

Request Strategy In “Cinta Brontosaurus” Novel by Raditya Dika

by Sabil Sabil

Submission date: 08-Nov-2023 12:35PM (UTC+0530)

Submission ID: 2221494842

File name: Request_Strategy_In_Cinta_Brontosaurus_Novel_by_Raditya_Dika.pdf (287.34K)

Word count: 5030

Character count: 26010

Request Strategy In “Cinta Brontosaurus” Novel by Raditya Dika

Prapti Wigati Purwaningrum¹, Danang Dwi Harmoko²

Universitas Bina Sarana Informatika ^{1,2}

e-mail: prapti.pwp@bsi.ac.id¹, danang.dnd@bsi.ac.id²

corresponding author: prapti.pwp@bsi.ac.id

Received	Revised	Accepted
18-04-2023	21-06-2023	20-07-2023

Abstrak – Judul penelitian ini adalah strategi meminta dalam novel “Cinta Brontosaurus” karya Raditya Dika. Tujuan dari penelitian ini adalah untuk mengetahui bagaimana tokoh dalam novel “Cinta Brontosaurus” meminta seseorang untuk melakukan sesuatu atau tidak melakukan sesuatu. Penelitian ini dianalisis dengan menggunakan teori meminta dari Trosborg. Penelitian ini menggunakan perspektif kualitatif deskriptif. 16 data tuturan diperoleh dari novel “Cinta Brontosaurus”. Kesimpulan dari penelitian ini adalah ditemukan tiga strategi meminta yang digunakan dalam tuturan dalam novel tersebut. Strategi meminta yang paling banyak digunakan oleh para tokoh dalam novel tersebut adalah elipsis dalam strategi 8. Dengan menggunakan strategi ini, penutur ingin menyatakan maksudnya secara eksplisit. Strategi meminta berikutnya adalah mild dan strong hint dalam strategi 1. Strategi tersebut digunakan untuk meminimalkan kemungkinan penolakan dan untuk melembutkan tekanan dalam tuturan meminta. Selain itu strategi tersebut merupakan cara penting bagi penutur untuk memperoleh ijin dan memeriksa kemampuan atau kesiediaan petutur untuk melakukan apa yang diperintahkan oleh penutur. Dalam bertutur ternyata tidak hanya perempuan tetapi juga laki-laki juga ingin meminimalkan kemungkinan penolakan dan melembutkan tekanan dalam tuturan meminta dengan cara yang sopan.

Kata Kunci: Tindak tutur direktif, strategi meminta, and novel

Abstract - The title of this research is requesting strategy in "Cinta Brontosaurus", a novel by Raditya Dika. This research aims to find how the characters in "Cinta Brontosaurus" novel ask someone to do something or not to do something. The data are analyzed by using a theory request from Trosborg. This research uses a descriptive qualitative perspective. Sixteen data are taken from the "Cinta Brontosaurus" novel. The result shows that there are three request strategies applied in utterances. The most requested strategy used by characters is elliptical, that is 8. Using this strategy, the speaker wants to state their intention explicitly. The following request strategy is a mild and strong hint in strategy 1. It is used to minimize the possible refusal and to soften the request. Besides that, this strategy is important for the speaker to get permission and check the hearer's ability. Females and males want to minimize the possible refusal and soften the request politely.

Keywords: Directive speech act, request strategy, and novel.

INTRODUCTION

In social interaction, people communicate to give information and opinion and express their feeling. In communication, every utterance must be clear so the hearer can understand the speaker's meaning. According to Thomas (1995), making meaning is a dynamic process involving the negotiation of meaning between speaker and hearer, the context of utterances (physical, social, and linguistics) and the meaning or potential of an utterance. Besides that, the speaker should consider what to say to whom and know how to use it in any different situation (Saville-Troike, 1982). The sentence uttered by the speaker does not only describe the speaker's expression but also as a sign for the hearer. It is known as a speech act.

