AN ANALYSIS OF DIRECT REQUEST AND
CONVENTIONALLY INDIRECT REQUEST IN ANDREA
HIRATA’S NOVEL THE RAINBOW TROOPS

A GRADUATING PAPER

Submitted to the Board of Examiners as a Partial Fulfillment of the
Requirements for the Degree of Sarjana Pendidikan Islam (S.Pd.I)
in the English Department of Educational Faculty
State Institute for Islamic Studies (STAIN) of Salatiga

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2015
DECLARATION

In the name of Allah the most gracious and merciful.

Hereby the writer fully declares that this graduating paper is written by the writer herself, and it is not containing materials written or has been published by other people and other peoples' ideas except the information from the references.

The writer is capable to account to her graduating paper if in the future it can be proved of containing others' idea or in fact, the writer imitates others' graduating paper. 

Likewise, this declaration is made by the writer to be understood.

Salatiga, January 6th 2015

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Dear:

The Head of State Institute for Islamic Studies of Salatiga

Assalamu’alaikum, wr.wb

After reading and correcting Laely Wahidatul’s graduating paper entitled “An Analysis of Direct Request and Conventionally Indirect Request In Andrea Hirata’s Novel The Rainbow Troops” I have decided and would like to propose that it could be accepted by Educational Faculty and hope it can be examined as soon as possible.

Waassalamu’alaikum, wr.wb

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GRADUATING PAPER

AN ANALYSIS OF DIRECT REQUEST AND CONVENTIONALLY
INDIRECT REQUEST IN ANDREA HIRATA’S NOVEL THE RAINBOW
TROOPS

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Has been brought to the board of examiners of English Department of Educational
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Motto

|| You can’t start the next chapter of your life,  

if you keep re-reading the last one ||  

(Anonymous cited on wattpad.com)
Dedication

To

My beloved parents, my father (Muhlas) and my mother (Siti Musdalifah)

My lovely two young brothers (M. Adi Kurniawan and M. Ukaz Haikal)
ACKNOWLEDGMENT

Bismillahirrahmanirrahim,

Alhamdulillah, the deepest thanks into Allah SWT, the most gracious and merciful, so that the writer is able to finish this graduating paper.

This thesis entitled “An Analysis of Direct Request and Conventionally Indirect Request in Andrea Hirata’s Novel The Rainbow Troops” is presented to the Educational Faculty of State Institute for Islamic Studies (STAIN) of Salatiga as one of the requirement for Sarjana Pendidikan Islam at English Department.

However, this success would not be achieved without those support, guidance, advice, help, and encouragement from individual and institution. It is an appropriate moment for the writer to deepest gratitude for:

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2. Rr. Dewi Wahyu Mustikasari, M.Pd., as the Head of English Department of Education Faculty State Institute for Islamic Studies (STAIN) of Salatiga.
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Eventually, this graduating paper is expected to be able to provide useful knowledge and information to the readers. The writer is pleased to accept more suggestion and contribution for the improvement of this graduating paper.
ABSTRACT


This study is mainly aimed to describe the direct request and conventionally indirect request in direct speeches. This study answers two questions (1) how is the frequency of direct request and conventionally indirect request used in Andrea Hirata’s novel The Rainbow Troops? (2) How direct request and conventionally indirect request used in Andrea Hirata’s novel The Rainbow Troops is analyzed using Hymes’ ethnography of SPEAKING? The writer used a descriptive qualitative method to categorize and analyze the direct speeches. The data were gathered from Andrea Hirata’s novel The Rainbow Troops. In the analysis of the data, the entire main request acts are categorized according to Rue and Zhang (2008) and Hymes’ (1974). There are three findings in this study. Firstly, the frequency of direct request to occur in Andrea Hirata’s novel extremely higher (90.9%) than conventionally indirect request (9.1 %). The findings contradict to Blum-Kulka and House (1989) findings. It is assumed that the reason is a matter of cultural and grammatical issues arised from the data. Secondly, direct request strategy used in this study can be classified into four categories (mood derivable, performative, obligation statement, and want statement) and for conventionally indirect request there are two different categories (suggestory formula, and query preparatory). Mood derivable is the most dominant form among the other three categories which support the previous findings. Thirdly, based on Hymes’ ethnography 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.

Keywords: Request Strategies, direct request, conventionally indirect request, and Hymes’ ethnographic of SPEAKING.

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CHAPTER I

INTRODUCTION

A. The Background of Study

A literature is one of human creations. It is written to convey many things about life, give excitement and satisfaction for the readers. A literature shows the social-culture in a society that is happening or was happened. It represents the story of reality in human thoughts, feeling, behavior, and attitudes. According to Sudjiman (1986: 68), literature as an oral or written work has various features advantages such as originality, artistry, beauty in the content, and expression.

