

**A PRAGMATIC ANALYSIS OF REQUEST IN ENGLISH TEXTBOOKS
FOR INDONESIAN STUDENTS**

A THESIS

Presented as a Partial Fulfilment for the Attainment of *Sarjana Pendidikan*
Degree in English Education Department



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YOGYAKARTA STATE UNIVERSITY**

2015

APPROVAL SHEET

A Pragmatic Analysis of Request in English Textbooks for Indonesian Students

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Sarjana Pendidikan Degree in English Education



Approved by the Supervisor on October 16th 2015

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PERNYATAAN

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Penulis,



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MOTTOS

“If anyone travels on a road in search of knowledge, Allah will cause him to travel on one of the roads of paradise.”

(Allah’s beloved messenger, Muhammad ﷺ)

“Some people have passed away, but their character has kept them alive. Others are alive, but their character has killed them.”

“The purpose of having knowledge is to realize it. The ‘true’ knowledge is to apply the knowledge itself within this life; not the one ‘kept’ it in head.”

(Al Imam Syafi’i rahimahullah)

“The world looks stagnant, yet it is moving; it looks promising, yet it is deceiving.”

(Imam Al-Ghazali rahimahullah)

DEDICATIONS

This thesis is dedicated to

my beloved parents

for always supporting and praying for me,

my annoying but lovely younger brother and sister

for the craziness and so much fun we have had,

and

someone there I can't mention who's been waiting and praying for me
in silence.

May الله always bestow you all His blessing.

ACKNOWLEDGEMENTS

All praise be upon Allah, the Most Beneficent and the Most Merciful.
Sholawat and *Salam* may always be proposed to the holy prophet Muhammad ﷺ.

I would like to deliver my sincere gratitude to:

1. Drs. Suharso, M.Pd. for the patience, advice, and more importantly guidance while supervising and motivating me to keep working on my thesis;
2. My parents for all the support mentally, spiritually and especially financially;
3. My younger brother and sister for the support and the regularly repeated question asking when I will be graduating which annoyed me a bit;
4. My best friends from the high school for the offending yet inspiring and motivating ‘insult’ and the quality time we spent together especially when cheering me up from sadness and boredom;
5. My friends in PBI C class for being nice, extremely insane and totally helpful during our friendship within the unforgettable, last four years;
6. All best people always holding my hands and supporting me for being there in my life and reminding me whenever I made mistakes, and ruined everything.

Yogyakarta, October 16th 2015

Danar Khoirunnisa

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A PRAGMATIC ANALYSIS OF REQUEST IN ENGLISH TEXTBOOKS FOR INDONESIAN STUDENTS

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ABSTRACT

The objectives of this study are 1) to identify and describe request strategies namely peripheral modifications and request strategy types existing in the six selected English textbooks and 2) to investigate contextual information available within dialogues and the context.

This study employed both the quantitative and the qualitative approaches. The researcher had the role of planning, collecting, analyzing and reporting the findings. The data were in the form of words, phrases, clauses and sentences within dialogues and explicit information about the dialogues i.e. participants' names or roles and descriptions of dialogues. The steps of collecting the data were downloading soft files of the six selected English textbooks, reading dialogues where there are requests made, selecting the data, classifying the data, transferring data into tables, and analyzing and interpreting the data. The data were analyzed and interpreted by using the qualitative approach while the quantitative approach was employed to find out the frequency of the occurrences of request strategies and the availability of the contextual information. The trustworthiness of the data was enhanced through triangulation by checking the data and data sources, the research method, and the supporting theories by the assistance of two persons whose educational background was English education as triangulators.

The findings revealed that the six selected English textbooks provide: 1) most models of requests which tend to be polite and tend to be made in the conventional indirect way, but few models of non-conventional indirect requests; 2) various request strategies with 'attention-getters', 'please' and 'grounders' occurring most frequently; 3) most requests having low rank of impositions, but few those having high rank of impositions; and 4) variety, but little appealing content in the pedagogical area.