According to Austin 1962 (in Yule, 1996) speech act is the action performed in saying something. There are three kinds of acts. First, an locutionary act is the act of saying something in the full sense of say. For example, "It's hot here" is just a statement from the speaker. Second, an Illocutionary act is an act performed by saying something. For example, in utterances, "it's hot here" implies that the speaker wants the hearer to do something. The third, perlocutionary act, is performed by or as a result of saying. For example, based on utterances "it's hot here", the hearer does something, like open the door or turn the air conditioner on. This speech act is included in the type of request speech act.

(Trosborg, 1995) stated that a request is an illocutionary act whereby a speaker conveys to the hearer that he or she wants the hearer to perform an act for the speaker's benefit. Besides that, Trosborg also said people might use a direct request strategy in which they do not want to explicitly state they are positive intent. For example, "I'm going to be at the airport, and my car is just broken down." on the other hand, some people may use a direct request strategy in which they want to make explicit the illocutionary point of their utterance and may use a performative statement. For example, "I want to borrow your car."

Some previous studies are related to this discussion. The first was that of (Yanwar, 2020). The research found that speech acts used in O' Henry's short story are representative, directive, commissive, declaration and expressive. Those speech acts can be used as integrated material and other interactions in the teaching process. Next (Basra, 2023) investigated speech acts in a documentary film and found that representative categories dominated the utterances. Another research (Kun Hariani et al., 2021) was conducted to reveal the dominant form of the Directive Speech Act (DSA) used in the film Ready or Not by Guy Busick and R Christopher Murphy, released in 2019. In this research, it was found that directive speech is usually uttered by speakers who have higher authority than the listener. Meanwhile, speakers with higher positions often use requests to ask listeners from higher positions to do something. (Burnette & Calude, 2022) This research observed 1001 tweets to see how Twitter users used different politeness strategies when conveying attitudes towards government action regarding Covid-19. This research shows that trend in the directive strategy is used by netizens in expressing different attitudes toward government measurement. Other research shows how Sexual Speech Act (SSA) investigations can help explain the relationship between sexuality and language from a pragmatic point of view. The data of the analysis is the narrative uttered by gay. Sexual Speech Act (SSA) analysis is quite relevant for other types of communication-related to sexuality. For example, courting and teasing are expressions of desire aimed at people of all sexual types, including heterosexuals. However, the group must be able to act straight or reasonably (Motschenbacher, 2020). There is one similarity and difference between several previous types of research above. The similarity is the analysis of speech acts but different in purposes. Some research above focuses on a short story, documentary film, and Twitter.

This research focuses on the request strategy uttered by all the characters in the Cinta Brontosaurus novel. The "Cinta Brontosaurus" novel has the main theme of the romance of a young man named Raditya Dika (Dika, 2017). His journey to find his true love is filled with various ridiculous incidents. Even so, it is still very entertaining because it contains elements of comedy in it. There are seven characters, Radith, his mom, his dad, Vicky, Ratih, Sita, and Chyn. In this novel, all characters have many expressions, especially request expressions. Therefore, this "Cinta Brontosaurus" novel is a data source for this research. This research aims to find out how the characters in the "Cinta Brontosaurus" novel ask someone to do something. The data are based on the part of dialogues from all characters in this novel. There are five general functions performed by speech acts: declarations, representatives, expressive, directives, and commissives Searl 1979 (in Yule, 1996).

- 1. Declarations** are those kinds of speech acts that change the world via their utterance. As the examples in [15] illustrate, the speaker has to have a special institutional role in a specific context to perform a declaration appropriately.

- [15] a. Priest: I now pronounce you husband and wife.
b. Referee: You're out!
c. Jury Foreman: We find the defendant guilty

In using a declaration, the speaker changes the world via words.

- 2. Representatives** are those kinds of speech acts that state what assertions, conclusions, and descriptions, as illustrated in [16], are all examples of the speaker representing the world as he or she believes it is.

- [16] a. The earth is flat.
b. Chomsky didn't write about peanuts.
c. It was a warm sunny day.

Using a representative, the speaker makes words fit the world (of belief).

3. **Expressives** are those kinds of speech acts that state what the speaker feels. They express psychological states and can be pleasure, pain, likes, dislikes, joy, or sorrow. As illustrated in [17], they can be caused by something the speaker or the hearer does. Still, they are about the speaker's experience.