Kinds of literature are drama, prose, and poetry. One type of prose that is easy to find is a novel. It is presenting character, plot, and setting. A novel reveals humanity aspects clearly and deeply. It is not only as an entertainment but a novel is an instrument that helps people study aspect of life and moral value (Sudjiman, 1998, cited in Amalia, 2010: 6). In this study, the writer will look at Andrea Hirata’s novel *The Rainbow Troops*. There are two reasons why the writer chooses *The Rainbow Troops* novel as the media in this study. First, there are many human relationships in a real life, culture, and knowledge in the novel. Second, *The Rainbow Troops* novel is the best seller novel in Indonesia.

*The Rainbow Troops* novel or in Indonesian translation is “Laskar Pelangi” is an by Andrea Hirata and published in 2005. This novel has
reached high attention from mostly Indonesian people and some people from other countries, for example USA, German, Japan, Vietnam, France, and Korea. *The Rainbow Troops* has gone on to sell five million copies, making its author, Andrea Hirata, the best selling writer of all time in the country (2005-2013), and the only one in recent history to enjoy an international success. This novel has been translated into 21 languages, and it is now available in 87 countries. *The Rainbow Troops* is an English translated version of the original novel Laskar Pelangi. Further explanation about the translator of *The Rainbow Troops* will be discussed in chapter III.

Since *The Rainbow Troops* is an outstanding novel, the writer is interested in looking at how the author uses the direct request and conventionally indirect request.

A request is a prevent act that expresses a speaker’s expectation about some prospective action, verbal or nonverbal, on the part of the hearer (Blum-Kulka et al., 1985, cited in Eslami and McLeod, 2010: 19). A request consists of an illocutionary act in which the speaker asks the hearer to perform an action which is for the benefit of the speaker.

In a novel, the characters often use a request when they communicate to each other. Blum-Kulka (1984, cited in Blum-Kulka and Olshtain, 1984: 201) argues that there are several request strategies which can be used. However, in this study, the writer will look at two strategies used in

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1 http://lareviewofbooks.org/essay/the-rainbow-troops-a-visit-with-indonesias-bestselling-author (last accessed in 8 April 2014)
*The Rainbow Troops*, they are: direct request and conventionally indirect request. This study will describe the direct request and conventionally indirect request in the dialogues/utterance of the characters in the novel. The writer expects that there is a new impact from the analysis process in order to have a new knowledge in the term of request strategy.

Based on the explanation above, the writer is interested to conduct a study entitled: *An analysis of direct request and conventionally indirect request in Andrea Hirata’s novel The Rainbow Troops.*

**B. The Research Questions**

Based on the phenomenon above, this study is aimed at giving answers to the following problems:

1. How are the frequencies of direct request and conventionally indirect request used in Andrea Hirata’s novel *The Rainbow Troops*?

2. How direct request and conventionally indirect request used in Andrea Hirata’s novel *The Rainbow Troops* is analyzed using Hymes’ ethnography of SPEAKING?

**C. The Objectives of The Study**

The specific objectives of this study are:

1. To find the frequencies of direct request and conventionally indirect request used in Andrea Hirata’s novel *The Rainbow Troops.*
2. To describe how direct request and conventionally indirect request used in Andrea Hirata’s novel *The Rainbow Troops* is analyzed using Hymes’ ethnography of SPEAKING.

D. The Benefits of The Study

After conducting this study, the writer expects some benefits from the results, listed below:

1. The results of this study can be used as the reference for those who want to conduct a study on the analysis of a request strategy.

2. The reader will know about the levels of request in Andrea Hirata’s novel *The Rainbow Troops*.

3. The reader will know the sociolinguistic aspects found in Andrea Hirata’s novel *The Rainbow Troops*.

E. The Research Methodology

The writer focuses on finding out about direct request and conventionally indirect request in Andrea Hirata’s novel *The Rainbow Troops*. To get the sociolinguistic aspects, the writer will use Hymes’ ethnography of SPEAKING.
F. The Definition of Key Term

1. Request

Request refers to an utterance that is intended to indicate the speaker’s desire to regulate the behaviour of the listener – that is, to get the listener to do something (Becker, 1982, cited in Achiba, 2003: 6)

2. Direct Request

Blum-Kulka et al (1989, cited in Tatton, 2008: 2) state that direct request is likely to contain an imperative and would be something likes “Close the window!”

3. Conventionally Indirect Request

Conventionally indirect request is request strategies that use a model, as in “Could you open the window?” (Blum-Kulka et al., 1984, cited in Tatton, 2008: 2).

G. The Previous Literature Review

In this study, the writer review previous literature concerns to analyze The Rainbow Troos novel. Among other literary the one conducted are by Isna Rahmawati entitled “The rule of teacher in Laskar Pelangi novel of Andrea Hirata”. In analyzing this novel she tried to analyzed the rule of teacher in Laskar Pelangi novel. Her findings about the rule of teacher in the novel are the teacher as educational team
number, the teacher as a facilitator, the teacher as behaviour manager and the teacher as guidance.