Keywords: pragmatic analysis, illocutionary acts, directives, request, good materials

CHAPTER I

INTRODUCTION

A. Background of the Research

English textbooks commonly comprise two types of English texts as the learning materials to be taught to students, namely 1) genres such as descriptive texts, narrative texts, explanatory texts, procedure texts, hortatory texts, etc. and 2) functions such as greeting, introducing self/others, giving information/opinion/suggestions/permission, thanking, complimenting, persuading, requesting, and etc. These two types of English texts can be delivered in books through examples, questions to answer and practices like tasks and activities. More than those are usually other language inputs which help the students learn the language, English, like grammar and vocabularies.

The form of texts belonging to members of genres is written language as seen from the generic structures of the texts. On the other hand, functions which include various types of texts can be understood as spoken language. In English textbooks, genres, the materials regarding written language, are usually delivered in two parts of the learning materials i.e. reading and writing sections while functions are delivered in listening and speaking sections.

The fact that English textbooks provide functions shows that the communicative competence, as introduced by Hymes (1975) which initiates students to use the language appropriately depending on the situations of the talks and not only to learn about the language like knowing how to form sentences, is important. This can also be comprehended that students in learning functions are

somewhat exposed to pragmatic features although they may not be aware of learning them. Pragmatic features such as speech acts, implicature, presupposition, entailment, etc. can surely be found in English textbooks especially in dialogues. Nevertheless, these pragmatic features are not directly stated or explained.

Despite the significant differences between constructed dialogues as in textbooks and naturally-occurring dialogues as in natural conversations, English textbooks in Indonesia contain many dialogues with pragmatic knowledge included. Moreover, one thing to keep in mind is that the decision of constructing the dialogues also follows the principles of the implemented curriculum and syllabus so that the materials are on track of the pedagogical purposes. This fact, however, cannot be used as an excuse to not investigate the pragmatic knowledge existing in English textbooks. Investigating pragmatic knowledge in English textbooks can still be carried out as long as the investigation pays attention to the boundaries between the linguistic aspects under the pragmatic analysis and the pedagogical purposes of the textbook writings.

There have been some studies focusing the analysis on discovering the pragmatic knowledge/features in English textbooks especially those investigating the existence of pragmatic features/information, politeness strategies and speech acts in English textbooks (Tri Wijayanto, 2014; Trần Thị Phương, 2011; Mino Alemi, 2013; Sirion Wichien, 2012). The pragmatic analysis which focuses only on request narrowed down to the request strategies namely peripheral modifications in English textbooks, however, does not seem to receive much attention. Therefore, a study investigating this issue in English textbooks seems worth conducting to

provide a different perspective in the linguistic field as well as in the educational field. Also, an investigation of contextual information surrounding dialogues where requests are made is also important to support the analysis of the request.

There are two main reasons why this study places request as the focus. First, request requires something like goods or service from addressees/requestees, and referring to the definition of request by Searle (1979), Brown and Levinson (1987) and Trosborg (1995), making requests seems to interfere and/or bother the addressees/requestees. On the other hand, functions like suggesting, encouraging, offering (something), asking for and giving information, complimenting etc. do not disturb/bother others or addressees's face if referring to Brown and Levinson (1987) and Yule's (1996) term. Since request imposes the requesters' wants on requestees, strategies may need to be employed in order to increase the possibility of the compliance of the request. Thus, making requests is sometimes difficult. Second, requests can be made by anyone such as children, adults, authorized and unauthorized people like president, maid, merchants, teachers, secretaries, etc. as compared to other functions like commanding and giving permissions which seem to be probably done by only authorized people or those socially having more power. Thus, request has a wider scope in the sense of the involvement of participants.

Furthermore, English textbooks precisely in Indonesia are developed in reference to the implemented curriculum and the syllabus. This study, therefore, also accounts for the pedagogical purposes in textbooks for language learning in order to provide a relevant and resourceful analysis. In other words, this study does not only analyze the linguistic elements under the discussion of pragmatic analysis,

but it also attempts to relate the analysis and the pedagogical purposes in textbooks for language learning e.g. by selecting appropriate research instruments.

The textbooks analyzed in this study are taken from two different levels of students' grades. They are textbooks for students of Junior High School and those of Senior High School. The reason beyond this decision is that it is quite difficult to find textbooks for only one level of students' grade written by various authors. One author may write multiple textbooks, but the contents of the books, in this case the dialogues, seems to be able to be identified to have similarities. Therefore, the choice of analyzing textbooks from different authors should also be prioritized.