[17] a. I'm sorry!

b. Congratulation

c. Oh, yes, great, mmmm, ahh!

In using expressive, the speaker makes words fit the world (of feeling).

4. **Commissives** are those kinds of speech acts that speakers use to commit themselves to the same future action. They express what the speaker intends. They are promises, threats, refusals, and pledges, and, as shown in [19], they can be performed by the speaker alone or by the speaker as a member of a group.

[19] a. I'll be back.

b. I'm going to get it right next time.

c. We will not do that

Using a commissive, the speaker makes the world fit the words (via the speaker).

5. **Request** is an illocutionary act whereby convey the hearer performs an act for the speaker's benefit. The request often happens in daily life if the speaker says something to get the hearer to do something. A cicerone request comes under certain conditions that influence fulfilling the desired action (Strasbourg).

Request theory is constructed in two major categories (direct and indirect). Usually, in making the request, a requester (speaker) has a strategy or strategies to make the requester (hearer) recognize his or her intention within an utterance to do an action. There are eight different strategies.

a. **Category I: indirect request**

This category means that the speaker does not want to explicitly state his or her intention. This category can be done by making a statement or asking a question. It has resorted to hinting strategies.

Strategy 1: (a). Hints

Mild hints are the requester can leave out the desired action altogether.

E.g. *I had to be at the airport in half an hour, but my car was broken down.*

The strong hint is the requester's wish can be partially mentioned.

E.g. *Will you be using your car tonight?*

b. **Category II: Conventional indirect (hearer-oriented condition)**

Strategy 2 : (b). Ability is the condition of ability that refers to the hearer's capacity to perform the desired action.

E.g., *Could you lend me some money?*

Can you reach the jar for me?

(c). permission is the condition when the speaker is concerned with the possible permission given by the hearer.

E.g., *May I come to your party?*

Strategy 3 : (c). Suggestory formulae are requested when employing these formulae does not question any particular based condition.

E.g., *How about lending me some of your records?*

Why don't you come with me?

c. **Category III: Conventional indirect (speaker-based condition)**

This condition is when the requester can focus on the speaker based on conditions.

Strategy 4: (d). Wishes

E.g., *I would like to have some more coffee*

Strategy 5: (c) Desire or needs
E.g. *I want you to sign this for me*
I could do with a rest now

d. Category IV: Direct request

A requester who wants to make an explicitly illocutionary point of his or her utterance may use performative or an imperative, thereby issuing an order.

Strategy 6: (f) Obligation is when the speaker exerts either his or her authority by using *should* and *ought to* involve a moral obligation

E.g., *you should/ought to leave now*
You must leave now (because I want you to)

Strategy 7: (g) Performative is the strategy with the request intent, which is very direct

E.g., *I ask you to lend me your car*
I must ask you to refrain from smoking

Strategy 8: (h) Imperative is a grammatical form directly signaling that the utterance is in order.

E.g., *lend me your car (please)*

(I) Elliptical phrases are when the speaker uses a phrase in which only the desired object is mentioned.

E.g., A soft drink, Please

RESEARCH METHODOLOGY

This research uses a descriptive qualitative perspective. The qualitative perspective is research that explores and understands the meaning of several individuals over a group of people derived from social problems (Creswell, 2019). This perspective describes the analysis and analyses of the data based on dialogue in the "Cinta Brontosaurus" novel.

1. Data Source

The data source of this research is the "Cinta Brontosaurus" novel. The main theme is the romance of a young man named Raditya Dika. His journey to find his true love is filled with ridiculous incidents. Even so, it is still very entertaining because it contains elements of comedy in it. There are seven characters, Radith, his mom, his dad, Vicky, Ratih, Sita, and Chyn. In this novel, all characters have many expressions, especially request expressions.

2. Data collection

Several steps are conducted to collect the data: (1) Reading the "Cinta Brontosaurus" novel. (2) identifying the utterances which consist of requests from all characters taken from the novel. (3) Categorizing all the utterances into request strategy.

