

CHAPTER ONE

INTRODUCTION

A. Background of the Study

Human beings spend almost two third of their time on earning money for life and one third of their time for entertainment. Watching television, listening to radio and reading books/newspaper/comics are some examples of leisure activities. As one of entertainment materials, comic is a mass medium which illustrates the story with pictures in sequences. It is written by an author who intends to deliver his/her idea to the readers. By combining words indicating speech inside the balloons with images, the author presents his/her ideas to be understood by his/her reader. Devices such as speech balloons and boxes are used to indicate dialogues and to establish information, while panels, layout, gutters and zip ribbons are more to facilitate the flow of the story. Today, comics are found in newspapers, magazines, comic books, graphic novels, and on the web.

As a means of communication, language is very important for the author in order to present his/her idea, thought, feeling and desire. Searle (1969:24) says that language is a part of a theory of actions, and speech acts are those verbal acts, or more precisely illocutionary acts, such as promising, threatening and requesting, that one performs in speaking. As one of the classifications of illocutionary acts, directive is the reflection and description of the intention of speaker use to get someone else to do something (Yule, 1996:54). *Request*, as one

verb of directive acts, is the realization of the speaker's desire in order to make the hearer do what the speaker wants.

Trosborg (1994:187) states that a *request* is an illocutionary act whereby a speaker (requester) conveys to a hearer (requestee) that he/she wants the requestee to perform an act which is for the benefit of the speaker and, sometimes, for the hearer. Request may be expressed in two ways; they are *verbal* and *non-verbal* goods and services. The *verbal* goods and services is a request for information, whereas the *non-verbal* is a request for object, an action or some kind of service, etc. The purpose of a *request* is to involve the hearer in some future action which has positive consequences for the speaker and may imply costs to the hearer.

There are many factors influence the effect of speaker's utterance to the hearer. Politeness is a phenomenon about something that is considered polite in one culture can often be quite rude or simply strange in another. Meanwhile the goal of politeness is to make all of the participants relaxed and comfortable with one another. An utterance delivered to the hearer must use certain strategies of politeness depends on the situational and social contexts. Context also affects the request successfully delivered if the hearer has the same cultural background knowledge because it is needed in helping revealing context of situation.

In *Peanuts*, the writer found some interesting phenomenon dealing with the use of *request*. There are various types of request strategy expressed by the characters in *Peanuts*, as the following examples:

In the Brown's backyard, Charlie comes to Snoopy's cage. Snoopy is sleeping on the top of his dog house when Charlie calls him.

Charlie : "I asked you to come down from there! (Snoopy comes down from his cage) That's better. You've been acting awfully

independent lately! Don't forget that I'm the one who takes care of you! (Snoopy ignores Charlie) Look at me when I'm talking to you! (Snoopy pays Charlie attention) Without me, you'd be nothing! Everything you have, you have because of me! (Snoopy ignores Charlie again) Even that collar around your neck... Why, I remember the day I went out and bought that collar with money I had worked for, and had saved and... (Snoopy takes the collar off from his neck and gives it back to Charlie) I hate it when he does that."

(<http://www.snoopy.com>, February 23, 2003)

In the conversation above, Charlie expresses his request related to the performative strategy to Snoopy's by saying "*I asked you to come down from there!*". Charlie wants to talk to his dog, Snoopy, but when Charlie approaches his cage, he is sleeping on the rooftop of his dog house. Charlie orders him to get down from there. As the owner of Snoopy, Charlie has a power to order him and Snoopy must obey it. The use of performative verb directly states the utterance as an order that must be carried out by the hearer. The inclusion of a performative verb which is used in this episode of *Peanuts* conveying requestive intent, that is *ask*. Performative statement with requestive intent is very direct and usually authoritative. They would normally be impolite outside a formal context. The choice of performative verb which is used by Charlie makes these statements less polite.

Meanwhile, based on the politeness strategy, Charlie's utterance "*I asked you to come down from there!*" is categorized into **Bald On-Record**. This one example of cases of non-minimization of the face threat in which non-redress occurs when the speaker's want to satisfy hearer's face is small, either because speaker is powerful and does not fear retaliation or non-cooperation from hearer.

However, Charlie's power is higher compared to Snoopy because he is the owner of Snoopy and also the one who takes care of him. Snoopy likes to sleep on the rooftop of his dog house rather than stays inside of his cage. That is why, she asked Snoopy to come down from the rooftop of the dog house when he wants to advise Snoopy.

Considering the phenomena above, the writer is interested in analyzing the request strategy expressed by the characters in *Peanuts* for the reason that *request* can be delivered in several strategies. Besides, the politeness of *request* is also needed for the purpose of the speaker's desire is granted by the hearer. Thus, the title of this research is **THE POLITENESS OF DIRECTIVE UTTERANCES IN PEANUTS**.

B. Scope of the Study

In this study, the writer describes the context in the story of *Peanuts* through connecting the picture on the strips and the utterances existing in the comic strips. The writer focuses on the analysis of directive utterance in the form of request utterances and applies the request strategy in *Peanuts* by using Trosborg's theory. The writer also classifies the politeness of directive utterances in *Peanuts* by employing Brown and Levinson's strategies.

C. Purpose of the Study

1. Describing the context in the story of the *Peanuts* through connecting the picture on the strips and the utterances existing in the comic strips,

2. Finding out the realization of request strategy in *Peanuts*,
3. Describing the politeness of strategies used in *Peanuts*.

D. Research Method

The writer uses a qualitative research that employs descriptive method. Moleong (2001:3) describes that a qualitative research is a research that presents the descriptive data in the form of written or oral words of people and behavior which can be observed. Surakhmad (1994:139) says that a descriptive method is a kind of research method using technique of searching, collecting, classifying, analyzing the data, interpreting them and finally drawing the conclusion.

In collecting the data, the writer uses non-participant observation (*simak bebas libat cakap*). This involves the documentation method. The writer uses the utterances taken from Jakarta Post daily newspaper and from www.snoopy.com as a material of note-taking process.

In analyzing the data, the writer uses an Identity (*Padan*) Referential technique. Sudaryanto (1993:13) states that it is a method in which the data are utterances spoken or produced by the speaker and also based on the referent of the language.

E. Underlying Theory

As one type of illocutionary acts, a directive act is an illocutionary act whereby a speaker conveys to a hearer that he/she wants the hearer to perform an act which can be benefit for the speaker and, sometimes, for the hearer. It can be expressed

by using of *request*. The purpose of a *request* is to involve the hearer in some future action which has positive consequences for the speaker and may imply costs to the hearer (Trosborg, 1994:15). Specific utterances in *Peanuts* influences the choice of types of request strategy considered appropriate.

In showing their feelings, people should express it by uttering words and also perform actions via those utterances. If the speaker wants the hearer do what he/she wants, the speaker should use strategies to show the politeness of the utterance. The politeness of directive utterance, which the writer analyzes in *Peanuts*, applies the theory of Brown and Levinson. The response given by the requestee can show that the request succeeds or fails.

F. ORGANIZATION OF WRITING

This research is divided into five main parts, Chapter One, Chapter Two, Chapter Three, Chapter Four, and Chapter Five. The writer describes the background of the study, the problem statement, the purpose of the study, the significance of the study, the scope and limitation, the definition of the key terms and the organization of the study early in Chapter One.

In Chapter Two, the writer provides and systematizes the review of related theories in which differentiates between the related linguistic theories, that is about speech acts theory, the definition of directive utterances, the politeness of directive utterances, the definition of comic, context, and giving the detail about the characters in *Peanuts* which back the main theories up to directly help the writer to answer the problems in this research.

Furthermore, in chapter three, the writer provides a brief explanation about the research methodology, in which gives a clear picture about the research type, data and source of data, population and sample, the technique of collecting data, as well as the technique of analyzing the data.

Chapter Four is a part where the writer analyzes the data from which could reveal many significant and meaningful findings of this research. Thus, finally, the writer could draw the conclusion based on the findings and related theories, in the last section of this study, that is Chapter Five.

CHAPTER TWO

REVIEW OF LITERATURE

A. Speech Acts Theory and Directive Utterances

1. Speech Acts Theory

In showing their feelings, people should express it by uttering words and also perform actions via those utterances. That is why the message can be delivered to the hearer. Actions that are performed via utterances are generally **speech acts**. Speech acts is one of the basic ingredients of pragmatics arranging by words and corresponding to sentences. When Debby says *Go anywhere today?*, she does something and what she does is called ‘asking questions’. This type of act is considered as speech acts. Debby, certainly, expects an answer to her question from the hearer.

Austin (1962) and Searle (1969) proposed that language has three main aspects: Locutionary Act, Illocutionary Act and Perlocutionary Act. Searle describes a speech act, i.e., an act of saying but the Locutionary act has itself various facets. Locutions act is the basic act of utterance that producing a

meaningful linguistic expression, such as words, phrase that are arranged into a good sentence. Illocutionary act is performed via the communicative force of an utterance. Yet, this must be understood that the speaker has to realize what the speaker will say and take it a certain sense. Searle in Celce and Olshtain (2000:25) explains types of illocutionary acts into a limited number of major categories; they are Declarative, Representatives (Assertives), Directives, Expressives and Commisives.

2. Directive Utterances

When the speaker asks the hearer to do something, it means that the speaker performs a speech act. He/she certainly wants his/her action to be understood and then the hearer will do what the speaker wants. According to Searle (1969:24), language is a part of a theory of actions, and speech acts are those verbal acts, or more precisely illocutionary acts, such as promising, threatening and requesting, that one performs in speaking.

Yule (1996:54) states that in using a directive, the speaker attempts to make the world fit the words via the hearer. Leech (1993:327&346) gives the detail of directive verbs that usually occur in the construction sentence “S verb (O) that X” or “S verb O to Y”, they are request, ask, beg, bid, command, demand, forbid, recommend, tell, order, advise, suggest, and invite.

A directive act is an illocutionary act whereby a speaker conveys to a hearer that he/she wants the hearer to perform an act which can be benefit for the speaker and, sometimes, for the hearer. For an example, request is for the benefit of the speaker whereas a suggestion is defined as being beneficial to

both speaker and hearer, and if the act is performed, it is exclusively for the benefit of the hearer. Thus, the directive act can be characterized as *pre-event* and the desired act takes place post-utterance, either in the immediate future or at some later stage. In short, directive verbs demand the cost of the hearer and the benefit for the speaker.

There are four major categories of request strategies simplified by Anna Trosborg (1994:192-204) that based on the theories of Austin (1962) and Searle (1969, 1976) then reformulated by Brown-Levinson (1978, 1987), House-Kasper (1981), and Blum Kulka-Olshtain (1984). The categories cover:

CATEGORY I – Indirect Request

Strategy 1 – Hints: A speaker who does not want to state his/her Impositive intent explicitly has resort to hinting strategies.

- Mild : The speaker can leave out the desired action altogether.

e.g. *I have to be at the airport in half an hour*

- Strong : The speaker can mention his/her wish partially

e.g. *My car has broken down. Will you be using your car tonight?*

Hints strategy involves the condition, as follows:

a. Reasonableness

Stating some general condition which indicates the speaker's reason for making his/her request is a useful way of indirectly conveying an

impositive intent (of the ‘reasonableness precondition’ referred to by Haverkate, 1984).

e.g. *Would you do the dishes? The kitchen is a total mess*

b. Availability

Questioning some condition that would present an obstacle to compliance (if not fulfilled) is another way of giving a hint.

e.g. *Is there any coffee left?*

c. Obviousness

Speaker conveys his/her desire obviously.

e.g. *Has the letter already been typed?*

CATEGORY II – Hearer-oriented conditions (Conventionally Indirect)

Strategy 2

Questioning hearer’s ability/willingness

a. Ability

This depends on the hearer’s capacity in performing the act.

e.g. *Maybe you could help John dig the garden tomorrow?*

b. Willingness

This depends on the hearer’s willingness in performing the act.

e.g. *Would you lend me a copy of your book?*

Statements of ability and willingness

Hearer can not give any excuses because speaker has conveyed that he/she considers this condition is fulfilled and anticipates compliance.

e.g. *Mary, you can clear the table now.*

Strategy 3 – Suggestory formulae

When employing suggestory formulae, speaker has anticipated the refusal from hearer. But hearer must invent his/her own reason to refuse because the hearer-based preparatory condition is questioned.

CATEGORY III – Speaker-based conditions

Strategy 4 – Statements of speaker's wishes and desires

e.g. *I would like to have some more coffee.*

Strategy 5 – Statements of speaker's needs and demands

e.g. *I need a pen.*

CATEGORY IV – Direct Request

Strategy 6 – Statements of obligation and necessity

The speaker uses his/her own authority in stating his/her desire.

e.g. *You should/ought to leave now.*

Strategy 7 – Performatives

Performative verb is considered more/less polite (ask vs. command)

e.g. *I ask/request/ order/command you to leave.*

Strategy 8 — Imperatives

The imperative is the grammatical form directly signaling that the utterance is an order (this can be also added by adding tags and/or the marker *please*)

e.g. *Open the door, please.*

— Elliptical Phrases

This is phrases in which only the desired object is mentioned.

e.g. *Two coffee, please.*

B. The Politeness of Directive Utterances

Politeness is best expressed as the practical application of good manners. In other words, it is culturally defined as a phenomenon, and what is considered polite in one culture can often be quite rude or simply strange in another. While the goal of politeness is to make all of the participants relaxed and comfortable with one another, these culturally defined standards and may be manipulated to inflict shame on a designated participant.

Penelope Brown and Stephen C. Levinson (1978,1987:92) states that

Strategies, then, form hierarchies of strategies that will achieve higher-order goals. Where necessary we refer to the four highest-level strategies (bald on record, positive politeness, negative politeness and off record) as ‘super-strategies’, to the strategies that emanate from these as ‘higher-order strategies’, to final choice of linguistic means to realize the highest goals as ‘output strategies’ (identified in the text thus: BE VAGUE).