B. Focus of the Research

The function of request may frequently occur in dialogues in English textbooks that may contain some pragmatic features that can be analyzed. In this study, the focus of the research is on analyzing the request found in all the dialogues in the six selected English textbooks.

C. Limitation of the Problems

There are several aspects of pragmatic features which can be analyzed such as speech acts, presupposition and entailment, cooperation and implicature, politeness and face wants, etc. This study is limited to two aspects. They are request strategies and contextual information.

The focus of the analysis of request strategies in this study lies upon the use of peripheral modifications and request strategy types. The analysis of the request strategy types, however, is carried out to support the analysis of peripheral modifications, and is used to find out any possible reasons beyond the use of certain

peripheral modifications. There is a significant distinction between studies analyzing politeness strategies and those investigating the use of peripheral modifications. Analyzing politeness strategies seems to figure out how requests are delivered e.g. by employing on-record, off-record, face-saving act, bald on record, or positive and/or negative strategies (Brown & Levinson, 1987; Yule, 1996). On the other hand, analyzing request strategies is an attempt to figure words/clauses/sentences modifying the requests existing in dialogues. Therefore, if the analysis of politeness strategies is about finding out how to deliver requests, the analysis of request strategies is about finding out how to modify requests.

Contextual information is analyzed in this study to find out what factors surround the dialogues where requests take place e.g. the relationship between the requester and the requestee. Also, due to the limited knowledge, time and theories, this study does not take into account for pictures accompanying dialogues.

D. Formulation of the Problems

In line with the limitation of the problems above, there are two questions to be formulated in this study. They are as follows.

1. What are types of request strategies found in the six selected English textbooks?
2. What contextual information of the dialogues can be found in the textbooks?

E. Objectives of the Research

Based on the formulated research problems stated above, the objectives of this study can be formulated for the purpose of providing answers to the problems as in the following.

1. To investigate possible strategies in making requests in dialogues which can be found in the six selected English textbooks.
2. To investigate contextual information of the dialogues available in the textbooks.

F. Significance of the Research

Since this study mainly discusses the request function in English textbooks, this study basically contributes some knowledge related to language in use existing in English textbooks. Thus, there are some advantages of this study which can be formulated as follows.

1. To English teachers, this can guide teachers to be more aware of materials related to the function of request so that they can explain why certain requesters use particular words/phrases/clauses/sentences/utterances to make requests and so that they can provide other different examples of requests or dialogues, and to remind them to be able to modify the materials whenever contextual information is missing in the dialogues which may prevent students from better understanding the materials.
2. To materials developers, it is expected that this study can contribute ideas and suggestions in choosing and realizing dialogues containing the

function of request in English textbooks to provide more resourceful dialogues or conversations and/or tasks.

3. To other researchers, this study can be a reference and provide information to conduct research in the related field in the future.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Literature Review

In this section, the literature review covers some explanations on textbook evaluation, pragmatics, directives and requests, request strategies, contextual information and related studies.

1. Textbook Evaluation

Evaluation of textbooks is carried out due to several possible reasons. One of those reasons is that according to Tomlinson (2010), there is a disadvantage of using textbooks for language learning because not many textbooks writers apply language acquisition principles when developing materials. Tomlinson (2010) also argues that currently most local textbooks for English Language Teaching (ELT) are developed for commercial purposes rather than for learners' language acquisitions recommended by scholars and educators. This fact may become an issue for language learners to learn language from textbooks that they rely on.

Therefore, textbook evaluation is not only an alternative in the expectation for a better quality of textbooks but is also a need in the educational field. Masuhara (1998, in Tomlinson, 1998) categorizes textbook evaluation into three main types. They are pre-use which can be considered as a prediction about the appropriateness of the textbooks for future use, whilst-use which copes with the measurement of currently used textbooks, and post-use. According to Cunningsworth (1995), the post-use process of textbook evaluation generally refers

to the process of making objective judgements after textbooks have been used for a period of time.

Hutchinson and Torres (2004) point out several aspects in evaluation textbooks that one involved in the process of textbook evaluation should take into account. They are as follows.