H. Graduating Paper Organization

This section provides the organization of the graduating paper. There are 5 chapters in this graduating paper. Chapter I discusses the background of study, the research question, the objectives of the study, the benefits of the study, the research methodology, the definition of key term, and the graduating paper organization. Chapter II describes the theoretical framework, including an overview of request strategy, the head act, direct request, conventionally indirect request, and Hymes’ ethnography of SPEAKING. Chapter III discusses the research methodology, including the type of research, object of the research, data source, technique of collection data, and technique of analysis presenting data. Chapter IV presents the data analysis; including the synopsis, data presentation, sosiolinguistic analysis, and summary. Finally, in chapter V the writer gives the closure that includes conclusions and suggestions.
A. An Overview of Request Strategy

In this section, the writer discusses several definitions of request strategy and part of request strategy.

Searle (1979, cited in Reiter, 2000: 35) defines a request strategy as an attempt done by a speaker to get the hearer to do something. The hearer maybe will do something what the speaker asks or the hearer can refuse about it.

Similarly, Becker (1982, cited in Achiba, 2003: 6) also defines a request as Searle has defined. 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 (1994, cited in Rue and Zhang, 2008: 2) states that in a request, it is possible for the hearer to perform or to stop the action.

From the three 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.

In the next section, the writer will discuss part of a request. As defined by Blum-Kulka and Olshtain (1984, cited in Tatton, 2008: 2), request consists of three parts:
1. The Alerter or Address Term

Krulatz (2012: 54) writes that, alerter are used simply to get the attention of hearer to prepare upcoming request. There are several most common alerters used, such as title, last and first names, nicknames, expressions, etc. As illustrated in examples:

a. Title: Mrs Robinson, please type this letter for me.

b. Expressions: Excuse me, do you know the way to the train station?

2. The Head Act

Blum-Kulka & Olshtain (1984, cited in Tatton, 2008: 2) stated that the head act is the core of request and where the performance of the speech act actually taken place.

Rue an Zhang (2008: 39) also discuss about head acts. However, they introduce the term as the main request act. They do not explain the definition in details but they provide an explain about levels of head act.

Each level is further classified into sub-categories:

a. Direct request

b. Conventionally indirect request

c. Non-conventionally indirect request
3. The Supportive Moves

Supportive moves are used to giving reasons and explanations of the request, threatening and promising a reward (Krulatz, 2012: 54). Illustrated the example of supportive moves in examples:

a. *Do your homework, or I'll tell your father about it.*

b. *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.*

From three definitions of request strategies, the writer conclude 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.

B. The Head Act

The head act is the core of request and where the performance of the speech act actually takes place (Blum-Kulka and Olshtain, 1984, cited in Tatton, 2008: 2)
Head acts are classified into three main levels, they are:

1. Direct Request

   Blum-Kulka et al., on Tatton (2008: 2) state that direct request is likely to contain an imperative and would be something likes “Close the window!”

2. Conventionally Indirect Request

   Request strategies that use a modal, as in “Could you open the window?” (Blum-Kulka et al., 1984, cited in Tatton, 2008: 2).

3. Non-conventionally Indirect Request

   Non-conventionally Indirect Request uses the least amount of imposition and takes the form of a hint, as in “Burr, it's cold in here.” (Blum-Kulka et al., 1984, cited in Tatton, 2008: 2).

Head act is the main content to study about request strategies. It has three levels, they are: direct request, conventionally indirect request, and non-conventionally indirect request.

In three levels of head act, the writer will choose direct request and conventionally indirect request to find request strategies in Andrea Hirata’s novel *The Rainbow Troops*. This is because these two levels of head act are commonly used in a novel.
C. Direct Request

Holtgraves (1986) on Achiba (2003: 7) states that, direct request are defined as utterances in which the propositional content (sentence meaning) of the utterance is consistent with the speaker’s intent (speaker meaning). Its mean direct request convey only one meaning and do not require explanation.

Rue and Zhang (2008: 40) argue that, direct request consists of four categories. The four categories are:

1. Mood Derivable

The grammatical mood (imperative) used in this form is conventionally regarded as a request.

Examples:

a. *Don’t tell him!*

b. *Leave me alone!*

c. *Clean up the kitchen!*

d. *Move your car!*

2. Performative

The speaker conveys the illocutionary intent by using a relevant illocutionary verb, making the utterance an order, a plea or begging.

Examples:

a. *I order you to set out at once.*

b. *I would like you to give your lecture a week earlier.*
c. I'm asking you to move your car.

3. Obligation Statement

The speaker conveys the illocutionary intent by stating moral obligation directly.

Examples:

a. You should come back earlier.

b. You’ll have move you car.

4. Want Statement

The speaker conveys the illocutionary intent by asserting a particular wants, desire or wish.

Examples:

a. I want to borrow money from you.

b. I would like you to clean the kitchen.

However, according to Achiba (2003: 38), direct request consists of three categories. The categories are:

1. Mood Derivable

The grammatical of the verb signals the illocutionary force of the request.

Examples:

a. Take off your ring!

b. Don’t move my fish!

c. Choco chip, please!
2. **Obligation Statements**

The utterance states the obligation of the addressee to carry out the act.

Examples:

a. *Mum, you have to help us.*

b. *You better stay at our house.*

3. **Want Statement**

The utterance states the speaker’s personal need or desire that the addressee carries out the act.