1. Bald on Record

Brown and Levinson (1978, 1987:94-101) divide bald on record strategy into two strategies, they are

a. Cases of non-minimization of the face threat

This is mutually known to both speaker and hearer that face redress is not necessary. First, in cases of great urgency or desperation, redress would actually decrease the communicated urgency. E.g. *Help!* , *Watch out!*

Second, non-redress occurs when the speaker's want to satisfy hearer's face is small, either because speaker is powerful and does not fear retaliation or non-cooperation from hearer. E.g. *Bring me wine, Jeenes.*

Third, in cases where non-minimization likely occurs where doing the FTA (Face Threatening Act) is primarily in hearer's interest. Thus, sympathetic advice or warnings may be baldly on record. E.g. *Careful! He's a dangerous man.* (Warning hearer against someone who could threaten him/her)

b. Cases of FTA-oriented bald on record

This case illustrates the way in which respect for face involves mutual orientation, so that each participant attempts to foresee what the other participant is attempting to foresee. There are three subjects where one would expect such pre-emptive invitations; First, Welcomings (or post-greetings), where speaker insists that hearer may impose on his negative face. e.g. *Come in, don't hesitate, I'm not busy.* Second, Farewells, where speaker insists that hearer may transgress on his positive face by taking his face. e.g. *Go.* Third, Offers, where speaker insists that it may impose on speaker's negative face. e.g. *Don't bother, I'll clean it up.*

2. Positive Politeness

Brown and Levinson (1978, 1987:103-129) reveal the positive politeness strategy into:

a. Claim common ground

- 1) Speaker may convey that some want (goal or desired object) of hearer's admirable or interesting to speaker too

STRATEGY 1. Notice, attend to hearer (his interests, wants, needs, goods)

e.g. *What a beautiful vase this is! Where did it come from?*

STRATEGY 2. Exaggerate (Interest, approval, sympathy with hearer)

e.g. *What a fantástic gárden you have!*

STRATEGY 3. Intensity interest to hearer ('by making 'a good story')

e.g. *I come down the stairs, and what do you think I see? — a huge mess all over the place, the phone's off the hook and clothes are scattered all over ...*

- 2) Claim in-group membership with hearer

STRATEGY 4. Use in-group identify markers

a. Address forms

There is several in-group memberships in English, as *Mac, mate, buddy, pal, honey, dear, duckie, luv, babe, Mom, blondie, brother, sister, cutie, sweetheart, guys, fellas.*

e.g. *Come here, buddy.*

b. Use of in-group language or dialect

Below is an example that is comparable to the switch within English, from nickname to full name (Gumperz, 1970:133):

First call : *Come here, Johnny.*

Second call : *John Henry Smith, you come here right away.*

c. Use of jargon or slang

e.g. *Lend us two bucks then, wouldja Mac?*

d. Contraction and Ellipsis

e.g. *Mind if I smoke?*

3) Claim common (point of view, opinions, attitudes, knowledge, empathy)

STRATEGY 5. Seek Agreement

a. Safe Topics

For an example, if your neighbor comes home with a new car and you think it hideously huge and pollution-producing; you might still be able to say sincerely: *“Isn’t your new car a beautiful color!”*

b. Repetition

Repetition is usually used to stress emotional agreement and those repeats go back and fourth for several conversational turn.

e.g. A: *“John went to London this weekend!”*

B: *“To Lóndon!”*

STRATEGY 6. Avoid disagreement

a. Token Agreement (in order to pretend to agree).

e.g. A: *“Have you got friends?”*

B: *“I have friends. So-called friends. I had friends. Let me put it that way.*

b. Pseudo-agreement (speaker draws his/her own conclusion)

e.g. *I'll meet you in the front of the theatre just before 8.0, then.*

c. White lies

e.g. *Yes, I do like your new hat!* (c.i. The speaker does not like the hearer's new hat)

d. Hedging opinions

Several hedges in English are *sort of, kind of, like, in a way.*

e.g. *It's really beautiful, in a way.*

STRATEGY 7. Presuppose/Raise/Assert common ground

a. Gossip, small talk

This is just as a mark of friendship between speaker and hearer.

b. Point-of-view operations

This is related to deixis.

c. Personal-centre switch: speaker to hearer

Speaker may speak as if hearer was speaker, or hearer's knowledge was equal to speaker's knowledge.

e.g. *Oh dear, we've lost our little ball, haven't we, Johnny?*

d. Time switch

It refers about the tense that shifts from past to present tense.

e.g. *John says he really loves your roses.*

e. Place switch

The use of proximal rather than distal demonstratives (here, this)

e.g. (on saying goodbye): $\left\{ \begin{array}{l} \textit{This} \\ \textit{?That} \end{array} \right\} \textit{ was a lovely party.}$

f. Avoidance of adjustment of reports to hearer's point of view

- g. Presupposition manipulations
- h. Presuppose knowledge of hearer's wants and attitudes
- i. Presuppose hearer's values are the same as speaker's values
- j. Presuppose familiarity in speaker-hearer relationship
- k. Presuppose hearer's knowledge

STRATEGY 8. Joke

Since jokes are based on mutual shared background knowledge and values, jokes may be used to stress that shared background knowledge or those shared values. e.g. *OK if I tackle those cookies now?*

- b. Convey that speaker and hearer are cooperators

- 1) Indicate speaker knows hearer's wants and is taking them into account

STRATEGY 9. Assert or presuppose speaker's knowledge of and concern for hearer's wants.

e.g. *I know you love roses but the florist didn't have more, so I brought you geraniums.*

- 2) Claim reflexivity

STRATEGY 10. Offer, promise

e.g. *I'll drop by sometime next week.*

STRATEGY 11. Be Optimistic

e.g. *I've come to borrow a cup of flour.*

STRATEGY 12. Include both speaker and hearer in the activity

e.g. *Let's have a cookie, then.*

STRATEGY 13. Give (or ask for) reasons

e.g. *Why not lend me your cottage for the weekend?*

3) Claim reciprocity

STRATEGY 14. Assume or assert reciprocity

e.g. *"I'll do X for you if you do Y for me" or "I did X for you last week, so you do Y for me this week"* (or vice versa).

c. Fulfill hearer's want for some X

STRATEGY 15. Give gifts to hearer (goods, sympathy, understanding, cooperation)

Speaker may satisfy hearer's positive face want by satisfying some of hearer's wants.

3. Negative Politeness

Brown and Levinson (1978, 1987: 130-211) distinguish the doing of FTA into two categories:

a. On record → Be Direct

STRATEGY 1. Be conventionally indirect

1) Politeness and the universality of indirect speech acts

Gordon and Lakoff (1971) drew attention to a systematic way of making indirect speech acts in English: by stating or questioning a felicity condition. Yule (1996:50) says that felicity conditions are certain expected or appropriate circumstances for the performance of a speech act to be recognized as intended.

2) Degrees of politeness in the expression of indirect speech acts

- a) The more effort a speaker expends in face-preserving work, the more he will be seen as trying to satisfy hearer's face wants.
 - b) The strategic choices will be preferred over other strategies that satisfy the end to a lesser degree.
- b. Redress to hearer's want to be unimpinged upon
- 1) Don't presume/assume

Make minimal assumptions about hearer's wants, what is relevant to hearer.

STRATEGY 2. Question, hedge

In literature, a 'hedge' is a particle, word, or phrase that modifies the degree of membership of a predicate or noun phrase in a set. e.g. *John is a true friend.*

- 2) Don't coerce H. Give hearer option not to do act:

- a) Be indirect
- b) Don't assume hearer is able/willing to do action

Hedged on illocutionary force, Hedges encoded in particles, Adverbial-clause hedges, Hedges addressed to Grice's Maxims, Hedges addressed to politeness strategies, and Prosodic and kinesic hedges.

- c) Assume hearer is not likely to do action

STRATEGY 3. Be pessimistic

This strategy gives redress to hearer's negative face by explicitly expressing doubt that the conditions for the appropriateness of speaker's

speech act obtain. In order to minimize threat, we should make explicit Rating of imposition, Power, Distance values. e.g. *Could/would/might you do X?*

STRATEGY 4. Minimize the imposition

One way of defusing the Face Threatening Act is to indicate that rating of imposition, the intrinsic seriousness of the imposition, is not in itself great, leaving only distance and power as possible weighty factors. e.g. *I just want to ask you if I can borrow a tiny bit of paper.*

STRATEGY 5. Give deference

There are two sides to the coin in the realization of deference: one in which speaker humbles and abases himself and another where speaker raises hearer (pays him positive face of a particular kind, namely that which satisfies hearer's want to be treated as superior). In both cases, hearer has a higher social status than speaker.

- 3) Communicate speaker's want to not impinge on hearer

STRATEGY 6. Apologies

By apologizing for doing an FTA, the speaker can indicate his reluctance to impinge on hearer's negative face and thereby partially redress that impingement. There are four ways to communicate regret or reluctance to do an FTA:

- a) Admit the impingement

e.g. *I'm sure you must be very busy, but ...*

- b) Indicate reluctance

e.g. *I normally wouldn't ask you this, but ...*

c) Give overwhelming reasons

e.g. *I can think of nobody else who could ...*

d) Beg forgiveness

e.g. *Excuse me, but ...*

STRATEGY 7. Impersonalize speaker and hearer: Avoid the pronouns 'I' and 'you'

a) Performatives; e.g. *I tell you that it is so* → *It is so.*

b) Imperatives; e.g. *Take that out!*

c) Impersonal verbs; e.g. *It looks (to me) like...*

d) Passive and circumstantial voices; e.g. *I expect* → *It is expected*

e) Replacement of the pronouns 'I' and 'you' by indefinites; e.g. *One shouldn't do things like that* rather than: *You shouldn't do things like that*

f) Pluralization of the 'you' and 'I' pronouns

g) Address terms as 'you' avoidance; e.g. *Excuse me, sir/miss/'you*

h) Reference terms as 'I' avoidance; e.g. *His majesty is not amused* (in the majesty)

i) Point-of-view distancing; e.g. *I have been/was wondering whether you could do me a little favor.*

STRATEGY 8. State the FTA as some general social rule, regulation or obligation

e.g. — *Passengers will please refrain from flushing toilets on the train*

— *You will please refrain from flushing toilets on the train.*

STRATEGY 9. Nominalize

e.g. a) *You performed well on the examinations and we were favourably impressed.*

b) *Your performing well on the examinations impressed us favourably.*

c) *Your good performance on the examinations impressed us favourably.*

Here c) seems more formal, more like a business letter than b), and b) is more than a). a) seems a spoken sentence while c) is a written one. So, as we nominalize the subject, the sentence gets more 'formal'.

4) Redress other wants of hearer's derivative from negative face

STRATEGY 10. Go on record as incurring a debt, or as not indebting hearer

e.g. for requests → *I'd be eternally grateful if you would ...*

for offers → *I could easily do it for you.*

4. Off Record

Brown and Levinson (1978, 1987:213:227) classifies the off-record strategies by the kinds of clues that are presented by the speaker for the intended inferences to be derived from:

a. Invite conversational implicatures, via hints triggered by violation of Gricean Maxim.

1) Violate Relevance Maxim

STRATEGY 1. Give hints

a) Motives for doing action

e.g. *It's cold in here* (c.i. Shut the window)

b) Conditions for action

e.g. *That window isn't open*

STRATEGY 2. Give association clues

e.g. *Are you going to market tomorrow? ... There's a market tomorrow, I suppose.* (c.i. Give me a ride there)

STRATEGY 3. Presuppose

e.g. *I washed the car again today*

Based on the example above, speaker presupposes that he has ever done it before and the use of *again* forces hearer to think about the relevance of the presupposed prior event. It is relevant if speaker and hearer count the times each does the task, and this in turn is relevant because speaker and hearer have agreed to share the task, then the criticism is implicated.

2) Violate Quantity Maxims

STRATEGY 4. Understate

e.g. A: *What do you think of Harry?*

B: *Nothing wrong with him.* (c.i. I don't like think he's particularly like it)

STRATEGY 5. Overstate

e.g. *There were a million people in the Co-op tonight!*

Based on the example of overstatement above could convey an excuse for being late.

STRATEGY 6. Use tautologies; e.g. *Boys will be boys.*

3) Violate Quality Maxims

STRATEGY 7. Use contradictions

e.g. A: *Are you upset about that?*

B: *Well, yes and no/ I am and I'm not.*

STRATEGY 8. Be ironic; e.g. *Lovely neighborhood, eh?* (in a slum)

STRATEGY 9. Use metaphors; e.g. *Harry's a real fish.*

(c.i. He drinks/ swims/ is slimy/ is cold-blooded like a fish)

STRATEGY 10. Use rhetorical question

e.g. *How many times do I have to tell you ...?* (c.i. Too many)

b. Be vague or ambiguous

1) Violate Manner Maxim

STRATEGY 11. Be ambiguous

e.g. *John's a pretty* $\left\{ \begin{array}{l} \textit{sharp} \\ \textit{Smooth} \end{array} \right\}$ *cookie.*

The example above could be either a compliment or an insult, depending on which of the connotations of *sharp* or *smooth* are latched on to.

STRATEGY 12. Be vague

e.g. in criticism → *Perhaps someone did something naughty.*

In some euphemism:

I'm going $\left\{ \begin{array}{l} \textit{you-know-where.} \\ \textit{down the road for a bit. (c.i. to the local pub)} \end{array} \right\}$

STRATEGY 13. Over-generalize; It relates to the use of proverbs.

e.g. *People who live in glass houses shouldn't throw stones.*

STRATEGY 14. Displace hearer

Tripp (1972:247) cites an example of this, where one secretary in an office asks another — but with negative politeness — to pass the stapler, in circumstances where a professor is much nearer to the stapler than the other secretary. His face is not threatened, and he can choose to do it himself as a bonus ‘free gift’.