- a. Evaluation should be used as a basement for teaching and learning
- b. Evaluation is aimed at serving as a guideline for teachers
- c. Evaluation will provide ‘support and relief’ for the burden of looking for materials
- d. Evaluation guarantees to open the ways for cognitive understanding
- e. A thorough evaluation provides a complete picture or the text in its most possible way
- f. Evaluation renders out a psychological support to the teachers when they undergo crucial problems while teaching

In the textbook evaluation, there are several criteria to which anyone evaluates textbooks can refer. Cunningsworth (1995) suggests at least four main criteria for evaluationg textbooks. They are as follows.

- a. Textbooks should correspond to the learners’ needs which means that the contents of the textbooks should fit and fulfill the necessities of what learners need
- b. Textbooks should reflect the different situational uses of language in real life from which learners can learn to perform and use language based on context

- c. Textbooks should take into account for students needs as learners and should facilitate their learning processes without dogmatically imposing a rigid method
- d. Textbooks should have a clear role as support for learning which means that the language in te textbooks should reflect language that can be easily understood by learners to help them comprehend the materials

Cunningsworth (1995) also provides a checklist for evaluating textbooks. The checklist covers those as follows

- ✓ aims and objectives
- ✓ design and organization
- ✓ language content
- ✓ skills
- ✓ topic
- ✓ methodology
- ✓ teacher's book
- ✓ practical consideration.

In relation to language content, textbook evaluation focuses on the investigation which attempts to figure out if or not the language used in the textbooks is authentic. It implies that textbooks should provide language that is really used in the learners' real life. This is because referring to Cunningsworth (1995) textbooks should reflect the different situational uses of language based on context.

2. Materials and Good Materials

a. Materials

In language teaching, the term ‘materials’ is often referred to the content of the learning process like the texts or tasks or anything inside textbooks. However, according to Tomlinson (1998), what is meant by materials is anything used to facilitate the learning of a language. From this definition, forms of materials for language learning can be power points, videos/audios, course books/textbooks, dictionaries, photocopied tasks/exercices, etc. For the Indonesian setting, materials for language learning used in classrooms are delivered through textbooks/course books. The textbooks are sometimes equipped with CDs containing the listening materials.

Textbooks

Most obvious materials for English language learning in Indonesia are stored in textbooks. This can be seen from the regulation change of Indonesian government no. 32 year 2013 in that chapter 1 verse no. 23 (p. 228) which has been revised which states that textbooks are the main source of learning activities to achieve the basic and the core competences. Therefore, textbooks in Indonesia play a major role in learning activities.

Buckingham (in Tarigan, 1986) argues that textbooks are books usually used by teachers and students to support the learning processes. Meanwhile, Hall-Quest (1991:123) states that “A textbook as a tool by means of which knowledge is received and understanding developed.” Vellenga (2004) considers textbooks as the core of the classroom syllabi and denote the main source of input to which learners

are exposed. From, those definitions, textbooks can be defined as a tool or a medium which stores knowledge as the source of input used by teachers and students to support the learning activities in classrooms.

b. Good Materials in Language Teaching

Tomlinson (1998) proposes at least sixteen principles for textbook writers to develop good materials. For the purpose of this study which is mainly related to pragmatic analysis, nevertheless, not all the criteria by Tomlinson are taken into account because many of which are related to promoting the learners' positive attitudes. The fact is that only one criterion is required to promote this study because it is very closely related to the content that in the present study is analyzed. The criterion is in the following.

Materials should achieve impact

The actual representation of impact, which is achieved, can be seen from the students' attitudes towards the materials, for example, their interest and curiosity are attracted. Materials can achieve impact by employing some tips such as novelty, variety, attractive presentation and appealing content, yet it seems only variety and appealing content matching the present analysis.