3. Data Analysis

The main objective of this research is to find the characters' strategies for making requests. (1) Select the utterances which consist of the request strategy. (2) Analyzing the utterances, which consist of a request strategy based on Strasbourg theory. (4) Discuss the findings through similarities and differences with previous studies. (5) concluding.

RESULTS AND DISCUSSION

Table 1. Request Strategy In "Cinta Brontosaurus" Novel

Data	Indirect Request			Direct Request
	Str. 1		Str. 2	Str. 8
	Mild Hint	Strong Hint	Ability	Elliptical
16	4	3	1	8

From the data above, are 16 utterances uttered using request strategies one, two, five, and eight. Six utterances uttered in mild and strong hint request strategy. One utterance uttered in ability request strategy. Eight utterances were uttered in the elliptical request strategy and one in the desire or needs request strategy. Based on the analysis, using mild and strong hints and checking on ability and desire or needs are to minimize the possible refusal and soften the request. On the other hand, those strategies are important ways for the speaker to save his or her face and check the hearer's ability to comply with an utterance that is intended to check. Employing those strategies means the requester had attempted to minimize the possibility of refusal. But sometimes, the speaker also needs to become the simpler one in making requests. So, they choose the direction mentioned in the request. It is called the elliptical phrase strategy in request.

1. Strategy 1 (Hint Strategy)

Data 1

Situation: Radith was still sitting in his car, calling Ratih to tell him he had arrived in front of Ratih's house.

Radith : *Eh, gue udah di depan rumah lo dari tadi nih...*
[Eh, I've arrived since earlier...]
Ratih : Okay

In this situation, the relationship between the speaker and the hearer is a close friendship. Ratih is the same age as Radith. They knew each other well. So, sometimes they talk to each other, not always in a complete thought. As in this following utterance *Eh, gue udah di depan rumah lo dari tadi nih...* (Eh, I've arrived since earlier...). Radith picked Ratih up. He arrived in front of Ratih's house, and then Radith asked Ratih to come out and approach him. But Radith said through a statement because he assumed they already knew each other. To keep the relationship, radish uses a hint request strategy. It means that he does not want to make his intention explicit. The statement is the situation when the speaker chooses to make the request. Is strategy can be used as a disarming device to down-tone the positive force of the request by modulation the utterance and saving his face from minimizing the imposition of the request.

In this situation, Radith still tries to keep politeness of request. It can be seen that there is no addition of the specific words in utterance, but the speaker just makes his request in statement form. Radith says the request in statement *Eh, gue udah di depan rumah lo dari tadi nih...* (Eh, I've arrived since earlier...), it implies that Radith wants Ratih to see him soon. With this statement, Radith asks for the willingness of the hearer to fulfil the request. In this situation, the hearer is in control to decide whether to act. Then Ratih answered, "Okay." It means that the ratio accomplishes the radish request. This request strategy applies to data 5, 7, 9, 10, and 11. Based on the data analysis, Data 1 results show that speakers do not directly utter requests by using words or expressions that do not directly refer to the purpose of the speech. The speaker does this to disguise his purpose and respect the speaker. With these cryptic utterances, the speaker hopes the hearer can understand the utterance's meaning and grant the request. This is also illustrated in the results of research from Sumarti, who analyzed request speech using the hinting strategy, which has the same purposes (Sumarti & Widodo, 2019).

2. Strategy 2 Ability (hearer-oriented condition)

a. Data 4

Situation : Radith picked up Ratih to go some places, but Ratih asked Radith to take Ratih first to the ATM at Bintaro Plaza.
Ratih : *Lo bisa nganterin gw ke Bintaro plaza dulu gak? Gue mo ngambil duit di ATM*
[Can you take me to Bintaro Plaza first? I want to make money at the ATM]
Radith : *Bintaro plaza dulu ya?*
[Bintaro plaza first?]