STRATEGY 15. Be incomplete, use ellipsis

Elliptical utterances are legitimated by various conversational contexts.

e.g. *Well, if one leaves one's tea on the wobbly table ...*

C. Comic

Via Latin, the word of comic is derived from the Greek "Κωμικός", *kōmikos*, of or pertaining to "comedy", from *kōmos* "revel" that means is a graphic medium in which images are utilized in order to convey a sequential narrative; the term, derived from massive early use to convey comic themes, came to be applied to all uses of this medium including those which are far from comic. Whereas, A. S. Hornby (2000:239) states that comic is

- *adj.* **1** amusing and making you laugh. **2** [only before noun] connected with comedy
- *noun* **1** an entertainer who makes people laugh by telling jokes or funny stories (**comedian**) **2** (*AmE* also **comic book**) a magazine, especially for children, that tells stories through pictures **3** (**the comics**) [pl.] (*AmE*) the section of a newspaper that contains comic strips.

D. Context

According to Schiffrin (1994:365), context is what speakers and hearers know, for example about social institutions about others' wants and needs, about the nature of human rationality, etc and how that language guides the use of language and the interpretation of utterances. Halliday in Gerot and Wignell (1995: 174) reveals context into two group, they are context of culture and context of situation. In context of situation, they are divided into linguistic context (verbal) and non linguistic context (non-verbal). Jef Verschueren (1999:75) reveals the Malinowski's term of 'context of situation'

Exactly as in the reality of spoken or written languages, a word without *linguistic context* is a mere figment and stands for nothing by itself, so in the reality of a spoken living tongue, the utterance has no meaning except in the *context of situation*. (Malinowski 1923, p. 307)

Firth (1992:11) gives an emphasis of some principles about context of situation, they are participants, participants' action, features of another situation that relevance, and the impacts of verbal action. This framework is arranged in 1950 and re-improved by Professor T.F. Mitchell. Firth's concepts are more abstract, not as a realization of the language event. Dell Hymes (1967:11) explains the framework of context situation in renewing the Firth's one, they are the form and content of message; sets of specific environment (as time and place); participants; intentions and objectives of communication; clues; mediator; genre; and norm of interaction.

However, context of situation is only direct environment but there is still wider knowledge in translating a text, which is context of culture. Here, the real context of situation, including the arrangement of certain field, tenor, and mode which form the text, is a unity of specific package in a culture. Halliday

(1992:64) states that the clue of cultural background knowledge is needed in helping revealing context of situation.

E. *Peanuts* Comic Strips

According to A. S. Hornby (2000:239) describes comic strip as a series of drawings inside boxes that tell a story and are often printed in newspapers. *Peanuts* is the name of a syndicated comic strip written and drawn by American cartoonist, Charles Schulz, from October 2, 1950 to 2000. He did not explicitly address racial and gender equality issues so much as he assumed them to be self-evident in the first place. *Peanuts* features a group of children, ranging from infants to eight-year olds, whose perspectives on the world around them are at once childlike and adult. Charles Schulz calls them as *Peanuts* gang, and they are, as follows:

1. Charlie Brown (8½) is the main character in *Peanuts*. He is known to be “*bald*”, though he has a little bit of hair at the front. He commonly wears a collared shirt with a black zigzag across the middle, black shorts, yellow socks and brown shoes. He forms the neighborhood baseball team — Little League team — and recruits his friends. Charlie Brown is a loveable loser, a child possessed of endless determination and hope, but who is ultimately dominated by his insecurities and a "permanent case of bad luck," and often taken advantage of by his peers. He generally fails at anything he attempts but nevertheless continues trying. He can never win a ballgame, but

continues playing baseball. He also unable to fly a kite successfully, but continues trying to fly his kite.

2. Snoopy (Male) is Charlie Brown's dog and he even more popular than Charlie because he has a funny character. He sleeps on top of his dog house. Snoopy is always trying to write the great American novel but he cannot get beyond the first line of his book. Snoopy was a silent character. In addition to Snoopy's ability to "speak" his thoughts to the reader, many of the human characters in *Peanuts* have the uncanny knack of reading his thoughts and responding to them.
3. Linus van Pelt (7) has brown hair and he normally wears a red shirt with stripes on it, black shorts, and tennis shoes. He is Charlie Brown's best friend. Sometimes, Linus is seen wearing eyeglasses because he has myopia. He is unusually smart and acts as the strip's philosopher and theologian, often quoting the Gospels. Linus generally plays second base, on the baseball team. He always carries a blanket to feel secure.
4. Lucy van Pelt (8) is Linus' older sister. She has a black shoulder-length hair and wears dresses in any color, usually blue, pink and purple. On Charlie Brown's baseball team, Lucy plays right field (or occasionally center field), and is characterized as a bad player, who, when temporarily kicked off the team, turns to heckling the games. She soon grew into her familiar persona of a bossy, crabby, selfish girl.

5. Sally Ann Brown (6) is Charlie's younger sister. She has flipped blonde hair with a cluster of curls and sometimes a bow in front, and she wears a polka dot dress, usually pink or light blue. Sally is in love with Charlie Brown's best friend, Linus. She is one of the few kids in the neighborhood who has never played on Charlie Brown's baseball team.
6. Patricia "Peppermint Patty" Reichardt (8) is a tomboy girl with a freckle-faced brunette and has brown chin-length hair. She almost always wears pants and sandals. She is one of a small group in the strip who lives across town from Charlie Brown and his school friends. Patty is also a star athlete, especially in baseball, where her team regularly trounces Charlie's squad. She likes Charlie very much and is the only one who calls him "Chuck."
7. Schroeder (9) has short yellow hair. He almost always wears a striped shirt of any color, generally purple, and black shorts. Schroeder is also the catcher on Charlie Brown's baseball team. Schroeder likes to play a small toy piano.
8. Frieda (7) has red naturally curly hair, of which she is quite proud. She was the only girl on Charlie Brown's baseball team to not wear a cap because it would cover up her naturally curly hair and frequently wearing purple dresses. She also wears tennis shoes and has an upturned nose. She eventually joined Charlie Brown's baseball team as an outfielder.
9. The Head Beagle is apparently an actual existing entity as he is also known to humans although he never seen. Head Beagle has a higher authority to which Snoopy is highly deferent.

CHAPTER THREE

RESEARCH METHOD

A. Type of Research

The research method is designed based upon the problems analyzed and the main purpose of the research. In this research, the writer uses a qualitative research that employs descriptive method. Moleong (2001:3) describes that a qualitative research is a research that presents the descriptive data in the form of written or oral words of people and behavior which can be observed.

Meanwhile, the writer also employs a descriptive method in this research. Surakhmad (1994:139) says that a descriptive method is a kind of research method using technique of searching, collecting, classifying, analyzing the data, interpreting them and finally drawing the conclusion.

B. Data and Source of Data

Arikunto (1998:114) states that the source of data refers to subject from which the data are obtained. The data can be discourse, sentences, clauses, phrases or words.

There are two kinds of data, they are:

1. Primary data

The data are directly taken as a result of collecting the data individually and it is an original data from the source.

2. Secondary data

The data are taken from the second person and they are copies of the original data.

In the research, the primary data are chosen in analyzing the data. The writer employs some comic strips entitled *Peanuts* taken from the Jakarta Post daily newspapers and from <http://www.snoopy.com> as the source data and here after it is shortened *Peanuts*. The data in this research are dialogues containing politeness in the utterances spoken by the characters in *Peanuts*. This research uses primary sources data which requires the writer to take the data directly from the sources by using documentation method.

C. Population and Sample

Population is the whole research objects (Arikunto, 1998:115). Arikunto (1993:102) also adds that population is an analysis unit that will be analyzed in research. The population of this research is the sentences taken from the utterances used in *Peanuts*. The writer takes all the utterances containing requests that represent population. In this research, the writer takes all the utterances from the conversation of the characters formed in this comic strip.

Arikunto (1992:107) says that if the objects of a research are less than a hundred, it is better to take all of them into account, so that the research is called population research. However, if the objects are larger than a hundred, we may take some of them in a percentage 10-15% or 20%.

Arikunto (1998: 117) states that sample is a part of representation of the data being observed. Samples are taken from the population according to particular

criteria based on the purpose of the research. In determining the sample, the writer uses purposive sampling method. Nawawi (1991:157) states that the data were selected according to particular criteria based on the purpose of the research.

D. Technique of Collecting Data

In collecting the data, Sudaryanto (1993:133) reveals two kinds of method of collecting data; they are participant observation method (*simak libat cakap*) and non-participant observation method (*simak bebas libat cakap*). In this research, the writer uses non-participant observation method. This method does not involve the writer in language production. In this research, the method of collecting data done is a documentation method. Documentation is a method of collecting data about certain variable such as notes, transcript, newspaper, magazine, meeting notes, agenda, etc (Arikunto, 1998:236).

After collecting all the data, the writer takes notes them that relevant with the purpose of the study. Sudaryanto (1993) also adds that after applying the method of literature, the writer does note-taking technique. Then, the writer classifies all collected data based on the using of request strategy and the domain where the politeness happened.

E. Technique of Analyzing Data

In analyzing the data, the writer uses an Identity (*Padan*) Referential technique. Identity Referential technique is a method, in which the data are utterances spoken

or produced by the speaker. This is based on the referent of the language (Sudaryanto, 1993:13).

There are two ways of presenting data, formal and informal way. In formal method, the data are presented with signs and symbols such as arrows, plus/minus, brackets, etc. Meanwhile, in informal method, the data are presented with natural language (ordinary words) and technical terminology (Sudaryanto, 1993:145). In this research, the writer uses both of them, formal and informal method to present the data. Thus, the data in the form of signs and symbols are presented in words in this thesis.

There are some research procedures to analyze the data, those are:

1. Compiling the comic strips from *Jakarta Post* daily newspaper and also from the author website, <http://www.snoopy.com>.
2. Explaining the content of each sample based on the theories which have been defined.
3. Describing the context of each comic strips and shorting them based on the date.
4. Explaining the request strategy used in the utterances based on the theories of Austin (1962) and Searle (1969, 1976) then reformulated by Brown-Levinson (1978,1987), House-Kasper (1981), and Blum Kulka-Olshtain (1984).
5. Explaining those utterances into politeness strategy provided by Brown and Levinson.
6. Drawing a conclusion and giving recommendation.

CHAPTER FOUR

DATA ANALYSIS

In this chapter, the writer will categorize and explain the utterance spoken between the speaker and the hearer in *Peanuts* of Jakarta Post Daily Newspaper and www.snoopy.com. The utterances apply the request strategy as shown in the table 1. Meanwhile, the politeness strategy that is applied in the request utterances is shown in the table 2.

Table 1. Request Strategy

NO.	REQUEST STRATEGY	UTTERANCES
1.	Hints	a. <i>What do you want me to do, tell her to go away?!</i> b. <i>AWAKE! AWAKE! There's a herd of rabbits heading this way! You're the only one in the world who can save us!</i> c. <i>Are we having fun, Chuck?</i>
2.	Questioning hearer's ability/willingness	a. <i>How would you like to go a carnival with me?</i> b. <i>Would you like to go to the carnival with me so I won't have to waste these two free tickets?</i> c. <i>Will you buy me a balloon, Chuck?</i> d. <i>If you were really liked me, would you give me presents?</i>
	Statements of ability and willingness	<i>C'mon, Snoopy... We're going to Peppermint Patty's house... She's invited us over for a game of 'Ha Ha, Herman'</i>
3.	Suggestory formulae	<i>Gramma says that none of her other grandchildren has a blanket</i>
4.	Statements of speaker's wishes and desires	a. <i>Why don't we just sort of slip away and go home and watch TV or something?</i> b. <i>She says that if you'll give up that blanket, she'll donate ten dollars to your favorite charity</i> c. <i>I wish I had a secret admirer... Someone who would send me flowers and little notes and things like that... And then, all of a sudden, he would tell me who he was...</i> d. <i>Dear Santa, I am looking forward to your arrival.</i>

		<i>Bring me lots of everything. The more the better. Regards, Lucy. e. Catch it, Lucy... Please, catch it... Please, Please, Please...</i>
5.	Statements of speaker's needs and demands	a. <i>Please, don't slug her</i> b. <i>Please, don't cry...</i>
6.	Statements of obligation and necessity	a. <i>We have to suit-up for the ball game, Snoopy...</i> b. <i>If you don't come rabbit chasing with me, I'm going to report you to the head beagle!</i> c. <i>You ought to be ashamed of yourself!</i> d. <i>I'm sorry, Snoopy, but you're going to have to sleep outside... We're not accepting any applications for house-dog!</i>
7.	Performatives	<i>I asked you to come down from there!</i>
8.	Imperatives	a. <i>You go and find out all you can about their pitchers and hitters. Write them on that square of bubble gum... If they suspect that you're scouting them, you can just chew up the evidence...</i> b. <i>All right, let's hear how you sound</i> c. <i>Hey! Come here!</i> d. <i>Look at me when I'm talking to you!</i> e. <i>There's a rabbit! CHASE HIM! CHASE HIM! CHASE HIM!</i> f. <i>Now you get out there and track down some rabbits!!</i> g. <i>You stop scowling at me like that! You're still scowling at me... You're scowling at me inside! Stop scowling at me inside!</i> h. <i>HELP!</i> i. <i>YOU GIMME BACK MY BLANKET!</i> j. <i>GET OUT OF HERE!</i> k. <i>CAN'T YOU EVER BE QUIET?!</i> l. <i>AND TURNS THAT STUPID TV DOWN</i> m. <i>Do me a favor... tell the bus driver to go slow because I have to finish reading this book before we get there</i>
	Elliptical Phrases	<i>Five cents, please!</i>