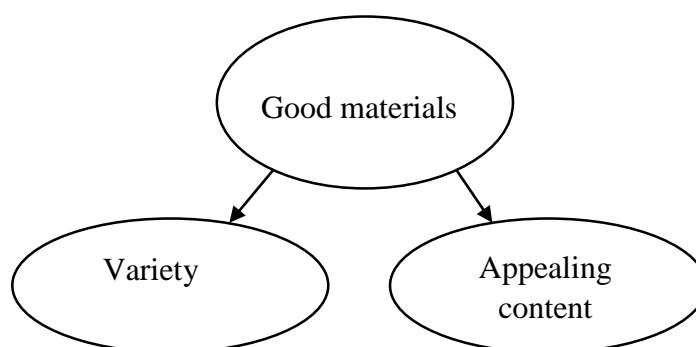


Figure 1: **The diagram of good materials characteristics**

Variety can be realized by presenting materials which break up the monotony of a unit routine, for example, using many different text types from different sources. It can also be in the form of various types of dialogues with characters with different social roles like customer and shop staff, police-thief, receptionist-hotel customer, etc. On the other hand, appealing content can be realized by presenting materials which encourage language learners/students to learn something new, and offering interesting topics to the learners, for example, materials which engage them with their cultures, local references, etc.

In order to support Tomlinson's (1998) appealing content, it is necessary to have a look at Krashen's (1982) most well known term i.e. the 'input hypothesis'. Krashen (1982) believes that in order to acquire language, ones should learn something new which is slightly higher than their current level of proficiency. It can be described with 'i' as learners' current stage of proficiency, and '+1' as something a bit beyond their current stage of proficiency. Also, he adds that in order to be useful for language acquisition, input that is knowledge which is supposed to be transferred to or received by learners, should contain the formula $i+1$. It means that the input should provide knowledge that is slightly higher than the learners'

current level of proficiency. Krashen (1982) believes that if materials are too demanding, students will flounder and most probably get frustrated. On the other hand, if materials are too easy, they will lead students to boredom. Therefore, good materials should not be either too demanding or too easy, but materials are supposed to be challenging to provide comprehensible input for learners.

For the Indonesian context of materials development, variety and appealing content can be realized since the curriculum and syllabus do not specify the topics, instead those only determine the standards of competencies, the basic competencies, and the coverage or themes of materials like responding to compliments for Curriculum 2006/KTSP. Therefore, there is some space for materials developers to include and take into account these two tips in order to produce good materials.

3. Pragmatics

Pragmatics can be simply defined as a study of meaning in use or meaning in context as compared to semantics. However, Yule (1996) defines pragmatics in some ways. They are: 1) pragmatics is the study of meaning as communicated by a speaker and interpreted by a hearer which means that what speakers say may have certain meanings; 2) pragmatics is the study of contextual meaning in that it involves the interpretation of what people mean in particular context and how the context influences what is said; 3) pragmatics is the study of how more gets communicated than is said which means that listeners need to make interpretations of what speakers say in order to understand what the speakers are actually trying to convey; and 4) pragmatics is the study of the expression of relative

distance which is related to how close or far the speakers and listeners are and how the closeness affects the choice of words to say.

Moreover, Griffiths (2006:132) defines pragmatics as “the study of how senders and addressees in acts of communication rely on context to elaborate on literal meaning”. It means that what matters in pragmatics is how context affects the communication between speakers and hearers. Therefore, both Yule (1996) and Griffiths (2006) agree with the critical role of context in influencing conversations or talks.

The scope of pragmatics includes several aspects as classified by Yule (1996). They are deixis and distance, reference and inference, presupposition and entailment, cooperation and implicature, speech acts and speech events, politeness and interaction, etc. However, for the purpose of this study analyzing request strategies, only a small part of speech acts under pragmatics is necessary to further explain.

4. Directives and Request

a. Directives

There have been some discussions under speech acts in the pragmatics discipline; one of which is carried out by Austin. Austin (1962, in Thomas, 1995) proposes 3-fold distinction. They are locutionary acts, illocutionary acts, and perlocutionary acts. He explains that locutions/locutionary acts are the actual words uttered, the illocutions/illocutionary acts are the intention or meaning beyond the words uttered, and the perlocutions/perlocutionary acts mean the effect of the

uttered words on hearers. Below is an example and explanation to provide a clear understanding of Austin's 3-fold distinction.

A request to turn on the LCD projector.

A lecturer : I have already opened my laptop, but it seems that the LCD projector isn't ready, yet.

A student : *coming forward, and plugging in the projector cable to the electricity source and turning on the projector*

In the case above, the lecturer's sentence "It seems that the projector isn't ready, yet." is the locution. The intended meaning of it or the illocution is that he/she asks one of the students to prepare and turn on the projector or to help him/her to prepare it. In addition, the student's action of plugging in the cable to the electricity source and turning on the projector is the perlocution.