Examples:

a. *I need a garbage bin mum.*

b. *I want a circle.*

Direct request is request utterance that is said by speaker, have one meaning and do not need explanation. The writer will used four categories by Rue and Zhang to analyze the novel. So, direct request have four categories, they are: *mood derivable, performative, obligation statement,* and *want statement.*

**D. Conventionally Indirect Request**

Searle (1975, cited in Achiba, 2003: 8) suggests that *can you, could you, I want you to,* and numerous other forms are conventional ways of making requests, but at the same time they do not have an imperative meaning.
Rue and Zhang (2008: 41) state, conventionally indirect request consists of two categories. Those all are categories of conventionally indirect request.

1. Suggestory Formula

The speaker conveys the illocutionary intent expressed as a suggestion.

Examples:

   a. *How about not going today?*
   
   b. *How about postponing your holiday?*
   
   c. *How about cleaning up?*

2. Query Preparatory

The utterance contains a preparatory question referring to the feasibility of the request, including asking the hearer’s ability, willingness, permission, possibility or convenience to perform the act.

Examples:

   a. *Can you do it more quickly?*
   
   b. *Could you clean up the mess kitchen?*

And, according to Achiba (2003: 38) conventionally indirect request consists of three categories. These are three categories of conventionally indirect request:
1. Suggestory formulae

The speaker’s utterance contains a suggestion to do something.

Examples:
   a. *Let’s put this over here.*
   b. *Why don’t you make a chair?*

2. Stating Preparatory

The utterance contains a reference to preparatory conditions for the feasibility of the request (Ability, willingness). The speaker states the presence of the chosen preparatory condition.

Examples:
   a. *You could put some blue tack down there.*
   b. *If you cannot draw a shark you can draw a whale.*

3. Query Preparatory

The utterance contains reference to preparatory conditions for the feasibility of the request (Ability, willingness). The speaker questions the presence of the chosen preparatory condition.

Examples:
   a. *Could you please pass me the glue?*
   b. *Would you please hold this like this?*

From the definitions and kinds of conventionally indirect request, the writer concludes that conventionally indirect request is using *modals* to ways to making request, and in analyze the novel the writer will use Rue
and Zhang categories, that have two categories: suggestory formula and query preparatory.

E. Hymes’ Ethnography of SPEAKING

In this study, the writer will also investigate various factors involved in speaking.

Hymes (1974, cited in Wardhaugh, 1986: 247) 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 (1974, cited in Wardhaugh, 1986: 247-248).

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

   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.

2. The Participants (P)

   Participants includes various combinations of speaker-listener, addressee, 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
a 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.

In this study, the writer will use addressor-addressees in this analysis. Addressor is the speaker or the poster to sending a massage. But, the Addressee is a listener.

3. *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.

4. *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.

5. **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.
CHAPTER III
RESEARCH METHODOLOGY

This is a descriptive study. In a descriptive study, according to Best (1982, cited in Sukardi, 2003: 157), a researcher describes and interprets objects based on what they are.

The aim of this chapter is to explain the methodology of this study. This chapter, then, will discuss type of the research, object of the research, data source, technique of data collection, and technique of data analysis.

A. Type of Research

This research is a qualitative research. In a qualitative research, the data, either written or spoken are descriptively analyzed. Locke et al., (cited on Cresswell, 1987: 147) argue that a qualitative research is an interpretative research. This means the researchers may have their own judgements, biases, and values explicitly.

In addition, Arikunto (2010: 27) states that in a qualitative research, the researchers do use statistic procedures to collect and interpret the data. However, the writer is possible to use a statistic procedure to look at other factors, such as, the frequency of a particular occurrence in the data.
B. Object of the Research

The object of this study in any direct speeches, found in the using the main request act. Direct speeches in this study is any utterances which are directly uttered by the participants in the story. The utterances are indicated by the use of quotation marks, all chapters will be analyzed.

C. Data Sources

The writer collected the data mainly from Andrea Hirata’s novel The Rainbow Troops. As the writer has discussed in chapter I, this novel has several strength which motivates the writer to look at the use of direct request and conventionally indirect request.

The strengths of this novel is the content. This novel shows that education religion are important. It can used to apply the values that can be copy in real life. The story give examples the important of education. The most importat thing, that the story discribe that the teachers is ‘Pahlawan tanpa tanda Jasa’. They will give their the best to support their students to success and become a people. The novel also have series, this novel is the first book from The Rainbow Troops Quartet. The other three books are The Dreamer, Edensor, and Maryamah Karpov.

Laskar Pelangi in Indonesia is written by Andrea Hirata. Andrea Hirata is an Indonesian novelist. Laskar Pelangi makes him the bestselling author in Indonesia. He likes to spent a lot of money on books. Andrea wrote the book for his teacher. He wrote while he is the
employee of TELKOM\textsuperscript{2}. Andrea who had studied economic in Europe and the UK but he is unhappy if he become a postal service worker. And he chose to become the writer. Now, in Indonesia’s history, his name is very popular with his books. To translate Laskar Pelangi and Sang Pemimpi in English, he worked with Angie Kilbane.