Table 2. Politeness Strategy

NO.	POLITENESS STRATEGY	UTTERANCES
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1.	Bald On-Record	<p>a. <i>Please, don't cry...</i></p> <p>b. <i>I asked you to come down from there!</i></p> <p>c. <i>You go and find out all you can about their pitchers and hitters. Write them on that square of bubble gum... If they suspect that you're scouting them, you can just chew up the evidence...</i></p> <p>d. <i>Hey! Come here!</i></p> <p>e. <i>Look at me when I'm talking to you!</i></p> <p>f. <i>There's a rabbit! CHASE HIM! CHASE HIM! CHASE HIM!</i></p> <p>g. <i>You stop scowling at me like that! You're still scowling at me... You're scowling at me inside! Stop scowling at me inside!</i></p> <p>h. <i>HELP!</i></p> <p>i. <i>GET OUT OF HERE!</i></p> <p>j. <i>CAN'T YOU EVER BE QUIET?!</i></p> <p>k. <i>AND TURNS THAT STUPID TV DOWN</i></p>
2.	<p>Positive Politeness</p> <p>STRATEGY 3. Intensify interest to hearer</p> <p>STRATEGY 4. Use in-group identity markers</p> <p>STRATEGY 6. Avoid disagreement</p> <p>STRATEGY 7. Presuppose/raise/assert common ground</p> <p>STRATEGY 11. Be Optimistic</p> <p>STRATEGY 12. Include both speaker and hearer in the activity</p> <p>STRATEGY 13.</p>	<p>a. <i>How would you like to go a carnival with me?</i></p> <p>b. <i>Would you like to go to the carnival with me so I won't have to waste these two free tickets?</i></p> <p>a. <i>Will you buy me a balloon, Chuck?</i></p> <p>b. <i>We have to suit-up for the ball game, Snoopy...</i></p> <p>c. <i>YOU GIMME BACK MY BLANKET!</i></p> <p>a. <i>Gramma says that none of her other grandchildren has a blanket</i></p> <p>b. <i>Why don't we just sort of slip away and go home and watch TV or something?</i></p> <p>a. <i>I wish I had a secret admirer... Someone who would send me flowers and little notes and things like that... And then, all of a sudden, he would tell me who he was...</i></p> <p>b. <i>Catch it, Lucy... Please, catch it... Please, Please, Please...</i></p> <p><i>Dear Santa, I am looking forward to your arrival. Bring me lots of everything. The more the better. Regards, Lucy.</i></p> <p>a. <i>C'mon, Snoopy... We're going to Peppermint Patty's house... She's invited us over for a game of 'Ha Ha, Herman'</i></p> <p>b. <i>All right, let's hear how you sound</i></p> <p>a. <i>Please, don't slug her</i></p>

	Give reasons	<p>b. <i>You ought to be ashamed of yourself!</i></p> <p>c. <i>I'm sorry, Snoopy, but you're going to have to sleep outside... We're not accepting any applications for house-dog!</i></p> <p>d. <i>Now you get out there and track down some rabbits!!</i></p> <p>e. <i>Do me a favor... tell the bus driver to go slow because I have to finish reading this book before we get there</i></p>
	STRATEGY 14. Assume or assert reciprocity	<p>a. <i>She says that if you'll give up that blanket, she'll donate ten dollars to your favorite charity</i></p> <p>b. <i>If you don't come rabbit chasing with me, I'm going to report you to the head beagle!</i></p>
3.	Negative Politeness	
	STRATEGY 2. Question, hedge	<i>If you were really liked me, would you give me presents?</i>
	STRATEGY 6. Apologize	<i>AWAKE! AWAKE! There's a herd of rabbits heading this way! You're the only one in the world who can save us!</i>
	STRATEGY 7. Impersonalize speaker and hearer	<i>Five cents, please!</i>
4.	Off-Record	
	STRATEGY 2. Give association clues	<p>a. <i>What do you want me to do, tell her to go away?!</i></p> <p>b. <i>Are we having fun, Chuck?</i></p>

A. Category 1 – Indirect Request

Strategy 1 – Hints

- a. Linus :” *You've got this all wrong, Charlie Brown... I can't help it if your little sister follows me around! What do you want me to do, tell her to go away?! I don't want her hanging around me! I don't even like little girls*”

Sally Brown (hiding in the tree) : *sigh*

(**Jakarta Post daily, Monday August 20, 2007**)

CONTEXT

On the way home from school where there is a big tree on the side path, a little boy asks Charlie Brown for a help. He has a problem with Charlie's sister. She

always follows him around because she likes him. But unfortunately, he prefers an adult not a little girl such as her. At that moment when the boy is asking Charlie's help, Charlie's sister, who has been following him around by hiding in the tree, listens to what he said. She then feels resentful.

REQUEST STRATEGY

Based on the request strategy, Linus' utterance "*What do you want me to do, tell her to go away?!*" belongs to the first strategy, **Hints**. The hint given is categorized into mild hint. This involves condition of reasonableness. Linus states his reason in making an implicit request. Linus must be able to motivate and justify his desire. However, when Sally begins to follow him around and it becomes obvious that she likes him, Linus is visibly uneasy and managed his best to get rid of her. He states his desire implicitly and tries to ask Charlie Brown's help in solving his problem due to the fact that Charlie is not only Sally's older brother but also his best friend. Linus says that he cannot handle Sally by himself and he really needs somebody's help and it refers to Charlie Brown. Hearing Linus' request to her brother, Sally becomes really frustrated with Linus' ignorance of her romantic overtures, denoted by sighing.

POLITENESS

Linus' utterance "*What do you want me to do, tell her to go away?!*" is categorized into **Off-Record** and applying the second strategy, **Give association clues**. Linus uses this strategy in order to test Charlie and see if he is cooperative. Linus gives several reasons why he asks Charlie's help. This is meant to ensure Charlie so that he will be willing to help Linus. The effect that can occur after this

is might be that Charlie will advise Sally not to get too close to Linus or otherwise give suggestions to Linus to solve this problem. Charlie is thereby led to see the reasonableness of Linus' hopes. In other words, giving reason is a way of convincing Charlie to help him. It conversationally implicates that Linus needs Charlie's help of creating distance between her sister, Sally, and Linus.

b. In Charlie's backyard, Snoopy is sleeping on the top of his cage while Frieda comes to Snoopy's cage and asks him for a help.

Frieda : *"AWAKE! AWAKE! There's a herd of rabbits heading this way! (Snoopy awakes and stares to Frieda) You're the only one in the world who can save us!"*

Snoopy (ignores her and sleeping again) : *"(We're in trouble)"*

(<http://www.snoopy.com>, October 10, 2005)

CONTEXT

In Charlie's backyard, Snoopy is sleeping on the top of his cage while Frieda in frightened comes into Snoopy's cage. She awakes him and tells him that there is a herd of rabbits heading in that way. She begs to Snoopy and praises him that he is the only one in the world who can save them. He ignores her and continues his sleep on the top of his doghouse instead.

REQUEST STRATEGY

Based on Request Strategy, Frieda's utterance: *"AWAKE! AWAKE! There's a herd of rabbits heading this way! You're the only one in the world who can save us!"* belongs to the first strategy, **Hints**. The hints given are categorized into strong hints. This involves the condition of Reasonableness. Reasonableness condition is stating some general conditions which indicate the speaker's reason for making his/her request a useful way to indirectly convey an impositive intent.

When interpreting a hint, Snoopy should possess intimate knowledge of what Frieda means. He also should have specific background knowledge in order to be aware of specific situational features. Frieda does not state her request directly and just gives several clues to utter her wishes to make Snoopy chase the rabbits. She even has ever threatened him to chase the rabbits by reporting him to the Head Beagle. However, this way does not succeed. That is why, she tries another way by persuading, not threatening, Snoopy in order to get her request is successfully performed.

POLITENESS

Frieda's utterance "*AWAKE! AWAKE! There's a herd of rabbits heading this way! You're the only one in the world who can save us!*" is categorized into negative politeness and applying the sixth strategy, **Apologies**, by giving overwhelming reasons. This strategy makes Frieda compel the reasons why she wants Snoopy to do what she asks. Frieda has an over-reacted to rabbits and she always regards that the only dog hunter that can help her is Snoopy. She also knows that Snoopy always feels reluctant in chasing rabbit because that activity is not Snoopy's hobby. He prefers to write novels, plays baseball, sleeping on the top of his doghouse and any other foolish activities instead. So, in order to get his help, she seduces him in words.

c. Patty and Charlie are walking in the carnival

Patty (bored) : "*Are we having fun, Chuck?*"

Charlie : "*I saw a movie on TV once where this girl and boy went to a carnival... They rode all the rides and ate popcorn and had a lot of fun... He even bought her a balloon...*"

Patty : "*Will you buy me a balloon, Chuck?*"

Charlie : “*Here you are... Here’s a balloon...*”

Patty (smiling) : “*We’re having fun, aren’t we, Chuck?*”

(<http://www.snoopy.com>, May 30, 2003)

CONTEXT

Patty and Charlie are walking in the carnival. Patty looks bored and she asks Charlie whether they are having fun. Charlie tells her that when he saw a movie on TV where there were a girl and a boy going to a carnival and they rode all the rides and ate popcorn and had a lot of fun and the boy even bought the girl a balloon. Upon hearing Charlie story, Patty asks a balloon to Charlie and he gives it to her. After he got the balloon, she looks cherish and enjoy the carnival.

REQUEST STRATEGY

Based on the request strategy, Patty’s utterance “*Are we having fun, Chuck?*” belongs to the first strategy, **Hints**, and involves mild hints condition. This includes condition of **obviousness**. Questions pertaining to obviousness are relevant in connection with the successful performance of requests. The request can be felicitously performed only if the desired state of affairs does not already exist at the time of the utterance. Patty conveys her desire for the act in question to be performed. She deliberately questions the acts because if it has not been done, the utterance serves as an attempt on the part of her to make Charlie do so. When Patty asked Charlie to go to the carnival with her, she expected that she could have fun with her. But in fact, she does not. So, she questions Charlie whether they are having fun or not in order to get his attention.

POLITENESS

Patty's utterance "*Are we having fun, Chuck?*" is categorized into **Off-Record** and applying the second strategy, **Giving association clues**. Patty uses this strategy to see if Charlie is cooperative with her or not. She deliberately asks him to go to the carnival with her in order to have fun with him. Patty is the girl in the strip who likes Charlie very much. When she feels that the situation is getting bored, she intentionally asks a question in order to know Charlie's opinion about this boring situation. It conversationally implicates that Patty is really bored and she wants Charlie to do something to make her fun. The direct hint given above is needed a specific knowledge extrinsic of Charlie to answer it.

B. Category 2 – Hearer-oriented conditions (Conventionally Indirect)

Strategy 2

a) Questioning hearer's ability/willingness

- 1) Patty : "*Hello, Chuck? How would you like to go to a carnival with me? I have these two free tickets, and I don't want to waste them. I asked Roy, and Franklin, and Warren, and Ron, and Tom, and Craig, and Peter, and Don, and Bill, but none of them could go... As a last resort, I'm asking you chuck... Would you like to go to the carnival with me so I won't have to waste these two free tickets? I'll bet you're kind of flattered that I'm asking, huh, Chuck?*"

(<http://www.snoopy.com>, May 26, 2003)

CONTEXT

Patty is calling Charlie in order to ask him to go to the carnival with him because she has two free tickets. She tells him that she asked all of her friends but none of them could go.

REQUEST STRATEGY

Based on the request strategy, Patty's utterance "*How would you like to go a carnival with me?*" and "*Would you like to go to the carnival with me so I won't have to waste these two free tickets?*" belongs to the second strategy, **Questioning hearer's willingness**. Charlie must infer that a question concerning his willingness to carry out the specified act counts as an attempt on the part of Patty to make Charlie do so. She uses this strategy because she needs to know Charlie's willingness upon her invitation. Besides, Patty needs not to be afraid losing her face if her invitation is rejected by Charlie. This request is not a binding agreement that should be obeyed. He has an option to make a choice whether he should take the invitation or not. In addition, Patty's utterance "*Would you like to go to the carnival with me so I won't have to waste these two free tickets?*" is the willingness pre-condition which be enlarged by the intensification of the condition through lexical marking. It is shown by the marker of *like to*. This marker is to emphasize the seriousness of Patty's question and to polite the utterances.

POLITENESS

Patty's utterance "*How would you like to go a carnival with me?*" , "*Would you like to go to the carnival with me so I won't have to waste these two free tickets?*" is categorized into positive politeness and applying the third strategy, **Intensity interest to hearer**. Patty is the girl who likes Charlie very much. She tells him that she has asked several friends of hers but none of them could go. It might be her trick to ask Charlie to go with her because we do not really know the fact whether Patty has really asked other friends or not. But, by making 'a good story', she tries to save her face in order to convince him that he is not the only one asked

to go to the carnival with him. This strategy also involves switching back and forth between past and present tense.

2) Patty and Charlie are walking in the carnival

Patty (bored) : *“Are we having fun, Chuck?”*

Charlie : *“I saw a movie on TV once where this girl and boy went to a carnival... They rode all the rides and ate popcorn and had a lot of fun... He even bought her a balloon...”*

Patty : *“Will you buy me a balloon, Chuck?”*

Charlie : *“Here you are... Here’s a balloon...”*

Patty (smiling) : *“We’re having fun, aren’t we, Chuck?”*

(<http://www.snoopy.com>, May 30, 2003)

CONTEXT

Patty and Charlie are walking in the carnival. Patty looks bored and she asks Charlie whether they are having fun. Charlie tells her that when he saw a movie on TV where there were a girl and a boy going to a carnival and they rode all the rides and ate popcorn and had a lot of fun and the boy even bought the girl a balloon. Upon hearing Charlie story, Patty asks a balloon to Charlie and he gives it to her. After he got the balloon, she looks cherish and enjoy the carnival.