The previous example depicts a request for help made by a lecturer to his/her students. That is the illocution of lecturer's speech act. There are some other types of illocutions. Austin (1962, in Horn and Ward, 2006:64) suggests what he calls five-way taxonomy of illocutionary acts: verdictives, exercitives, commissives, behabitives, and expositives. Another linguist, Searle (1979), proposes five classifications of illocutionary acts. They are assertives, directives, commissives, expressives, and declarations. Surprisingly, Yule (1996) in his well-known book 'Pragmatics' published by Oxford University press, also proposes five categories of illocutionary acts which are very similar to Searle's. Those are representatives, expresives, directives, commissives, and declarations. Although there are several types of illocutionary acts proposed by different linguists, 'directives' is the main concern of the present study.

Directives is a member of illocutionary acts under the issue of speech acts. The term ‘directives’ is proposed by Searle (1979) and Yule (1996). Searle (1979) defines ‘directives’ as ‘attempts’ of speakers to make the hearers do something. In the other side, Yule (1996) defines ‘directives’ as “Those kinds of speech acts that speakers use to get someone else to do something”. Yule (1996) also adds that this illocutionary act represents what a speaker wants as in his popular formula: “S wants X”. Both definitions sound similar to each other, so there is no problem with the use of this term interchangeably from either Searle or Yule or even both.

The actual forms of ‘directives’ according to Searle (1979) can be seen from several verbs denoting this illocutionary act such as ask, order, command, request, beg, plead, pray, entreat, invite, permit, advise. Those verbs represent ‘directives’ as they make hearers to do or not do something. Searle even includes *questions* as he considers they are attempts to get hearers to answer i.e. S wants X if referring to Yule (1996). Supporting Searle’s argument, Yule (1996) believes that commands, orders, requests, and suggestions represent this type of illocutionary act. Below are some examples of sentences or expressions to be uttered belonging to the ‘directives’ member.

“Open the door”.

“Give me a cup of tea. A little sugar, please?”

“Do you mind checking my grammar on this paper for a moment?”

“Let’s have a cup of tea in the cafeteria.”

“Would you like to come with me watch the movie?”

b. Request

The term ‘request’ has been widely used inconsistently with the term ‘directives’. As previously stated, the notion ‘directives’ can be comprehended as efforts of speakers to get hearers do something. Some linguists consider ‘requests’ as a sub-type of ‘directives’ (Andersen, 1978; James, 1978; Schmidt, 1983) while some others even consider that ‘request’ is the ‘directives’ itself. Frasher (1975, in Achiba, 2003) and House and Kasper (1987, in Achiba, 2003) treat verbs that denote the ‘directives’ under the essence of ‘request’. In addition, Becker (1982, in Achiba, 2003) states that,

“... ‘request’ refers inclusively to an utterance that is intended to indicate the speaker’s desire to regulate the behaviour of the listener that is, to get the listener to do something.”

Becker’s (1982) definition of ‘request’ strengthens the argument that it is possible and appropriate to equate ‘directives’ as defined by Searle (1979) and Yule (1996) with the term ‘request’.

In a later study, Ervin-Tripp (1977) uses the label ‘directives’ and divides them into six types: need statements, imperatives, embedded imperatives, permission directives, question directives, and hints. Their classifications of ‘directives’ can be seen in Table 1.

Table 1: The classification of ‘directives’ proposed by Ervin-Tripp (1977)

Directive type	Neutralized form	<u>Discourse constraints</u>		Obvious	Social features
		Comply	Noncomply		
Need statements	yes	none	excuse	yes	subordinates
Imperatives	no	none	excuse	yes	subordinates or family equals
Embedded imperatives	no	agree	excuse	yes	unfamiliar or diff.rank; task outside role or territory; expert compliance
Permission directives	yes	agree	excuse	yes	superiors (?) or unfamiliar
Question directives	yes	answer+inference	answer	no	noncompliance possible
Hints	yes	reply+inference	reply	no	Noncompliance possible or familiarity or routine roles

Citing Ervin-Tripp’s classification of ‘directives’, Wolfson (1989, in Achiba, 2003) also equates ‘directives’ and ‘requests’. Even, Gordon and Ervin-Tripp (1984, in Achiba, 2013) adopt the same classification system above, but they prefer using the term ‘request’ to ‘directives’. Furthermore, according to Trosborg (1995, in Soler-Jorda, 2007),

“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”

Becker (1982, in Achiba, 2013) suggests that the term ‘request’ is more common than the term ‘directives’.