*The Rainbow Troops* is translated by Angie Kilbane, who is a teacher in elementary and junior high school at the Lazuardi Global Islamic School and she was sitting in lecture hall at the Universitas Indonesia studying Indonesian Culture. She is from Cleveland, Ohio and she went to college in Athens, Ohio. Kilbane came to Indonesia in 2007 as a Fulbright scholar then she picked up a Darmasiswa scholarship in 2008. She took about seven month to translate Laskar Pelangi.

D. Data Collecting Method

To collect the data, the writer under took the following procedure.

1. First, the writer read the novel and understood the general story.
2. Then, when reading the novel, the writer used a taking-note to documentary any direct speeches in the novel. In this stage, the writer only focused in the direct speeches and ignored the other forms of utterances.
3. After that, the writer selected only direct speeches which use the main request act in which the data is collected from.

\begin{footnotesize}
\textsuperscript{2} PT Telekomunikasi Indonesia, Tbk. TELKOM is the largest telecommunications services company in Indonesia.
\end{footnotesize}
E. Procedure of Data Analysis

To analyze the data, the writer followed the procedures below:

1. First, the writer gave codes to every direct speech which use request strategy. The code is to represent the number of data and the page where the direct speech exists. The writer put the code after the end of the direct speech. For example:
   a. “Please say your name and address,” Bu Mus tenderly told the Hokian child. (1/28)

      This means, this utterance is data number 1 which is collected from page 28.

2. Second, the writer categorized the data in a group based on categories of the main request act.

3. Third, the writer presented the occurrences of each categories of the main request act to find out its frequency.

4. Fourth, the writer analyzed the data using Hymes’ Ethnography of SPEAKING.
CHAPTER IV
DATA ANALYSIS

In this chapter, the writer presents the results of data analysis. There are four main sub sections in this chapter. The first is the synopsis. The second is about data presentation. The third is about sosiolinguistic analysis. And, the last is about summary.

A. The Synopsis

This story began, when Muhammadiyah Elementary School in Gantung village, East Belitong will be dissolved if a new student does not reach ten children. Ten children were living in a small community in Belitong. Education can only be followed by the children of the high class.

*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.
B. Data Presentation

In this section the writer presents the main data that have been selected from Andrea Hirata’s Novel *The Rainbow Troops*. From the data, the writer grouped them based on their level of the main request act. After that the writer will discuss each level of the the main request act in turn in the following section.

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

From the data, there are 33 direct speeches 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 Frequency of The Main Request Act Used in Andrea Hirata’s Novel *The Rainbow Troops*.

<table>
<thead>
<tr>
<th>No</th>
<th>Level of Main Request Act</th>
<th>Occurrence in Number</th>
<th>Occurrence in Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Direct Request</td>
<td>30</td>
<td>90.9 %</td>
</tr>
<tr>
<td>2.</td>
<td>Conventionally Indirect Request</td>
<td>3</td>
<td>9.1 %</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>33</td>
<td>100 %</td>
</tr>
</tbody>
</table>
Table 4.1, demonstrates that the direct request is more frequent (90.9%) than conventionally indirect request (9.1%). The results of this research contradict to what Blum-Kulka and House (1989, cited in Tatton, 2008: 2) 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 arised 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 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 30 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 Frequency of Direct Request Used in Andrea Hirata’s Novel *The Rainbow Troops*.

<table>
<thead>
<tr>
<th>No</th>
<th>The Categories of Direct Request</th>
<th>Occurance in Number</th>
<th>Occurrence in Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mood Derivable</td>
<td>19</td>
<td>63.3 %</td>
</tr>
<tr>
<td>2.</td>
<td>Performative</td>
<td>4</td>
<td>13.3 %</td>
</tr>
<tr>
<td>3.</td>
<td>Obligation Statement</td>
<td>5</td>
<td>16.6 %</td>
</tr>
<tr>
<td>4.</td>
<td>Want Statement</td>
<td>2</td>
<td>6.5 %</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>30</td>
<td>100 %</td>
</tr>
</tbody>
</table>

From table 4.2, it is seen that *mood derivable* (63.3%) becomes the most dominant from of direct request, the *want statement* (6.5%) is rarely used in the novel. 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.

The writer exemplifies each categories of direct request in the data in examples (1)-(6):

(1) “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.

Data (1) is an example of mood derivable, this is because this utterance contains imperative verb ‘don’t’ which fits to explanation in the theory (see chapter 2 poin C). Samson produced this utterance when he shares his secret to Ikal, but he did not want another people know about it. So, Samson made a request to Ikal not to tell the secret.
(2) “Take off your shirt!” demanded Samson. Data (2) is an example of mood derivable. As example before, this utterance also contains imperative. Samson forces Ikal to take off his shirt to make Ikal a real man as a request.

(3) “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.” This utterance is performative, because this utterance contains plea word ‘please’. In this example, Harun’s mother used the word ‘please’ to show a plea while she asked Pak Harfan to accept her son in the school.