REQUEST STRATEGY

Patty’s utterance *“Will you buy me a balloon, Chuck?”* belongs to the second strategy, **Questioning hearer’s willingness**. Concerning about the hearer’s willingness to carry out the desired act, it needs a strategy for the requester so that her requests can be granted. By questioning, it can be an effective way to make the hearer do what the speaker wants to do. Upon hearing Charlie’s knowledge how a girl and a boy can have fun based on the movie which he watched on television, Patty asks a request match Charlie’s understanding about how to have

fun. Applying this strategy, Patty can save her face in case if Charlie rejects to grant her request.

POLITENESS

Patty's utterance "*Will you buy me a balloon, Chuck?*" is categorized into positive politeness and applying the fourth strategy, **Use in-group identify markers**. This includes in-group usages of address forms. The address form is used to convey such in-group membership including generic names and terms of address. This strategy is applied as a proof of the familiarity between speaker and hearer. Besides, the use of in-group kind of address form indicates that Patty considers the relative power between herself and Charlie is small. She is the one in the comic strip who calls Charlie Brown as "Chuck". She tries to get closer to Charlie Brown because she is the one who likes him very much. Besides, the request tends to be an imperative and this indicates that it is not a power-backed command. The use of address form is also to soften the request.

3) Schroeder is playing his toy piano when Lucy visits him in his house.

Lucy	: " <i>If you were really liked me, would you give me presents?</i> "
Schroeder	: " <i>Absolutely! I'd give you candy, and flowers, and jewelry, and books and record albums...</i> "
Lucy (stunned)	: " <i>...If you really liked me...</i> "
Schroeder	: " <i>If I really liked you</i> "
Lucy	: " <i>Rats!</i> "

(<http://www.snoopy.com>, August 22, 2003)

CONTEXT

Lucy is visiting Schroeder when he is playing his toy piano in his room. As the fans of Beethoven, Schroeder always spends much of his time learning and playing his piano. Lucy often tries to attract his attention but Schroeder often

responds to her flirting with a sarcastic quote. Lucy questions him whether he would give her a present if he really liked her. He answers he will give her candy, flowers, jewelry, books and record albums. Lucy is stunned hearing his answer and she gives one more question to convince herself, whether he really will do it for her. Nevertheless, he answers that he will give it if he really liked her. Lucy is irked hearing his answer.

REQUEST STRATEGY

Based on request strategy, Lucy's utterance "*If you were really liked me, would you give me presents?*" belongs to the second strategy, **Questioning hearer's willingness**. Schroeder must infer that a question concerning to his willingness to carry out the specified act counts as an attempt on the part of Lucy to make him do so. Lucy questions him whether he would give her a present if he really liked her. She uses this strategy in order to show her desire indirectly that she really does want presents from Schroeder. By applying this strategy, she will not lose her face because if he rejects it, she will not be embarrassed because this strategy is categorized into conventionally indirect requests. In this comic, it can be figured out that Lucy is stunned for a while hearing what kinds of presents that he would give. However, the fact turns out to be unwillingness of giving her anything because he does not like her. We can see the use of conditional sentence applied when Schroeder states that if he really liked Lucy, it means that he does not like her at all.

POLITENESS

Lucy's utterance "*If you were really liked me, would you give me presents?*" is categorized into negative politeness and applying the second strategy, **Question, hedge**. This involves the adverbial-clause hedges. This strategy involves 'If' clauses as hedges on request constitute perhaps the standard way of doing on-record polite request. Questioning is one way of altering a will to presume and to coerce hearer. Lucy is the character who likes Schroeder very much but, unfortunately, he never shows her affections to her. By questioning, she wants to know Schroeder's feeling by using 'if' clause strategy. Besides, she wants to switch his interest in playing his toy piano and they can talk together. She also uses the condition sentence to conceal her intention. Thus, she will not lose her face if Schroeder's answer does not reconcile with her desire.

b) Statements of ability and willingness

1) In Charlie's backyard, Snoopy is sleeping on the top of his cage when Charlie comes to Snoopy's cage and asks him to go to Patty's house.

Charlie : "*C'mon, Snoopy... We're going to Peppermint Patty's house... She's invited us over for a game of 'Ha Ha, Herman'.*"

Snoopy : "*(Really?)*"

They walk to Patty's house

Snoopy : "*(There's only one thing that will get me to walk clear across town... A rousing game of 'Ha Ha, Herman'!)*"

(<http://www.snoopy.com>, September, 30, 2003)

CONTEXT

In Charlie's backyard, Snoopy is sleeping on the top of his cage while Charlie comes to Snoopy's cage and asks him to go to Patty's house. He says that there will be a game of 'Ha Ha Herman'. They walk to Patty's house in across town. Snoopy is then becoming so excited to hear the game of 'Ha Ha Herman'.

REQUEST STRATEGY

Based on request strategy, Charlie's utterance "*C'mon, Snoopy... We're going to Peppermint Patty's house... She's invited us over for a game of 'Ha Ha, Herman'*" belongs to the second strategy, **Statements of ability and willingness**. When asserting the requestee's willingness to carry out the specified act, the requester exerts power over the requestee leaving him no option to make a voluntary commitment. Charlie is asking Snoopy to respond the invitation to come to Patty's house. Charlie has the authoritative over Snoopy because he is Snoopy's owner and they have to go to the game or they will get problems. Therefore, the statement can be employed a statement of ability in fulfilling the invitation.

POLITENESS

Charlie's utterance "*C'mon, Snoopy... We're going to Peppermint Patty's house... She's invited us over for a game of 'Ha Ha, Herman'*" is categorized into positive politeness and applying the twelfth strategy, **Including both speaker and hearer in the activity**. By using an inclusive 'we' form to include both speaker and hearer in the activity, as in Charlie's utterance "**We're** going to Peppermint Patty's house... She's invited **us** over for a game of 'Ha Ha, Herman' ". This is used to stress the cooperativeness of Charlie's action, which is implying 'We will do it for our benefit'. The inclusive 'we' form is often used to soften the request. Both Charlie and Snoopy are invited in the Patty's house and it is impolite if they refuse to come.

Strategy 3 — Suggestory formulae

- a. Lucy : *“Gramma says that none of her other grandchildren has a blanket”*
 Charlie (sucking his thumb): *“Tell gramma that I’m very happy for her, and that my admiration for those other wonderfully well-adjusted grandchildren knows no bounds!”*
 Lucy stares at Linus and he is still sucking his thumb
 Lucy (leave) : *“I don’t think I’ll tell her that...”*
 (<http://www.snoopy.com>, August 8, 2005)

CONTEXT

In a living room, when Linus is sucking his thumb and holding his blue blanket, he calls it ‘security blanket’, Lucy comes approaching him and tells him a message from their grandmother that none of grandmother’s children has a blanket. But without putting his thumb out, Linus asks Lucy to tell their grandmother that he is very happy for her, and that his admiration for those other wonderfully well-adjusted grandchildren knows no bounds!” Hearing Linus’ answer, Lucy can say nothing, she just leaves him and he does not intend to tell Charlie’s answer to her grandmother.

REQUEST STRATEGY

Based on the request strategy, Lucy’s utterance *“Gramma says that none of her other grandchildren has a blanket”* belongs to the third strategy, **suggestory formulae**. When employing suggestory formulae, Lucy has anticipated the refusal from Linus but he has invented his own reason to refuse it because the hearer-based preparatory is questioned. Linus is almost never without his blue blanket, which he holds over his shoulder while sucking his thumb. It was in fact he who coined the term "security blanket." Lucy and the "Blanket-Hating" Grandmother are two people who want Linus to stop his addiction to his security blanket. Linus is almost never without his blue blanket, which he holds over his shoulder

while sucking his thumb. It was in fact he who coined the term "security blanket". She attempts to force him to leave out the blanket, only to eventually concede in the face of his steadfast resistance. This time, she delivers the complaint from their grandmother that states none of her other grandchildren has a blanket.

POLITENESS

Linus' utterance "*Tell Gramma that I'm very happy for her, and that my admiration for those other wonderfully well-adjusted grandchildren knows no bound!*" is categorized into positive politeness and using the sixth strategy, avoid disagreement. This involves condition of **Token Agreement**. This aims to mechanism for pretending to agree even though he seems rather to disagree. He knows that both his sister and his grandmother never dislike his addiction to his habit that never leaves his 'security blanket'. Yet, no one has authority to order him to stop his habit, unless his mother ordered him to stop, he would comply. That is why Linus uses this politeness strategy to avoid disagreement from two people who dislike him and his 'security blanket'. The blanket that turns out to be something which has a personality of its own (even though, a nonverbal one), and it once engaged Lucy in a *blanket-hating*.

C. Category 3 – Speaker-based conditions

Strategy 4 – Statements of speaker's wishes and desires

- a. Lucy : "*What's the score now, manager?*"
 Charlie : "*We're behind fifty-seven to nothing!*"
 Lucy : "*Why don't we just sort of slip away, and go home, and watch TV or something?*"
 Charlie stares at Lucy
 Lucy : "*Managers never like to take suggestions!*"

(<http://www.snoopy.com>, March 23, 2009)

CONTEXT

Lucy and Charlie is best friend and they are also a classmate. In a baseball team, Charlie Brown has become the manager and Lucy becomes one of the players of the baseball team. When the game is almost over and their team almost loses it, Lucy asks her leader, Charlie Brown, “*Why don’t we just sort of slip away and go home and watch TV or something?*”, but no answer from Charlie Brown and he just stares at her. Based on non-verbal expression, Charlie’s expression means that he does not agree with her.

REQUEST STRATEGY

Based on the request strategy, the girl’s utterance “*Why don’t we just sort of slip away and go home and watch TV or something?*” belongs to the third category, Speaker-based conditions. This applies the fourth strategy, **statements of speaker wishes and desires**. Lucy’s utterance states her desire not to finish the game and to go home because she thinks that her team will not win the game. Because the character of Lucy Van Pelt likes to advise her friends, at this time she gives "psychiatric advice" by insulting and belittling him. Unfortunately, her desire is rejected by Charlie Brown and he shows it with his gesture, just staring at her as if he says that he does not like her suggestions. Lucy’s way in expressing her desire fits the category of request strategy of statements of speaker wishes and desires. Nevertheless, Charlie Brown is stubbornly refusing to give up even when all is lost from the outset of his beloved game.

POLITENESS

The girl's utterance is classified into positive politeness and using the sixth strategy, **Avoid Disagreement**. This involves condition of **Hedging opinions**. Lucy uses this way in order to be vague about her own opinion in order not to be seen as disagreement. The characteristic of hedging opinions is: by using hedges that is used by Lucy's utterance '*sort of*' in "*Why don't we just sort of slip away and go home and watch TV or something?*". In expressing her desire, Lucy conceals her intention due to her position as one of players in the team. That is why; she uses the hedge to blur it. She tries to give her opinion but she has no power to make sure that she can get what she wants. Charlie Brown is the one who holds the control to make the decision. He thinks that as a good team who has a high spirit, it is impossible to leave the game before finishing it.

- b. Lucy : "*Gramma says she'll make a deal with you.*"
 Linus : "*A deal?*"
 Lucy : "*She says that if you'll give up that blanket, she'll donate ten dollars to your favorite charity.*"
 Linus : "*Gramma fights dirty!*"

(<http://www.snoopy.com>, August 9, 2005)

CONTEXT

In a living room, when Linus is sucking his thumb and holding his blue blanket, he calls it 'security blanket', Lucy comes approaching him and tells him a message from their grandmother says that she will make a deal with him. But without putting his thumb out, he asked her what kind of deal that grandmother offer. Lucy answers that if he will give up that blanket, their grandmother will donate ten dollars to his favorite charity. Then, Linus becomes confused to the offer.

REQUEST STRATEGY

Based on the request strategy, Lucy's utterance "*She says that if you'll give up that blanket, she'll donate ten dollars to your favorite charity.*" belongs to the fourth strategy, **Statements of speaker's wishes and desires**. Lucy's utterance states her desire and the desire of their grandmother. Linus is almost never without his blue blanket, which he holds over his shoulder while sucking his thumb. That is why Lucy and the "Blanket-Hating" Grandmother always try almost every ways to make Linus gives up his 'security blanket'. Knowing Linus' possession to his blanket, she offers Linus a deal to get rid of his blanket away fairly. Lucy's statement of her intent is expressed politely as a wish or more bluntly as a demand. By making an agreement, it is expected that Lucy and her grandmother's wishes can be granted.

POLITENESS

Lucy's utterance "*She says that if you'll give up that blanket, she'll donate ten dollars to your favorite charity*" is categorized into positive politeness and using the fourteenth strategy, **Assume or assert reciprocity**. This shows the existence of cooperation between speaker (Lucy) and hearer (Linus) that may also be claimed or urged by giving evidence of reciprocal rights or obligations obtaining between speaker and hearer. Lucy tries to soften her utterance by negating the debt aspect, as the criticism to Linus' addiction to his blanket. By making a deal, Lucy expects that Linus will agree and he will leave his 'security blanket' off. This deal is one way to separate Linus of his addiction to his blanket. Lucy had

already tried to separate Linus with his ‘security blanket’ when she buried the blanket and Linus spent days digging through the neighborhood to find it.

c. Lucy and Sally are getting a conversation in Brown’s backyard.