Therefore, the term ‘request’ can be referred to what Searle (1979) and Yule (1996) label ‘directives’ i.e. an attempt of requesters to get requestees do something. In other words, ‘request’ has a similar meaning to ‘directives’. One thing to keep in mind is the words from Trosborg (1995) who gives an indicator saying that what is called ‘request’ is that illocutionary act which gives benefit to the speaker or the requester. Therefore, the term ‘request’ in this study is defined as an attempt of requesters to get requestees do something which give benefits to the requestees. In the following are examples of requests.

- (1) Borrowing a book.
 A male student : “May I borrow your math book?
 I missed some classes when I was
 ill before”
 A female student : “Sure. That’s why I didn’t see
 you lately”.
- (2) Lending a pen
 A student : “Ah.. I forgot to bring my pen.”
 Another student : “Here, use mine.”
 A Student : “Thanks, buddy.”
- (3) In a shoes shop
 A customer : “Can I see that red one?”
 A shop staff : “Sure, wait a moment.”
 A customer : “May I give it a try?”
 A shop staff : “No problem. Help yourself.”

5. Request Strategies

The fact that requests are not always made in a single sentence cannot be denied. Even, they are often made up within speech events. In order to increase the possibility of the request being made to be accepted or fulfilled by the addressees, speakers or requesters may sometimes use what is called ‘request strategies’. Blum Kulka, House, and Kasper (1989, in Schauer, 2009) define request

strategy as “the obligatory choice of the level of directness by which the request is realized.”

There are several types of request strategies. Some request strategies which are well known in the pragmatic field are positive politeness and negative politeness strategies as in ‘Pragmatics’ by Yule (1996). Also, there are ‘On-record’ and ‘Off-record’ strategies proposed by Brown and Levinson (1987). These strategies are usually used in movie analysis because both are very closely related to coping with face threatening acts (FTA). Indeed, in order to make use of these strategies, the data should be ‘naturally-occurring dialogues’ as in movie analyses to provide relevant results. Therefore, this study does not employ these two strategies. Other request strategies which do not receive much attention and can be used to promote this study are related to the modifications of sentences used by requesters to realize or formulate their requests. Thus, it is surely related to word order and choices.

Trosborg (1995, in Soler, 2007) and Sifianou (1999, in Soler, 2007) believe that requests can be made of two components i.e. the core request or head act and the peripheral elements. In the following is an example of Trosborg and Sifinaou’s claim of the components of requests.

“I was wondering, may I take this seat instead of that one?”
Peripheral element core request/head act

In the example above, the main clause is “May I take this seat instead of that one?” which acts out as the core request/head act. On the other hand, the sub-clause is “I

was wondering” which acts out as the peripheral element. The core request/head act, the main clause functioning as the request, certainly can stand by itself, yet in order to perform requests which threat someone’s face, initiating peripheral element could be necessary to lessen the FTA. Safont (2003, in Soler, 2007) suggests that language learners’ attention is not supposed to only be focused on the head acts but also on the peripheral elements so that learners receive a wide range of formulations which can be used in making requests.

Moreover, Trosborg (1995) classifies request strategies into four main categories which include eight-sub categories. Trosborg’s (1995) categories range from the most indirect (hints) and to the most direct. This may sound like Brown and Levinson’s (1987) terms. In their term, the classification varies between ‘On-record’, the most direct, and ‘Off-record’. Trosborg’s (1995) classification can be seen in Table 2.