(4) “Please inform this man that I will never leave Bu Mus and the Muhammadiyah School.” Example (4) is another example of performative with plea word ‘please’. This performative direct request is used by Flo as the addressee when she wants Bu Mus not to have the school.

(5) “As long as you don’t go losing any of the chalk again. You should know that chalk is bought with money from contributions of the religious community!”
Data (5) is an example of *Obligation Statement*, because the addressor makes something compulsory to the addressee to know about the chalk is bought with money from contributions of the religious community. So that chalk did not lose again.

(6) “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.”

Data (6) is example of *want statement*, because Mahar and Flow did not want fail in the exams, so they convey their *wish* to Tuk Bayan Tula and they hope that Tuk Bayan Tula helps them.

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 3 direct speeches used. The distribution of conventionally indirect request is presented in table 4.3.
Table 4.3 Frequency of Conventionally Indirect Request Used in Andrea Hirata’s Novel *The Rainbow Troops*.

<table>
<thead>
<tr>
<th>No</th>
<th>The Categories of Conventionally Indirect Request</th>
<th>Occurrence in Number</th>
<th>Occurrence in Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Suggestory Formula</td>
<td>0</td>
<td>0 %</td>
</tr>
<tr>
<td>2.</td>
<td>Query Preparatory</td>
<td>3</td>
<td>100 %</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>3</strong></td>
<td><strong>100 %</strong></td>
</tr>
</tbody>
</table>

From table 4.3, *query preparatory* have perfect score (100%) because *suggestory formula* there is no occurrence in the data (0%).

Table 4.3 demonstrates that in the data, there is only one category of conventionally indirect request, *query preparatory*. The writer cannot discuss about this category because the data is very limited (3) out of 33.

The example from the table will analyze, below:

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

This utterance is *query preparatory*, because the addressee/Lintang asks the *willingness* from Addressee/Bu Mus to give Lintang the enrollment form.
C. Sociolinguistic Analysis

In this section, the writer will presents implementation of expression using Hymes’ ethnography of SPEAKING. Among 33 data collected from The Rainbow Troops novel, there are 6 aims which can be inferred from those request expression, they are (1) to show real request (2) to show politeness (3) to show an anger (4) to express sadness (5) to express one’s belief and (6) 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 4.4. 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>19</td>
</tr>
<tr>
<td>2.</td>
<td>To show politeness</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>To show an anger</td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>To express sadness</td>
<td>3</td>
</tr>
<tr>
<td>5.</td>
<td>To express one’s belief</td>
<td>5</td>
</tr>
<tr>
<td>6.</td>
<td>To express one’s hope</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>33</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 4.4, there are 19 expression of request used the examples are in (8) and (9) below:

(8) “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. (4/66)

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

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

d) Act Sequence (A): Samson was completely obsessed with body building to make him a macho-man. He knew the secret how to make it. Then, he share his secret to Ikal and he 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.

(9) “Aspirations are prayers, Syahdan,” Sahara advised him.

“If God granted your prayer, can you imagine what would become of the Indonesian film industry?” (33/292)

a) **The Setting and Scene (S):** the scene from this utterance is formal situation.

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

(1) Addressor: Sahara.

(2) Adressee: Syahdan.

c) **Ends (E):** Sahara asked Syahdan to imagine what would be if his dream become true.

d) **Act Sequence (A):** Syahdan tell that he wanted to become an actor. But he did not have a skill of acting. His friends try to reconsider his aspiration, but he did not care. Then, Sahara try to advised him.
e) **Key (K):** Sahara will be calm when she speak about this, because she speak about God’s power.

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

g) **Norms of interaction and interpretation (N):** Mostly people in Belitung are a Muslim. So, they belief about the mean of prayer.

h) **Genre (G):** A small talk between Sahara and Syahdan.

b. To Show Politeness.

From table 4.4, there are 2 expression of politeness are used. For example:

(10) “Please come in, Pak.” 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 Participans (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 teaches in the class.

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


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:

(11) Mister Samadikun glared at her and snapped, “Call me *Mister!*” (7/88)

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:

(12) “Please accept Harun. The Special Needs School is all the way on Bangka Island. We don’t have the money to send him there.” (20/8)

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

b) *The Participants* (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.

(13) “**Just be patient,**” she coaxed. “**After hardships, easier times will surely come.**” (8/100)

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

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

(1) Addressor: Bu Mus.
(2) Addressee: The student of Muhammadiyah Elementary School.

c) Ends (E): The goal why Bu Mus said that because she want to inspiring her student to not to yeild an inch.

d) Act Sequence (A): Mister Samadikun tried to threaten Bu Mus in front of class, and Bu Mus tried to calm the student with her wise word.

e) Key (K): The character from the speaker, Bu Mus could show as a good personal. She is a spirit woman. She had attitude that showed with not to yeild an inch. Her gesture was calm although she felt sneaking after she met Mister Samadikun.

f) Instrumentalities (I): Oral form.

g) Norms of interaction and interpretation (N): In Al-Qur’an, as a Muslim we are educated to be patient when we have difficult situation.

h) Genre (G): A small talk between teacher and student.

e. To Express One’s Belief.