Lucy : *“I wish I had a secret admirer... Someone who would send me flowers and little notes and things like that... And then, all of a sudden, he would tell me who he was...”*

Sally : *“Then you’d need another secret admirer.”*

(<http://www.snoopy.com>, June 20, 2003)

CONTEXT

Lucy and Sally are getting a conversation in Brown’s backyard. Lucy wishes that she had a secret admirer who would send him flowers, little notes and things like that and then he would tell him who he was. Upon hearing Lucy’s wishes, Sally comments to her that after knowing who his secret admirer is, she will need another one.

REQUEST STRATEGY

Based on the request strategy, Lucy’s utterance *“I wish I had a secret admirer... Someone who would send me flowers and little notes and things like that... And then, all of a sudden, he would tell me who he was...”* belongs to the third category, speaker-based conditions, and applying the fourth strategy, **Statements of speaker’s wishes and desires**. The speaker’s request is expressed politely as a wish. Lucy states her desire that she really expects there is someone who admires and gives more attention to her. Here, Sally does not function as someone who could grant the request but just as the best friend who becomes a true hearer. Although Lucy is known as a character that has bad temper, she still has a romantic side. She tries to share her feelings to her best friend and she knows that

her feelings will be not granted as her expectation. It is shown in the usage of conditional sentence because the speaker knows that the fact is not like her wishes.

POLITENESS

Lucy's utterance "*I wish I had a secret admirer... Someone who would send me flowers and little notes and things like that... And then, all of a sudden, he would tell me who he was...*" is categorized into positive politeness and applying the seventh strategy, **Presuppose/Raise/Assert common ground**. This involves the condition of gossip or small talk. By talking about unimportant topics, Lucy shows her familiarity to Sally Brown and indicates that they are best friend. Besides, she wants to share the value of her spending time and effort on being with Sally. Sometimes to have closer relationship, it needs understandings from both speaker and hearer and they need to share the time together just for small talk. This is as a symbol of friendship between speaker and hearer. Here, Lucy does not expect that Sally will grant her request; she needs to know that Sally has a good response to her wishes.

d. In Lucy's room, Lucy is writing a letter for Santa Claus while Snoopy is watching over her.

Lucy : "*Dear Santa, I am looking forward to your arrival. Bring me lots of everything. The more the better. Regards, Lucy. (licking the envelopes)*"

Snoopy : "*('Tis the season to be greedy)*"

(<http://www.snoopy.com>, November 29, 2008)

CONTEXT

In Lucy's room, Lucy is writing a letter for Santa Claus while Snoopy is watching over her. She is looking forward to his arrival in the Christmas Eve. She wants him to bring lots of presents for her. After finishing writing her letter, she licks the envelopes and getting ready to send it via mail. Snoopy is a silent character who verbalizes his thoughts to readers via a thought balloon. He comments that this season will be greedy because Lucy asks lots of presents just for herself.

REQUEST STRATEGY

Based on the request strategy, Lucy's utterance "*Dear Santa, I am looking forward to your arrival. Bring me lots of everything. The more the better. Regards, Lucy.*" belongs to the fourth strategy, **Statements of speaker's wishes and desires**. Lucy shares her desire in the letter delivered for Santa Clause. As we know from the Santa Clause's folk, he will give kids presents in the Christmas. Then, in order to get lots of presents in the Christmas, Lucy writes a letter addressed to Santa so he can grant her request. She is so selfish and greedy that she asks lots of presents just for herself. She never looks to pay any attention to someone else except her own request. Although her request is expressed politely as a wish, her greed can still be seen through the letter. Without mentioning the presents what she wants, she does not look to be care of what they are but she cares to the sum of presents. Here, Lucy just focuses on her condition rather than the requestee's condition.

POLITENESS

Lucy's utterance "*Dear Santa, I am looking forward to your arrival. Bring me lots of everything. The more the better. Regards, Lucy.*" is categorized into positive

politeness and applying the eleventh strategy, **Be Optimistic**. This strategy is associated with the cooperative strategy where speaker assumes that hearer wants speaker's wants for speaker and will help to obtain them. Santa Clause is a good character who visits kids in the middle of night in Christmas Eve and gives present for them. Lucy assumes that as a good person, Santa will grant her requests and gives her a present as to other children. She is very optimistic that Santa Clause will give her presents as her desire written in the letter. Besides being greedy, her desire also asserts that she is very selfish because she just think about her interest. She is so presumptuous that assuming Santa will cooperate with her as well.

e. In the field, there is a baseball match between Charlie Brown's team and his rival team.

Schroeder : *"It's a high fly ball!"*

Charlie : *"It's going right to Lucy!"*

Linus : *"If she catches it, we win the game!"*

Charlie : *"Catch it, Lucy... Please catch it... Please, please, please..."*

BONK! Lucy does not move to catch the ball; she just remained motionless.

Charlie : *"AAUGH! I CAN'T STAND IT. (approaching Lucy and reprimanding her) WHAT KIND OF AN OUTFIELDER ARE YOU?! That ball only missed you by a foot!! Can't you see? What were you thinking about? What's wrong with you?! You're getting worse all the time! What do you want them to do. Come out here and hand you the ball? What in the world made you miss that one?!!"*

Lucy : *"I was having my quiet time!"*

(<http://www.snoopy.com>, July 27, 2008)

CONTEXT

In the field, there is a baseball match between Charlie Brown's team and his rival team. In the end of the game, Charlie Brown's squad will win the game if Lucy catches the ball which the rival team hit. The ball goes to the right. As the leader of the squad, he does expect they will win the game. Yet, Lucy does nothing and it

makes him upset. She approaches and yells to her why she did not catch the ball. He reprimands her completely. He questions her why he missed the ball. Nevertheless, she answers that she was having his quiet time. Charlie is irked hearing his answer.

REQUEST STRATEGY

Based on the request strategy, Charlie's utterance "*Catch it, Lucy... Please, catch it... Please, Please, Please...*" belongs to the fifth strategy, **Statements of speaker's wishes and desires**. He expresses his utterance politely as a wish. His wish is categorized into conventionally indirect request because he does not state to Lucy directly. He expects that Lucy will catch the ball and win the game. Charlie Brown's squad rarely wins so he does expect that today they will win the game. As the outfielder, Lucy has the duty of catching the ball which is hit by the rival team and the outfield is the furthest part of the field from the person who is hitting a ball. Lucy knows that Charlie does really want the winning of the game but she occasionally deliberately makes him upset. Although this strategy has been categorized into a polite one, but the marker *please* is also used to soften the request.

POLITENESS

"*Catch it, Lucy... Please, catch it... Please, Please, Please...*" is categorized into positive politeness and applying the seventh strategy, **Presuppose/Raise/Assert common ground**. This involves the condition of presupposing hearer's values are the same as speaker's values. Both Charlie and Lucy have the same value with respect to the relevant predicate and the same purpose. Charlie wants Lucy to

catch the ball and their squad will win the game. Charlie presupposes that Lucy also wants the same thing; at least, she already knew that Charlie wants the victory of the game. Besides, as the outfielder, she has the duty of guarding the defense in her position. So, although Charlie does not state his desire directly, he expects that she knows her duties in the baseball game.

Strategy 5 — Statements of speaker's needs and demands

- 1) Linus : *"Frieda, this is my sister, Lucy..."*
 Frieda : *"How do you do Lucy? Have you ever met anyone before who has naturally curly hair? Actually, I'm very grateful for it!"*
 Linus (say in whisper to Lucy) : *"She's kind of a friend of mine, Lucy, and she sits behind me at school..."*
 Linus (stares at Frieda) : *"Please don't slug her..."*
(<http://www.snoopy.com>, March 6, 2008)

CONTEXT

There are three players in the comic strip; they are Lucy, Linus and Frieda. This dialogue occurs in front of the house of Lucy and Linus. Linus brought his friend, Frieda, from his school to be introduced to his sister, Lucy. When Frieda introduces herself to Lucy, she, who has a high self-confidence, prides her curly hair. In the first introduction, Lucy seems dislike to Frieda but Linus tries to calm her down. Then, to avoid the unexpected thing to happen, Linus begs to Lucy not to slug her.

REQUEST STRATEGY

Based on the request strategy, Linus' utterance *"Please, don't slug her"* belongs to the fifth strategy, **Statements of speaker's needs and demands**. His utterance signals a request or tends to be a pleading. This can also be added by adding the

marker *please* to soften the utterances. Frieda's relationship with Lucy got off to a rocky start when Frieda, as usual, brought up her naturally curly hair almost as soon as they were introduced. Linus knows that Frieda has red naturally curly hair of which she is quite proud. Lucy became visibly offended by this, to the point where Linus, as a little brother who knows the character of his sister as a high-temper girl, he tries to calm down the situation through his passive resistance and clever use of his intellect. He felt it necessary to beg Lucy not to slug her. By placing the speaker's interest above the hearer's, the request becomes more direct in its demand. Linus' statement of his intent is expressed more bluntly as a demand.

POLITENESS

Linus' utterance "*Please, don't slug her*" is categorized into positive politeness and applying the thirteenth strategy, **Give reasons**. Linus uses this strategy to make Lucy grant his request by giving reasons why he wants what he wants. The utterance is to ask Lucy not to offend Frieda because of her utterances. Linus tries to convince Lucy that Frieda is his friend and she sits behind him at school. It means that if Lucy becomes angry and slug her, the relationship between Linus and Frieda will be worse. The purpose of Linus' utterance is to protect her the first time she introduced to Lucy and unintentionally upset Lucy. Lucy is thereby led to see the reasonableness of Linus' hopes. In other words, giving reason is a way of convincing Lucy to do what he wants.

- 2) In Sally's class in school, it looks that Sally is sitting down on her chair and there is a writing table in front of her.

Sally (sitting) : “*Yes, ma’am? My name?* (standing) *My name is Sally Brown and I hate school!* (SILENCE) *Please, don’t cry...*”

(<http://www.snoopy.com>, September 8, 2005)

CONTEXT

Today, Sally is at her first time in kindergarten. Kindergarten is a form of education for young children which serves as a transition from home to the commencement of more formal schooling. Children are taught to develop basic skills through creative play and social interaction. Sally is in the classroom when she is asked by her teacher to introduce herself. Then, she says that she mentions her names and she also says that she hates school and it makes her teacher crying.

REQUEST STRATEGY

Based on the request strategy, Sally’s utterance: “*Please, don’t cry...*” belongs to the fifth strategy, **Statements of speaker’s needs and demands**. Sally’s request tends to be a pleading to her teacher not to cry because Sally’s teacher was so sad due to the fact that Sally hates school. She might assume that Sally hates school because she does not like her way of teaching. But actually what matter is Sally has her own problem with malapropism, both in speech in writing. She might be ashamed of her own problem and it is not related to the relationship between Sally and her teacher. The innocence of a child influences how she thinks and utters her feeling directly. She never thinks the impact of her utterances to the future for herself or for other people. Besides, in order to soften the request, the marker *please* can be used in the request.

POLITENESS

Sally's utterance: "*Please, don't cry...*" is categorized into **Bald On-Record**. This case occurs when speaker does the Face Threatening Acts (FTA) and is primarily in hearer's interest, so that no redress is required. Basically, it is mutually known to both speaker and hearer that face redress is not necessary. In this case, Sally uses sympathetic advice to calm her teacher down. Sally does really care to her teacher because she feels that it is her who made the teacher crying. She knows that she makes a mistake and she must do something to neutralize the situation. She tries to give an advice to her teacher which can be the solution to make her stop crying. This advice can be categorized into comforting advice because it can be softened by the marker *please*.

D. Category 4 – Direct Request

Strategy 6 – Statements of obligation and necessity

- a. In the living room of Brown's family, Charlie, Sally and Snoopy are watching television.

Charlie : "*Good grief, It's almost noon!*"

Charlie (leave the room) : "*We have to suit-up for the ball game, Snoopy... (in Charlie's room and talks to Snoopy) Here's your cap... is mine on right? I want it straight, but not too straight... (Snoopy wears the cap) Yours should be turned a little more to the left... not too far back, either, but not too far forward...*"

Sally : "*What difference does it make?*"

Charlie : "*What difference does it make? It makes a lot of difference! (leaving the room with Snoopy and bringing his baseball-stick) Girls just don't understand 'SUITTING-UP'!*"

(<http://www.snoopy.com>, May 28, 2005)

CONTEXT

In the living room of Brown's family, Charlie, Sally and Snoopy are watching television. Charlie realizes that noon comes so he and Snoopy have to prepare to

the ball game and they have to suit up. Charlie prepares their cap that they will wear in the game. When Charlie is explaining how they suit up the cap, Sally asks what difference it makes. Charlie leaves the room and complains how girls do not understand 'sutting-up'.

REQUEST STRATEGY

Based on the request strategy, Charlie's utterance "*We have to suit-up for the ball game, Snoopy...*" belongs to the sixth strategy, **Statements of obligation and necessity**. The using of *have to* structure involves some obligation stemming from a source outside the speaker, which is the baseball team. Both Charlie and Snoopy are involved in a baseball team and they have schedule for training. As the manager of the little league team, Charlie applies the discipline for all of members to come on time. Charlie asks Snoopy to suit up before they go for training. Preparing the appearance for the athletics is called as suit-up. Charlie needs to change their appearance by wearing some sports equipment. He surely meant Snoopy to wear the cap properly so Snoopy's appearance will be looked good in the game.

POLITENESS

Charlie's utterance "*We have to suit-up for the ball game, Snoopy...*" is categorized into positive politeness and applying the fourth strategy, **Use in-group identify markers**. This includes in-group usages of jargon or slang. Charlie evokes all the shared associations and attitudes that he and Snoopy both have toward objects. This is considered that both Charlie and Snoopy have the mutual background knowledge to reach the understandings. Charlie conveys that

some want of Snoopy's admirable of interesting to his too. He thinks that Sally does not understand what the meaning of *suiting up* of Charlie's version because he regards that *suiting up* is the verb that is just understood by boys only. Besides, Sally is one of the few kids in the neighborhood who has never played on Charlie Brown's baseball team. So, it makes Charlie becomes certain that Sally does not understand his world.

b. In Charlie's backyard, Snoopy is sleeping on the top of his cage while Frieda comes to Snoopy's cage and wants to tell him something.