As a best friend, Ratih didn't hesitate to ask Radith to take her to the ATM at Bintaro Plaza. Ratih said *Lo bisa nganterin gw ke Bintaro plaza dulu gak? Gue mo gamble duit di ATM* (Can you take me to Bintaro Plaza first? I want to make money at the ATM). This question aims to get a person or hearer to cooperate. It means she tried to ask Radith to accompany her. Radith didn't dare refuse Ratih's request just by saying *Bintaro Plaza dulu ya?* (Bintaro Plaza first, right?). He complied with Rati's request. Ratih keeps her request polite. She uses the ability strategy, which refers to the hearer's capacity to perform the desired action. It can be seen form the utterance *Lo bisa nganterin gw ke Bintaro plaza dulu gak?* [Can you take me to Bintaro Plaza first?]. Using "can" helps the speaker to know the hearer's ability and to save the speaker's face if the hearer refuses his request. In this situation,

they are best friends. Radith accepts her request by saying, Radith wanted to refuse the request because he worried about his car. But Radith is more worried about Ratih's anger. So, he just gives a response by questioning *Bintaro plaza dulu ya?* (Bintaro plaza first?).

Based on the results of the data analysis, Data 4 shows that before the speaker makes a request, the speaker checks the willingness of the hearer. This is done to prevent the possibility of rejection from the hearer. Besides that, the speaker does just to know the hearer's capacity to perform the desired action. It is different from the previous research (Basra, 2023)

3. Strategy 8 (Elliptical)

Data 8

- Situation : Radith and Ratih arrive at Putra's house; there is also Pito. They are classmates. Around 10 pm, radish started designing the yearbook until 12 pm. They go home together.
- Pito : *Dith, gue laper* [Dith, I'm hungry]
- Radith : *Lo laper, yah, Pit? Ya udah, kita makan dulu, deh. Daripada ntr lo kelaperan terus makanin jok mobil gue* [Are you hungry, Pit? Okay, let's eat first; instead of starving, you then eat my car seat].
- Pito : *Sialan lo* [Damn You]
- Radith : *eh, itu ada tukang nasi goreng* [There is fried rice seller]
- Ratih : *Eh...Pit, lo minum air yang ada di botol aqua tadi ya yah?* [did you drink the mineral water in the aqua bottle?]
- Pito : *Iyah, abis pedes banget! Emang kenapa?* [yeah, it was really spicy! Why?]
- Ratih : *Hah? Botol aqua yang mana neh?* [Which aqua bottle?]
- Pito : *yang ini....* [This one]

In this situation, they are close friends. They designed the school yearbook together until late. At 12 pm, Radith, Ratih, and Pito went home together. On their way, suddenly, Pito said *Dith, gue laper* (Dith, I'm hungry). As a good friend, Radith answered in a joke by saying *Lo laper, yah, Pit? Ya udah, kita makan dulu, deh. Daripada ntr lo kelaperan terus makanin jok mobil gue* (Are you hungry, Pit? Okay, let's eat first. Instead of starving, you eat my car seat). In this case, Radith uses a relationship-securing strategy. His goal is to maintain relations with Pito. The speaker, Pito, tries to ask Radith to have dinner first. As a close friend, Pito uses a phrase in which only the desired object is mentioned. It means that the speaker wants to state his or her intention explicitly.

Pito keeps his request clear. He uses the Elliptical strategy, which refers to a phrase only mentioning the desired object. It can be seen from the utterance *Dith, gue laper* (Dith, I'm hungry). In this case, Pito is straight to the point and shows his feeling. It implies that he asks Radith to have dinner together soon. Fortunately, Radith really understands his friend. He said *Lo laper, yah, Pit? Ya udah, kita makan dulu, deh. Daripada ntr lo kelaperan terus makanin jok mobil gue* (Are you hungry, Pit? Okay, let's eat first, instead of starving you, then eat my car seat). *Daripada ntr lo kelaperan terus makanin jok mobil gue* (Instead of starving you then eat my car seat) as a joke from Raditha, so Pito said *sialan lo* (Damn You). It shows that they are really known each other. This strategy also applies in data 3, 12, 13, 14, 15, 16.