There were some sentences that showed of one’s belief in Andrea Hirata’s novel The Rainbow Troops. For examples:
“So, I turn my child over to you, Bu Mus. If she gives you trouble, you know where to find me. And I am sorry to have to say this, but she will surely give you trouble.”

(21/280)

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

b) The Participants (P):
   (1) Addressor: Flo’s Father.
   (2) Addressee: Bu Mus.

c) Ends (E): Flo’s father had been trusting about Flo’s education to Bu Mus. He wanted her daughter became good student after she studied with Bu Mus.

d) Act Sequence (A): Flo is a new student in Muhammadiyah Elementary School. In first day she came to school, her father accompany Flo. Her father asked Bu Mus to understand if Flo giving her trouble in school.

e) Key (K): It’s related to the tone, manner, spirit, gesture, or posture. Flo’s father has a friendly smile and he has well manner although his daughter still quietly and just stared at her father.
f) **Instrumentalities (I):** Oral form.

g) **Norms of interaction and interpretation (N):** the Childs’ behavior depends on education from their parents and teachers in school.

h) **Genre (G):** A small talk between Flo’s father and Bu Mus.

(15) “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.” (30/396)

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

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

   1. Addressor: Mahar.

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 4.4, there are 3 utterance to express one’s hope used the example:

(16) “Don’t give up hope. Come to school next Monday. We will talk about my plan,” Bu Mus ordered us. (14/350)

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.

(2) Addressee: Ikal, A Kiong, and Mahar.
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 almost to soft because she try to ask her student back to school.


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.

**D. Summary**

Generally, from table 4.1 Seen used of the direct request in Andrea Hirata’s Novel *The Rainbow Troops* is very prominent. From 33 data, there are 30 direct request, and 3 conventionally indirect request. The most dominant main request act used is direct request.

In the following table (table 4.2 and 4.3), the writer classify the categories of direct and conventionally indirect request more specifically. Each categories of direct and conventionally indirect can seen the frequency of occurrence in a different amount.
From table 4.4, the writer explore the request strategies more using Hymes’s ethnography of SPEAKING. The writer presents the co-occurrence of each aims shown in the data. The six aims shown in the data are to show real request, to show politeness, to show an anger, to express sadness, to express one’s belief, and to express one’s hope.
CHAPTER V
CLOSURE

After conducting, presenting the data, analyzing the data and discussing the result, in this chapter the writer would like to present the conclusions and suggestions of this study.

A. Conclusions

In Andrea Hirata novel’s, there are several categories of direct request and conventionally indirect request. As Rue and Zhang (2008: 40) suggests about four categories of direct request, there are: mood derivable, performative, obligation statement, and want statement also four categories in Andrea Hirata novel’s. On the other hand, in conventionally indirect request, there are only two categories: suggestory formula and query preparatory. Based on my data, direct request is the most dominant categories.

The fact that direct request is more frequent than conventionally indirect request in this data contradicts to Blum-Kulka and House’s (1989) finding. The writer assumes that the difference is a matter of sociocultural and grammatical issues. If Blum-Kulka and House collect the data from the native speaker of English in Persian society, while in this study the data is collected from a translated novel of Laskar Pelangi with Indonesian context, which is translated by Kilbane, a native speaker of English who is learning Indonesian. Kilbane might be influenced by
the Indonesian Grammar which does not have any modals to express a request. Therefore the use of direct request is higher than conventionally indirect request.

In addition, the writer also found that the 30 direct requests in the data can be classified into four different categories; they are (1) mood derivable, (2) performative, (3) obligation statement, and (4) want statement; and 3 conventionally indirect request can be classified into two categories; (1) suggestory formula and (2) query preparatory. Among the four 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. Also, the fact that The Rainbow Troops is written primarily for the young readers, therefore the expressions used in the novel is mostly non-formal and ignoring the use of politeness marker. Instead, the translator use verb showing illocutionary force to ask for request. For conventionally indirect request data, the writer cannot discuss any further because the data is very few (3). It needs further investigation.

Based on Hymes’ Ethnography of SPEAKING, in the Andrea Hirata novel direct request and conventionally indirect request are used to express several aims, they are: (1) to show real request (2) to show politeness (3) to show an anger (4) to express sadness (5) to express one’s belief and (6) to express one’s hope. Among these six aims, the most dominant is to show real request.
B. Suggestions and Recommendations

Based on the explanation, to close this graduating paper the writer proposes some suggestions and recommendations as follow:

1. For students
   a. The results of this study help students understand about request strategies in general and particularly about direct request and conventionally indirect request.
   b. The results of this study in the analysis of request strategies based on Hymes’ ethnography of SPEAKING help students understand about factors in sociolinguistics.

2. For other writer
   The results of this study can contribute to the study of both of request strategies and sociolinguistics.