Frieda : "*You know what I'm going to do? If you don't come rabbit chasing with me, I'm going to report you to the head beagle!*"

Snoopy (Awake and follows her quickly) : "*I'll come! I'll come! No one wants to be reported to the head beagle!*"

(<http://www.snoopy.com>, October 13, 2005)

CONTEXT

In Charlie's backyard, Snoopy is sleeping on the top of his cage while Frieda comes to Snoopy's cage and wants to tell him that she will report to the head beagle if he does not come to chase rabbit with her. Snoopy is surprised, awoke and follows her chasing rabbit in a hurry. He is so afraid to Frieda's threat that he had to go chasing rabbit.

REQUEST STRATEGY

Based on request strategy, Frieda's utterance "*If you don't come rabbit chasing with me, I'm going to report you to the head beagle!*" belongs to the sixth strategy, **Statements of Obligation and Necessity**. When employing this strategy, Frieda refers to an authority outside her, which is Head-Beagle. Head Beagle has a higher authority to which Snoopy is highly deferent. Although never seen, the Head Beagle is apparently an actual existing entity as he is also known

to humans. Frieda always wants Snoopy becomes a dog hunter and go hunting rabbits with her. Snoopy always feels reluctant to do it and he often ignores her instead. Frieda knows that Snoopy is really afraid to Head Beagle because she thought that Head Beagle is a source of conjecture as to whether the hierarchy apparent is political, religious, feudal, or a masonic style brotherhood. That is why, as a person who knows Head Beagle, Frieda always mention his name to threaten Snoopy whenever he ignores her orders.

POLITENESS

Frieda's utterance "*If you don't come rabbit chasing with me, I'm going to report you to the head beagle!*" is categorized into positive politeness and applying the fourteenth strategy, **Assume or assert reciprocity**. This shows the existence of cooperation between speaker (Frieda) and hearer (Snoopy) that may also be claimed or urged by giving evidence of reciprocal rights or obligations obtaining between speaker and hearer. Frieda tries to soften her utterance by negating the debt aspect, as the criticism to Snoopy's behavior to chase rabbits with her. By making a soft threat to Snoopy, Frieda expects that he will obey her command. If she does not threat him, it is impossible to ask Snoopy to chase rabbits because he does not like to do such kind of job.

c. In Charlie Brown's living room, it looks Snoopy is sleeping on the couch and Charlie approaches him.

Charlie : "*I'm sorry, Snoopy, but you're going to have to sleep outside... (In the door) We're not accepting any applications for house-dog!*"

Snoopy : "*(Rats! I thought there might be an opening...)*"

(<http://www.snoopy.com>, April 26, 2008)

CONTEXT

When the bed time comes, Charlie, wearing pajamas, sees Snoopy is sleeping on the couch in the living room. He asks Snoopy to return to his doghouse because Brown's family does not accept the applications for house-dog. Snoopy returns to his cage and sleeps on the rooftop of his dog house.

REQUEST STRATEGY

Based on the request strategy, Charlie's utterance "*I'm sorry, Snoopy, but you're going to have to sleep outside... We're not accepting any applications for house-dog!*" belongs to the sixth strategy, **Statements of obligation and necessity**. The feature of this strategy is the usage of modal verb structure. Charlie Brown uses *have to* structure in order to involve some obligation stemming from a source outside the speaker, which is the regulation of Brown's family. As the member of Brown's family, Charlie and Snoopy have to obey the regulation or Charlie's parents will be angry. He tries to remind Snoopy that Brown's family does not accept the applications for house-dog to be established inside the Brown's house. Snoopy's house in the Brown's backyard and he has to return to his own doghouse. That is why; Charlie's utterance to Snoopy is categorized into an order although presented in a weaker form.

POLITENESS

Charlie's utterance "*I'm sorry, Snoopy, but you're going to have to sleep outside... We're not accepting any applications for house-dog!*" is categorized into positive politeness and applying the thirteenth strategy, **Giving Reasons**. Charlie wants Snoopy to sleep in his dog house but to convince him, he states several reasons why he wants Snoopy to do what he wants. By providing logical

and acceptable reasons, Charlie Brown is testing Snoopy in order to see if he is cooperative. Charlie's utterance conversationally implicates that Snoopy may not sleep in the couch and he must sleep outside, in his dog house. By providing reasons that make Snoopy do what Charlie wants, this strategy is a conventionalized positive-politeness form. Snoopy cannot protest anymore because Charlie's reason, which Brown's family does not accept any applications for house-dog, does affirm his statement.

Strategy 7 – Performatives

- a. In the Brown's backyard, Charlie comes in Snoopy's cage. Snoopy is sleeping on the top of his dog house when Charlie calls him.

Charlie : *"I asked you to come down from there! (Snoopy comes down from his cage) That's better. You've been acting awfully independent lately! Don't forget that I'm the one who takes care of you! (Snoopy ignores Charlie) Look at me when I'm talking to you! (Snoopy pays Charlie attention) Without me, you'd be nothing! Everything you have, you have because of me! (Snoopy ignores Charlie again) Even that collar around your neck... Why, I remember the day I went out and bought that collar with money I had worked for, and had saved and... (Snoopy takes the collar off from his neck and gives it back to Charlie) I hate it when he does that."*

(<http://www.snoopy.com>, February 23, 2003)

CONTEXT

In the Brown's backyard, Charlie comes in Snoopy's cage. Snoopy is sleeping on the top of his dog house when Charlie orders him to come down from the rooftop of his cage. Charlie is so angry to Snoopy because Snoopy has acted awfully to him lately. He tries to remind him that Snoopy should not act like that. He tries to remind him that he has given Snoopy everything he needs. He says that he spent

money for the collar around Snoopy's neck. Suddenly, Snoopy takes the collar off from his neck and gives it back to Charlie.

REQUEST STRATEGY

Based on the request strategy, Charlie's utterance "*I asked you to come down from there!*" belongs to the seventh strategy, **Performatives**. His utterance explicitly signals as an order. The inclusion of a performative verb which is used in this episode of *Peanuts* conveying requestive intent, that is *ask*. Performative statement with requestive intent is very direct and usually authoritative. They would normally be impolite outside a formal context. The choice of performative verb which is used by Charlie makes these statements less polite. The use of performative verb directly states the utterance as an order that must be carried out by the hearer. As Charlie wants to talk to Snoopy, he orders Snoopy to get down from the rooftop of his doghouse. As the owner of Snoopy, Charlie has a power to order him and Snoopy must obey it.

POLITENESS

Charlie's utterance "*I asked you to come down from there!*" is categorized into **Bald On-Record**. This one example of cases of non-minimization of the face threat in which non-redress occurs when the speaker's want to satisfy hearer's face is small, either because speaker is powerful or does not fear retaliation or non-cooperation from hearer. However, Charlie's power is higher compared to Snoopy because he is the owner of Snoopy and also the one who takes care of him. Snoopy likes to sleep on the rooftop of his dog house rather than stays inside of his cage. That is why, she asked Snoopy to come down from the rooftop of the

dog house when he wants to advise Snoopy. As the person who has higher authority, Charlie feels that his request (or tends to be demand) must be obeyed for those who do not have the authority.

Strategy 8 — a. Imperatives

- 1) Linus : *"All right, so I'm a baseball scout... What do I do?"*
 Charlie : *"You go, and find out all you can about their pitchers and hitters. Write everything you find out on this square of bubble gum... If they suspect that you're scouting them, you can just chew up the evidence... Well, good luck, ol' buddy..."*
 Linus : *"Thank you, Charlie Brown... (walking away) Somehow, I have the feeling of impending doom."*

(<http://www.snoopy.com>, March 18, 2009)

CONTEXT

There is a baseball meeting between Linus and Charlie Brown, as the manager of the team. Linus, as the baseball scout, asks Charlie what he has to do for the team. Then, Charlie asks him to find out all he can about the rival team's pitchers and hitters and write them on that square of bubble gum. In case they suspect that someone is scouting on them, he can just chew up the evidence. Because of his innocence, he did his the orders even though he has a feeling that something bad is going to happen.

REQUEST STRATEGY

Based on the request strategy, Charlie's utterance *"You go and find out all you can about their pitchers and hitters. Write them on that square of bubble gum... If they suspect that you're scouting them, you can just chew up the evidence..."* belongs to the eighth strategy, **Imperatives**. He signals his utterance as an order. Linus generally plays second base, on the baseball team. Here, we can see Charlie

Brown's power is used to order Linus to do something concerning with a baseball team because he is the manager of the baseball team; meanwhile Linus is his best friend. In the end of comic strip, he said "*Somehow, I have the feeling of impending doom*" he has a feeling when he receives the orders to spy the rival team because he has a feeling that his action will be found out by them. Yet, Linus cannot reject the order because he has no such power to do it. It might be possible if he rejects it, he will get a kind of punishment from his team. Orders issued by authority figures must be obeyed. Charlie Brown has the power over Lucy, the latter is obliged to carry out the order.

POLITENESS

Charlie's utterance "*You go and find out all you can about their pitchers and hitters. Write them on that square of bubble gum... If they suspect that you're scouting them, you can just chew up the evidence...*" is categorized into **Bald On-Record**. This occurs in order to minimize in the hearer's interest. The utterance for satisfying Linus' face is small, either because Charlie's position as the manager of the team is more powerful and does not fear retaliation or non-cooperation from Linus. Besides, in order to avoid the misunderstanding, Charlie uses this strategy to make his orders clearer so Linus can do his job appropriately. Although the order is cheating, it forces Linus to do the orders without compromise and he cannot reject it. When he commands the scout to follow his command, he gives instructions to Linus to remove the evidence which can make Linus to be guilty.

2) In the yard of a house

Charlie : *“All right, let’s hear how you sound...”*

Snoopy : *“MOO!”*

Charlie : *“That’s pretty good... Now, you’ll be the lost calf, and I’ll be the cowboy who comes to find you... Okay?”*

Snoopy : *“MOO!”* (Charlie tries to find Snoopy out) *“MOOOO”*

Charlie sees Lucy and Linus are going to somewhere

Charlie : *“Where are you two going?”*

Linus : *“To the free ‘kiddie show’... Didn’t you hear about it? Four monster pictures! C’mon!”*

In the movie theatre

Linus : *“Pretty good, huh, Charlie Brown? Real science fiction stuff!”*

In the way of returning their home

Linus : *“I may not sleep well tonight, but it was worth it!”*

Sitting on a carpet alone at his room, Charlie is putting off his shoes

Charlie : *“Boy, what a day... that was a long show... Those monster pictures wear me out... (laying on his bed and he closes his eyes) Somehow, I have the feeling that I’ve forgotten something, but I can’t imagine what it could be...”*

A few seconds later, Charlie opens his eyes

Snoopy : *“MOO!”*

(<http://www.snoopy.com>, March 23, 2008)

CONTEXT

There is a boy, named Charlie Brown, and his dog, Snoopy, are playing in front of his yard. Charlie asks Snoopy to act as if it was a cow and he himself acts as if he was a cowboy. Then, he asks Snoopy to imitate cow’ sound, “*Moo*” even though Snoopy is a dog. He asks Snoopy to act as if it lost and he will try to search for it. But, when Charlie is trying to find Snoopy out, he meets Lucy and Linus who are going to the free ‘kiddie show’ and joins them to watch the four monster pictures. Lucy, Linus and Charlie are really wearing them out until they cannot sleep that night. At the time, he is trying to go to sleep; he thinks that he forgot something. When he opens his eyes, Snoopy was suddenly in front of his face and says ‘*Moo*’.

REQUEST STRATEGY

Based on the request strategy, Charlie's utterance "*All right, let's hear how you sound*" belongs to the eighth strategy, **Imperatives**. An imperative signals the utterance as an order. Besides, Charlie's authority looked higher than Snoopy so he has the power to order him like that because Snoopy is his pet, and he is the boss. He orders him to act as if he was a cow and to hide somewhere and Charlie will act as if he was the cowboy and he will find him. When they are playing together, we can see Charlie Brown's power is used to ask Snoopy to do something he wants, including doing something stupid, to sound as a cow. In uttering his request, he needs the cooperation from Snoopy to understand what he wants. Besides, Snoopy looks happy although he is ordered to do something unusual and he looks enjoyed to what he does.

POLITENESS

Charlie's utterance is classified into positive politeness and using the twelfth strategy that is **including both speaker and hearer in the activity**. By using an inclusive 'we' form to include both speaker and hearer in the activity, as in Charlie's utterance "*All right, let's hear how you sound*". This is used to stress the cooperativeness of Charlie's action, which implying 'We will do it for our benefit'. The inclusive 'we' form is often used to soften the request, as if pretending that Snoopy wants the object or action requested. So, by including both speaker and hearer in the activity, it is expected that Snoopy will be able to do it without compulsion. He makes his request as if both speaker and hearer want to hear Snoopy's sound like a cow. He does not stress that his order is his private

desire. Yet, if Snoopy does not reject to do his order, this strategy is successfully applied.

3) In the yard, Linus is yelling for asking a help.

Linus : “*HELP! A QUEEN SNAKE! A QUEEN SNAKE!*”

Lucy : “*That’s not a queen snake... That’s just an old tree branch.*”

Linus (observes it closer) : “*Well, I’ll be! So it is! I suppose you think you’re smart pretending you’re a queen snake!*”

(<http://www.snoopy.com>, January 28, 2009)

CONTEXT

When playing in the yard, Linus sees something looks like a snake. He is so frightened that he runs for asking a help. Lucy comes and figures out that thing. She says that it is just a tree branch. When Lucy goes back to house, Linus still at there and observes it closer. He still believes that that thing is a queen snake not a tree branch.

