurulloha yanshurkum, wayutsabit aqo’damakum”**

**(The Holy Qur’an)**

**“Parents’ happiness is a goal”**

**(The Writer)**

**“Love what you have to do”**

**(The Writer)**

## **DEDICATION**

**I would like to dedicate this thesis for:**

**Allah SWT for the guidance and blessing**

**My greatest Bapak**

**My dearest Ibuk**

**My beloved sisters and brothers**

**You, my future**

## ACKNOWLEDGMENT

*Alhamdulillahirobbil'alamin*

First of all, I would like to thank Allah SWT who has given charity and guidance to the researcher to finish this thesis, as a partial fulfillment of graduating requirement of the Sarjana Degree.

I realize that this thesis cannot be finished without supports, helps and prays from others. Therefore, I would like to express gratitude, particularly to:

1. The Dean of Faculty Cultural Sciences, Prof. Drs. Riyadi Santosa, M.Ed., Ph.D., for approving this thesis.
2. The Head of English Department, Drs. Agus Hari Wibowo, M.A., Ph.D., for giving me permission to write this thesis.
3. Drs. S. Budi Waskito, M.Pd., my thesis supervisor, for his guidance, patience, and advice in completing this thesis.
4. Dra. Diah Kristina, M.A., Ph.D., my academic supervisor, for her guidance during my study.
5. My dearest Bapak (H. Suhadak) and ibuk (Hj. Ekowati) for unlimited love, prayers, advices, supports, patience, and everything given to me. I am really proud of being you daughter. I love you so much, *Bapak Ibuk*  
:\*

6. My beloved brothers and sisters, *Mbak Anis, Mas Chandra, Mbak Tifah, Zazo, Agil and Adam*, thanks for your love, support, pray, and wonderful experiences that we have shared together.
7. Mochamad Fadlan, for being my companion. You have your own way to support me to complete this thesis. Thank you. ☺
8. My lovely super friend, Haniek Qoyyima. Thanks for your uncountable friendship, support, kindness, pray, and everything that given to me. You always make my spirit back. Thank you so much, Haniek. You are my other sister.
9. All of my friends in English Department 2011 that I cannot mention one by one. Thanks for togetherness, support, and smile, glad to meet you, guys.
10. For those who have not been listed yet, it does not mean that I ignore your support, thank you very much.

Finally, I hope that this thesis will be useful for readers and other researchers in the similar field of research. I realize that this thesis is not fully perfect, so all kinds of suggestions and comments are welcomed.

Surakarta,        January 2016

Hanifah Masruroh

## TABLE OF CONTENTS

COVER .....	i
APPROVAL OF THE THESIS SUPERVISOR .....	ii
APPROVAL OF THE BOARD OF EXAMINER .....	iii
PRONOUNCEMENT .....	iv
MOTTO .....	v
DEDICATION .....	vi
ACKNOWLEDGEMENT .....	vii
TABLE OF CONTENTS .....	ix
LIST OF TABLE .....	xii
ABSTRACT .....	xiii

### CHAPTER I: INTRODUCTION

A. Research Background .....	1
B. Problem Statements .....	5
C. Research Objectives .....	5
D. Research Benefits.....	5
E. Research Limitation .....	6
F. Research Methodology .....	6
G. Thesis Organization .....	7

### CHAPTER II: LITERATURE REVIEW

A. Pragmatics .....	8
---------------------	---

B. Context.....	9
C. Ethnography of Speaking.....	10
D. Speech Acts.....	12
1. The Definition of Speech Acts.....	12
2. Classification of Speech Act.....	14
E. Request.....	16
F. Politeness .....	20
G. Review of Relevant Studies .....	23
H. Summary of the Film .....	23

### **CHAPTER III: RESEARCH METHODOLOGY**

A. Type of Research .....	26
B. Data and Source of Data .....	27
C. Sampling and Sampling Technique .....	27
D. Technique of Collecting Data .....	28
E. Technique of Coding Data .....	28
F. Technique of Analyzing Data .....	29

### **CHAPTER IV: DATA ANALYSIS**

A. Introduction.....	30
B. Analysis.....	30
C. Discussion .....	57

**CHAPTER V: CONCLUSION AND SUGGESTION**

A. Conclusion .....64

B. Suggestion.....66

**BIBLIOGRAPHY**

**APPENDICES**

## **LIST OF TABLES**

Table 4.1 Types of Request Expression.....	58
Table 4.2 Politeness Strategy .....	61
Table 4.3 The Use of Politeness Strategy in Request Expressions .....	62

## ABSTRACT

**Hanifah Masruroh. C0311019. 2016. An Analysis of Request Expressions Employed By the Characters in a Film Entitled *Bridesmaids* (A Pragmatics Approach). Thesis: English Department, Faculty of Cultural Sciences, Sebelas Maret University.**

This research is conducted to describe the types of request expressions which are employed by the characters in the film entitled *Bridesmaids* on Tsui's theory and the politeness strategy of Brown and Levinson as the choice of characters to express request.

The research uses pragmatics approach with the request expressions as the scope of the analysis. This research is a descriptive qualitative research with purposive sampling technique. The dialogues which contain request expressions are taken as the data. There are nine teen data which represent the criteria. The data are analyzed with Tsui's theory of request expressions and Brown and Levinson's theory of politeness.

The result shows that the total data of the research are nineteen data. There are four types of request expressions, namely *request for action* with fourteen data (73,69%), *request for permission* with three data (15,79%), *offer* and *invitation* with each one datum (5,26%). In request for action, it prospects addressee's action and it is for the speaker's benefit. The same as request for action, request for permission prospects to the speaker's benefit and it is difficult for the hearer to refuse the request. Different from request for permission, the action of offer is prospected by the speaker's request utterance which will be carried out by the speaker for the hearer's benefit. While in invitation, the speaker asks the hearer to go somewhere.

Politeness strategies are also applied by the characters in the film entitled *Bridesmaids* to deliver their requests. There are two types of politeness strategies which are applied by the characters in the film entitled *Bridesmaids*, namely *positive politeness* with twelve data (63,16%), and *negative politeness* with seven data (36,84%). Moreover, the context of situation that happens in the conversation is the factor that causes the characters in choosing the politeness strategy which is employed in the request expressions.

*Keywords: request expressions, speech act, politeness strategy, film.*