When asking someone to do something or not to do something, it must be done politely. As mentioned (Ramayanti & Marlina, 2018), when someone asks someone to do something or not do something, they must ask the permission and agreement first. So that if the hearer refuses the request, the speaker can save his or her face. The same opinion comes from (Mulyani & Latifah, 2018). When someone says something using directive speech acts, someone wants to show what he wants. For example, usage of warning utterances is often used to hide their lack of self-confidence in him or to show their power (Basra, 2023). Unlike this research, Radith warned his friends not to travel using his old car. He did it so they did not face the difficulties such as a car breaking down. It shows that the act of warning is not to show power but concern for his friends. (Muhartoyo & Kristani, 2013) The directive speech act cannot be separated from daily social interaction. It happened in the sleeping beauty movie. There are many directive expressions to show the social interaction between all characters, especially in requesting. Another research stated that in advertisements, micro speech acts as a form of affirmation of something, and macro speech acts as persuasion or a tool to influence, persuade, and inform something being advertised (Simon & Dejica-Cartis, 2015).

The next research (Sari, 2018) mentioned that in the classroom, the teacher often uses a directive speech act, especially a request, not just a notification. Still, the speaker also intends for the hearer to do what the speaker wants. Requests uttered by teachers who have power of attorney in the class. For example, when the teacher asks

the students to do a task. For the request to be carried out, it must be conveyed politely, such as beginning with "please".

(Kun Hariani et al., 2021) Concluded request frequently is used by a speaker from a low position to ask a speaker from a high position to do what the speaker wants. Besides that, the request utterance can be from equal and higher positions. Commonly, a request utterance is uttered benefits the speaker. In the context of this research, the request utterance is uttered by all characters in equal positions. Based on the results of observations found that in the love novel, *Brontosaurus*, the request strategy used seems to be balanced between direct and indirect strategies. Different from the findings from (Basma, 2023), found that the most dominant strategy was representative. While (Yanwar, 2020) also mentioned that speech acts could be implemented in learning process, such as speaking, reading, and writing. If it can be implemented in the learning process, students will enjoy every process. The involvement between the brain and language shows this. The brain processes communication functions. So, humans can capture the speaker's intent by involving thoughts and emotions. This is expressed through speech acts (Tomasello, 2023). The same issue about communicative function in speech production was also proposed by (Boux et al., 2021)

CONCLUSION

Request strategy is one of the important strategies in a conversation. In the novel "*Cinta Brontosaurus*" by Raditya Dika, there is a strategy of asking that is carried out by the characters in it. Based on the analysis, it can be concluded that almost all characters prefer to use elliptical as a direct request strategy in making requests. By using this strategy, the speaker wants to state his or her intention explicitly. However, sometimes, the speaker also needs to become the simpler one in making requests. Then they choose the direction mentioned in the request.

In contrast, hint and ability strategies minimize the possible refusal and soften the request. Besides that, this strategy is important for the speaker to get permission and check the hearer's ability. This analysis showed that all characters in the "*Cinta Brontosaurus*" Novel carried out several strategy requests. There are 16 data which consist of request strategy. Seven utterances were uttered in hint strategy1. Only one utterance was uttered in ability (hearer-oriented condition) strategy 1, and eight utterances were uttered in elliptical strategy 8. Then, directive, especially in request, showed a strong relationship between the speaker and the hearer. Further, request utterance is uttered to get the greatest attention from the hearer. Some request utterances in the "*Cinta Brontosaurus*" Novel are uttered differently.