REQUEST STRATEGY

Based on the request strategy, Linus’ utterance “*HELP!*” belongs to the eighth strategy, **Imperatives**. Imperative is known as a direct request which is uttered those who have power and authority for giving an order, even his own authority or the authority outside him. Although Linus does not have the authority at all, the writer still categorizes Linus’ utterance into this strategy of urgent imperative because his utterance signals an urgent request. So, for several cases of urgent imperatives, both the speaker and hearer do not consider the power, and the social distance to realize this request. Linus does really need a help at that time when he

utters the request and it cannot be delayed. He states his request firmly by yelling so there will be someone hears that and comes to help him.

POLITENESS

Linus' utterance "*HELP!*" is categorized into **Bald On-Record**. This one example of cases of great urgency of desperation which the redress would actually decrease the communicated urgency. When somebody requires a help as soon as possible, it is impossible when he has to use the off-record strategy to utter his request because the hearer cannot understand what he wants immediately. As Linus sees something which he thinks as a queen snake, he is so frightened that he yells for a help from any whom. The strategy of bald on-record of urgent imperatives and Linus' voice stress the desire of the speaker and also strengthen his request to be helped as soon as possible. He yells as loudly as possible for someone will come to help him.

4) In the Van Pelt's living room, Linus is sitting on a carpet while he is sucking his thumb and holding his 'security blanket'. Suddenly, Lucy comes and tries to steal the blanket.

ZIP!

Lucy : "*I GOT IT!*"

Linus was startled and he asks Lucy to return his blanket.

Linus : "*YOU GIMME BACK MY BLANKET!*"

Lucy : "*No! I've got it, and I'm going to keep it! This is the start you need to break the habit!*"

Linus : "*Apparently you haven't read the latest science reports... A blanket is as important to a child as a hobby is to an adult... Many a man spends his time restoring antique automobiles or building model trains or collecting old telephones or even studying about the civil war... This is called 'playing with the past' "*

Lucy : "*Really?*"

Linus : "*Certainly!!! And this is good for it helps these men to cope with their everyday problems... (trying to take his blanket back quietly which she held his blanket tightly in her fist) Now I feel that it is absolutely*

necessary for me to get my blanket back so I'm just going to give it a good... YANK! (keeping on sucking his thumb and holding his 'security blanket' in the living room) It's surprising what you can accomplish with a little smooth talking and some fast action!"

(<http://www.snoopy.com>, January 25, 2009)

CONTEXT

In the Van Pelt's living room, Linus is sitting on a carpet while he is sucking his thumb and holding his 'security blanket'. Suddenly, Lucy comes and tries to steal the blanket and she got it. She yells that she finally succeeded got the blanket. Linus was startled and he asks Lucy to return his blanket. Yet, Lucy does not want to return his blanket because she wants to stop his addiction to his blanket. Linus tries to get his blanket back by changing the subject of conversation. He tells her about the scientific reports that a blanket is important for a child as a hobby for an adult. He still keeps on convincing Lucy and when she is inattentive, he tries to take his blanket back quietly in which she held the blanket tightly in her fist. Then, he keeps on sucking his thumb and holding his 'security blanket' in the living room.

REQUEST STRATEGY

Based on the request strategy, Linus' utterance "*YOU GIMME BACK MY BLANKET!*" belongs to the eighth strategy, **Imperatives**. His utterance indicates that she wants Lucy to return his blanket. Lucy often tries to steal the blanket several times because she wants to separate Linus from his 'security blanket'. Linus cannot live without his 'security blanket' because his attachment to his blanket was one of intense emotional attachment, even to the point of manifesting physical symptoms if deprived of it, even for a short while. So if Lucy took it

from him, he can suffer weakness and dizziness. He always gives in to her older sister but he can stand being angry to her whenever she tries to steal his blanket. In order to get his blanket back, he tries to cheat her by telling her a scientific report about the importance of blanket. However, Linus tries to defuse Lucy's temper through his passive resistance and clever use of his intellect, either logically talking Lucy out of hitting him or confusing her into submission.

POLITENESS

Linus' utterance "*YOU GIMME BACK MY BLANKET!*" is categorized into positive politeness and applying the fourth strategy, **Use in-group identify markers**. This includes in-group usages of jargon or slang. The use of in-group language or dialect is related to the use of in-group terminology. There are only certain people or groups that understand the objects which are categorized into a slang term. The objects do not also include to the official language of certain language. People or groups who understand it have the shared associations and attitudes that those people have the same assumptions towards that object. The term of *gimme*, uttered by Linus, is derived from the verb of 'give'. In order to understand the meaning of *Gimme*, the reader should have the mutual background knowledge to understand it.

5) In the living room of Van Pelt's house, Linus is having fun with himself.

Linus : "*♪♪ Just before the battle motherrr... ♪♪ I am thinking of yooo tonight! ♪♪*"

Lucy (reading a book): "*CAN'T YOU EVER BE QUIET?! You're the noisiest person who ever lived! If you're not singing, you're knocking things over or running through the house like you're crazy! (leaving Linus in the living room and then Linus watches TV) AND TURN THAT STUPID TV DOWN.*"

Linus (leaving the living room) : *sigh*

Then, Linus goes to the kitchen and he makes bread and butter sandwich

Lucy : *“What are you doing now?”*

Linus : *“Making myself a bread and butter sandwich...”*

Lucy observes Linus when he is making bread and butter sandwich.

Linus : *“Am I buttering too loud for you?”*

(<http://www.snoopy.com>, June 1, 2008)

CONTEXT

In the Van Pelt’s house, Linus is singing loudly. Lucy is reading a book and she becomes upset to be annoyed by hearing his voice. She insults him that if he sings, he is the noisiest person who ever lived and if he does not he will act as a crazy man. Lucy leaves Linus in the living room and then Linus watches TV. Lucy is still upset and she yells to him to turn the television down. Linus is very sad and he goes to the kitchen and makes bread and butter sandwich. Lucy approaches him and she asks what he is doing. He answers that he is making bread and butter sandwich and he also raises a question whether he is buttering too loud for her.

REQUEST STRATEGY

Based on the request strategy, Lucy’s utterance *“CAN’T YOU EVER BE QUIET?!”* and *“AND TURNS THAT STUPID TV DOWN”* belongs to the eighth strategy, **Imperatives**. The imperative is the request strategy which signals as an order. Lucy is the girl who has a bad temper, bossy, crabby, and selfish. She really shows her power as an older sister to Linus who has authority in the house. She likes to persecute her younger brother. It is contrast to the character of Linus who tends to be a passive brother and he often gives in to his older sister when she scolds him. Lucy felt disturbed when she is reading a book and Linus comes to the living room and sings a song loudly. She becomes upset and completely scolds him. Before she can calm her anger down, she felt disturbed again hearing the

noise of the television which Linus watches. She scolds him again to turn it down. She looks unhappy with any Linus' behavior, even when he is making bread and butter sandwich in the kitchen, she is staring at her with cold eyes.

POLITENESS

Lucy's utterance "*CAN'T YOU EVER BE QUIET?!*" and "*AND TURNS THAT STUPID TV DOWN*" is categorized into **Bald On-Record**. This one example of cases of non-minimization of the face threat in which non-redress occurs when the speaker's willingness to satisfy hearer's face is small, either because speaker is powerful or does not fear retaliation or non-cooperation from hearer. She does not like Linus' behavior and she completely scolds her. As the oldest sister in the family, Lucy thinks that she is powerful than Linus and she has authority to scold him. Besides, the character of Lucy and Linus are very contradictory. Lucy does not care about Linus' feeling and she does not fear to lose face because she thinks that her power is higher than him. Lucy's voice is also heard higher than usual because she wants to stress her orders and to make Linus know that she does dislike his crazy behaviors.

6) Sally : "*Do me a favor... tell the bus driver to go slow because I have to finish reading this book before we get there. Yesterday he went around a corner, and I fell into the aisle...*"

Linus : "*Have you tried reading at home?*"

Sally (getting up to the bus) : "*Maybe I can get a window seat...*"

(<http://www.snoopy.com>, October 31, 2008)

CONTEXT

Sally and Linus are waiting for the bus to go to the school. She asks him to tell to the bus driver to go slow because one day before he went around a corner and she

fell into the aisle. The school bus is coming and she wants to get a window seat so he can read the book before they get there.

REQUEST STRATEGY

Based on the request strategy, Sally's utterance "*Do me a favor... tell the bus driver to go slow because I have to finish reading this book before we get there.*" belongs to the eighth strategy, **Imperatives**. Her utterance is classified into metaphorical entreaties where she speaks as if imploring Linus to care for her. She asks Linus' help to tell to the bus driver to go slower so that she will not fall again when she is reading a book. Her request sounds very polite because she requests his help without showing her authority that has higher power. She considers him as a good friend who will be able to help her. Sally utters her request in a lower tone in order to reduce the threat of face threatening acts (FTA) so Linus will be willing to do what she wants. She also tries to convince him that she will get a trouble if he orders to realize what she asks.

POLITENESS

Sally's utterance "*Do me a favor... tell the bus driver to go slow because I have to finish reading this book before we get there. Yesterday he went around a corner, and I fell into the aisle...*" is categorized into positive politeness and applying the thirteenth strategy, **Give reasons**. Sally has not finished reading a book for her class before she arrives to the school. If the bus driver does not drive like a crazy man, she thinks that she can finish reading a book on time. She tries to convince him that the bus driver can endanger her because a day before the bus driver was so careless that made her fall into the aisle. So by providing several reasons why

Sally wants Linus to do what she wants, she expects that Linus will realize her request without complaining. The reason should be logical, acceptable and able to attract the Linus' interest, so he can grant Sally's request.

b. Elliptical Phrases

1) Charlie is talking to Lucy about his feeling about Linus in her stand-operated [psychiatric](#) booth.

Charlie : *"So I bought Linus a new blanket... I thought I was doing the right thing..."*

Lucy : *"Hmm... I'm not quite sure how I can put this, Charlie Brown, but let me saw this... In all of mankind's history, there has never been more damage done than by people who 'thought they were doing the right thing'. Five cents, please!"*

Charlie : **sigh**

(<http://www.snoopy.com>, November 13, 2003)

CONTEXT

At her stand-operated psychiatric booth, Lucy is awaiting in case there is a client who needs her advice. There is also a sign on the front of the booth declares that "The Doctor is" in or out, depending on which side of the "In/Out" placard is displayed. Charlie comes to her stand to tell his feeling when he bought a new blanket for his best friend, Linus. Charlie thought that he had been doing a right thing, but Linus does not give a good reaction instead. Lucy says that based on mankind's history, there has never been more damage done than by people who 'thought they were doing the right thing'. Then, she asks the fee for giving an advice for five cents.

REQUEST STRATEGY

Based on request strategy, Charlie's utterance *"Five cents, please!"* belongs to direct request and applying the eighth strategy, **Elliptical Phrases**. This is a

phrase in which only desired object mentioned. This is also categorized into commercial objects. Charlie Brown often becomes the beneficiaries of Lucy's psychiatric wisdom if he has problems. As the manager of a [psychiatric](#) booth, Lucy always gives an advice for those people who need her help and, of course, asks her fee for five cents. Yet, the advice that Lucy offers often leaves Charlie Brown feeling even worse than before because he does not think that Lucy gives a good advice and makes her composure. He feels confused to her explanation about the mankind's history and it does not relate to his problems. So he feels more confused when she asks her fee for five cents.

POLITENESS

Charlie's utterance "*Five cents, please!*" is categorized into negative politeness and applying the seventh strategy, **Impersonalize speaker and hearer**. Impersonalize the speaker and hearer is one way in avoiding the pronouns 'I' and 'you'. This involves the condition of Imperatives. As a direct expression, imperatives or commanding often omits the 'you' of the subject of the complement of the performative. Here, Lucy omits the subject 'you' for Charlie Brown and just mentions the desired object that he should do. She orders Charlie to pay the service he got. In the normal situation, this request still counts rude because of the omission of the subject 'you' and the verb. Nevertheless, the marker *please* is used to soften the request.

CHAPTER FIVE

CONCLUSION

In understanding the speaker's request, the listener must have mutual background knowledge. Speaker has two strategies in delivering the request; they are direct and indirect request. If the speaker wants his/her request needs to be granted immediately, he/she should apply the direct request. Meanwhile, speaker can apply the indirect strategy in order to soften his/her request. Besides, this strategy is used to can save the speaker's face in case his/her request is rejected.

From the research conducted in this study, the *request* can be revealed by Trosborg's theory (1994). There are 35 utterances containing of request strategy. They are three utterances (8,57%) which belong to the hints strategy, five utterances (14,29%) belong to the questioning/statements of ability/willingness, one utterance (2,86%) belongs to the suggestory formulae strategy, five utterances (14,29%) belong to the statements of speaker's wishes and desires, two utterances (5,71%) belong to the statements of speaker's needs and demands, four utterances (11,42%) belong to the statements of obligation and necessity, one utterance (2,86%) belongs to the performative strategy and 14 utterances (40%) belong to the imperatives and elliptical phrases strategy. By this research, the writer concludes that the directive utterance tends to apply imperatives strategy to state the speaker's request.

Besides, the occurrence is written in order, from the biggest number of the occurrence to the smallest one. The writer also infers that *Peanuts* tends to apply

positive politeness in the directive utterances because the application of positive politeness is about 19 utterances (54,29%). Meanwhile, the other strategy applied in *Peanuts*, as bald on-record strategy is 11 utterances (31,43%), negative politeness is three utterances (8,57%) and off-record strategy is two utterances (5,71%).

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