3. For teaching learning process (TLP)
   a. The results of this study can stimulate the teachers to deliver a material on request as one important point in the sociolinguistic subject.
   b. The results of this study show that request strategies is one important aspect in understanding about the use of modals
like can, could, will, and would. The use of particular verbs which can be used to ask for request, for example order, plea, want, and wish.
REFERENCES


APPENDIX

Request Strategies Used In Andrea Hirata’s Novel *The Rainbow Troops*.

<table>
<thead>
<tr>
<th>No</th>
<th>The Main Request Act/The Head Act</th>
<th>Categories</th>
<th>Utterances</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Direct Request</td>
<td>Mood Derivable</td>
<td>“Please say your name and address,” Bu Mus tenderly told the Hokian child. (1/28)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>“Go ahead,” Bu Mus nudged once more. (2/28)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>“Call me Bu Mus,” she said proudly, as if she had waited her whole life to utter those words. (3/46)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>“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</td>
</tr>
</tbody>
</table>
reached into his bag and pulled out a tennis ball that had been split in half. (4/66)  

“Take off your shirt!” demanded Samson. (5/66)  

“Please come in, Pak,” she said politely. (6/88)  

Mister Samadikun glared at her and snapped, “Call me Mister!” (7/88)  

“Just be patient,” she coaxed. “After hardships, easier times will surely come.” (8/100)  

“Come on guys, don’t let this curly-haired coastal boy be the only one to answer,” urged Bu Mus. (9/107)  

“Please come up to the front, my child. Sing a song while we wait for the
zuhur call to prayer.” Bu Mus returned to smiling in anticipation of yet another ridiculous performance by one of her students.

(10/115)

“Don’t get caught up in lies and imagination, friend. You know, lying is forbidden to us. The prohibition appears over and over again in our Muhammadiyah Ethics book,” Sahara lectured.

(11/153)

“So don’t be too noisy, or you’ll be punished by the spirits,” Mahar continued, not yet satisfied with making a fool of himself.

(12/250)

“Jakal,” she said slowly, “come back to school.”
“Don’t give up hope. Come to school next Monday. We will talk about my plan,” Bu Mus ordered us. (14/350)

“Don’t quit school, Boi. Don’t.” (15/354)

“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.” (16/358)

“Turn off those machines!” (17/358)

Harun gave her a high five. Samson responded to Kucai. “Ah! What do you know anyways? Go fix your hair or something.”
<table>
<thead>
<tr>
<th>Performative</th>
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<tbody>
<tr>
<td>“So you’ve finally come home, Ikal. It’s a busy day! Come down to the barracks,” he shouted.</td>
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<tr>
<td>“Bapak Guru,” said his mother, gasping for breath.</td>
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<tr>
<td>“Please accept Harun. The Special Needs School is all the way on Bangka Island. We don’t have the money to send him there.”</td>
</tr>
<tr>
<td>“So, I turn my child over to you, Bu Mus. If she gives you trouble, you know where to find me. And I am sorry to have to say this, but she will surely give you trouble.”</td>
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<tr>
<td>“Please tell the foreman that if he needs us, we’ll be here. The discussion of</td>
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(18/408) (19/439) (20/8) (21/280)
<table>
<thead>
<tr>
<th>Obligation Statement</th>
<th>this school’s fate must be in front of my students, inside of this classroom. They are the ones with the most at stake here.” (22/362)</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>“Please inform this man that I will never leave Bu Mus and the Muhammadiyah School.” (23/386)</td>
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<td></td>
<td>“It’s not time yet—you have to finish counting names and parents first, and then the results will show!” (24/67)</td>
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<td></td>
<td>“Destiny is circular, Ibunda. You have to trust that one day this Bruce Lee poster will be useful.” (25/200)</td>
</tr>
</tbody>
</table>
|                      | “As long as you don’t go losing any of the chalk
again. You should know that chalk is bought with money from contributions of the religious community!” (26/204)

“We have to go down there!” (27/234)

Mahar cowered, but it didn’t stop there. Bu Mus continued, “Now you have to straighten up because ...” (28/279)

Then Flo looked our way, pointing at Trapani as she stated, “I only want to sit next to Mahar.” (29/281)

“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.” (30/396)
<table>
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<th>2.</th>
<th>Conventionally Indirect Request</th>
<th>Query Preparatory</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>“Can I have the enrollment form from the first day of school? I want to fill it out.” (31/54)</td>
<td>“Young man,” my teacher said, furrowing her brow, her forehead crinkled up, “can you tell me, honestly, what prestigious achievement you have accomplished to deserve the right to hang that poster here?” (32/272)</td>
</tr>
<tr>
<td></td>
<td>“Aspirations are prayers, Syahdan,” Sahara advised him. “If God granted your prayer, can you imagine what would become of the Indonesian film industry?” (33/292)</td>
<td></td>
</tr>
</tbody>
</table>
PERNYATAAN PUBLIKASI SKRIPSI

Yang bertandatangan di bawah ini:

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NIM : 11310006
JURUSAN : Tarbiyah
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Salatiga, 7 Maret 2015

Hormat Saya,

Laely Wahidatul Mas’Udah