REFERENCE

- Basma, S. M. (2023). Speech Acts Analysis of the Main Characters in *Tinder Swindler* Documentary Film. *JALL (Journal of Applied Linguistics and Literacy)*, 7(1), 154. <https://doi.org/10.25157/jall.v7i1.9737>
- Boux, I., Tomasello, R., Grisoni, L., & Pulvermüller, F. (2021). Brain signatures predict the communicative function of speech production in interaction. *Cortex*, 135, 127–145. <https://doi.org/10.1016/j.cortex.2020.11.008>
- Burnette, J., & Calude, A. S. (2022). Wake up, New Zealand! Directives, politeness and stance in Twitter #Covid19NZ posts. *Journal of Pragmatics*, 196, 6–23. <https://doi.org/10.1016/j.pragma.2022.05.002>
- Creswell, J. W. (2019). *Research Design: Pendekatan, Metode Kualitatif, Kuantitatif, Campuran*. Pustaka Pelajar.
- Dika, R. (2017). *Cinta Brontosaurus*. GagasMedia.
- Kun Hariani, A. G., Muhid, A., & Dewi, P. (2021). Revealing the Form of Directive Speech in Ready or Not Movie. *Humanitatis : Journal of Language and Literature*, 8(1), 1–12. <https://doi.org/10.30812/humanitatis.v8i1.1177>
- Motschenbacher, H. (2020). Coming out – seducing – flirting: Shedding light on sexual speech acts. *Journal of Pragmatics*, 170, 256–270. <https://doi.org/10.1016/j.pragma.2020.09.014>
- Muhartoyo, M., & Kristani, K. (2013). Directive Speech Act in The Movie "Sleeping Beauty." *Humaniora*, 4(2), 949. <https://doi.org/10.21512/humaniora.v4i2.3536>
- Mulyani, U., & Latifah, D. (2018). The Analysis Speech Acts of the Main Character in *Freedom Writers* Movie

Script. *PROJECT (Professional Journal of English Education)*, 1(5), 562.
<https://doi.org/10.22460/project.v1i5.p562-567>

Ramayanti, D., & Marlina, L. (2018). The analysis of types of illocutionary acts in "Tangled" movie. *E-Journal of English Language and Literature*, 7(1), 27–34.

5
Sari, R. I. (2018). Bentuk Tuturan Direktif Pada Guru Dalam Situasi Pembelajaran Bahasa Indonesia Siswa Kelas X Man Malang 1. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, Dan Pengajarannya*, 3(1), 79.
<https://doi.org/10.22219/kembara.vol3.no1.79-97>

Saville-Troike, M. (1982). *The Ethnography of Communication*. Basil Blackwell Ltd.

5
Simon, S., & Dejica-Cartis, D. (2015). Speech Acts in Written Advertisements: Identification, Classification and Analysis. *Procedia - Social and Behavioral Sciences*, 192, 234–239. <https://doi.org/10.1016/j.sbspro.2015.06.033>

Sumarti, S., & Widodo, P. (2019). An Analysis of Non-Conventionally Indirect Request in Haikyu!! (1st Season) Anime. *Journal of English Language Teaching and Linguistics*, 4(1), 87. <https://doi.org/10.21462/jeltl.v4i1.196>

Thomas, J. (1995). *Meaning in Interaction: An Introduction to Pragmatics*. Longman.

Tomasello, R. (2023). Linguistic signs in action: The neuro pragmatics of speech acts. *Brain and Language*, 236(May 2022), 105203. <https://doi.org/10.1016/j.bandl.2022.105203>

Trosborg, A. (1995). *Inter-Language Pragmatic: Request, Complaints, and Apologies*. Mouton de Gruyter.

Yanwar, A. P. (2020). Speech Act Analysis of O. Henry's Short Stories and Implementation of the Integrated Teaching and Learning Process. *International Journal of Pedagogy and Teacher Education*, 4(2), 83. <https://doi.org/10.20961/ijpte.v4i2.15818>

Yule, G. (1996). *[George_Yule]_Pragmatics(BookFi).pdf* (p. 138).

Request Strategy In “Cinta Brontosaurus” Novel by Raditya Dika

ORIGINALITY REPORT

14%
SIMILARITY INDEX

10%
INTERNET SOURCES

14%
PUBLICATIONS

9%
STUDENT PAPERS

PRIMARY SOURCES

1 Submitted to Southeast Community College 4%
Student Paper

2 Submitted to Universitas Pamulang 3%
Student Paper

3 Anna Trosborg. "Interlanguage Pragmatics", 3%
Walter de Gruyter GmbH, 1995
Publication

4 ejournal.unib.ac.id 2%
Internet Source

5 society.fisip.ubb.ac.id 2%
Internet Source

Exclude quotes Off

Exclude bibliography Off

Exclude matches < 2%