Table 2: Trosborg's (1995) categorization of request strategies

Situation: Speaker requests to borrow hearer's car				Examples
Cat. I	Indirect request			
	Str. 1	Hints	(mild)	I have to be at the airport in half an hour
			(strong)	My car has broken down.
Cat. II	Conventionally Indirect (Hearer-Oriented Conditions)			
	Str. 2	Ability		Could you lend me your car?
		Willingness		Would you lend me your car?
		Permission		May I borrow your car?
	Str. 3	Suggestory Formulae		How about lending me your car?
Cat. III	Conventionally Indirect (Speaker-based Conditions)			
	Str. 4	Wishes		I would like to borrow your car.
		Desires/needs		I want/need to borrow your car.
Cat. IV	Direct Request			
	Str. 6	Obligation		You must/have to lend me your car.
	Str. 7	Performatives		
			(hedged)	I would like to ask you to lend me your car.
			(unhedged)	I ask/require you to lend me your car.
	Str. 8	Imperatives		Lend me your car.
Elliptical phrases		Your car (please).		

Other experts dealing with 'request strategies' are Blum Kulka, House and Kasper (1989). Blum Kulka, House, and Kasper (1989, in Achiba, 2003) identify nine request strategy types which range from the most to least direct of

request in that they categorize the range into ‘Direct Strategies’, ‘Conventionally indirect Strategies’ and ‘Non-conventionally indirect Strategies’.

- Direct strategies, the most direct and explicit level, according to Blum Kulka, House, and Kasper. (1989) is realized by requests which mark imperatives, performatives, and hedged performatives.
- Conventionally indirect strategies, can be realized by employing procedures that realize the act and the necessary contextual conditions. Usually the requests are preceded by “Can/Could you..?”, “Will/Would you..?” etc.
- Non-conventionally indirect strategies, are strategies which only provide hints that are very closely related to the actual requests being made. Sometimes it relies on contextual clues.

The nine request strategy types of Blum Kulka, House, and Kasper (1989) with examples are as follows.

- a. Mood derivable, (e.g. “leave me alone!”)
- b. Explicit performatives (e.g. “I am asking you to clean up the floor”)
- c. Hedged performatives (e.g. “I would like to ask you to give your presentation a week earlier than scheduled”)
- d. Obligation statements (e.g. “You’ll have to move that car”)
- e. Want statements (e.g. “I wish you’d stop bothering me”)
- f. Suggestory formulae (e.g. “How about cleaning up?”)
- g. Query preparatory (e.g. “Could you clean up the kitchen, please?”)
- h. Strong hints (e.g. “You have left the kitchen in a right mess”)
- i. Mild hints (e.g. “I am a nun”)

Below is the table of Blum Kulka, House, and Kasper’s categorization after being modified by Achiba (2003) with examples.

Table 3: Blum Kulka, House, and Kasper's categorization edited by Achiba

	Types and their definitions	Examples	
No.	<i>Direct Strategies</i>		
1.	Mood derivable The grammatical mood of the verb signals the illocutionary force of the request. The imperative is the prototypical form. Elliptical imperative structures express the same directness level	1. "Take off your rings" 2. "Don't move my horse" (chess game) 3. "Chocolate candy, please"	4.
2.	Obligation statements The utterance states the obligation of the addressee to carry out the act	1. "Bob, you have to help us bake this cake." 2. "You better stay at home."	3.
3	Want statements	1. "I want an ice cream." 2. "I need a psycholinguistics book."	3.
	<i>Conventionally Indirect Strategies</i>		
4.	Suggestory formulae The utterance contains a suggestion to do something	1. "Let's put the painting there." 2. "Why don't you call her after this?"	3.
5.	Stating preparatory The utterance contains a reference to preparatory conditions for the feasibility of the request (e.g. ability, willingness, or the possibility of the act being performed). The speaker states the presence of the chosen preparatory condition	1. "You can put your jacket over here." 2. "If you cannot give her your work, you can give her your notes instead."	3.
6.	Query preparatory The utterance contains a reference to preparatory conditions for the feasibility of the request (e.g. ability, willingness, or the possibility of the act being performed). The speaker states the presense of the chosen preparatory condition	1. "Could you please pass me the pen?" 2. "Would you please hold this rope like this?"	3.
	<i>Nonconventionally indirect strategies</i>		
7.	Hints	1. "I forget to bring my pen."	2.

	The utterance makes no reference or only partial reference to the object or element needed for implementation of the act.	(to ask someone to lend a pen)	
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As previously stated, it is necessary to not only pay attention on the head acts/core requests but also on the peripheral elements/request modifications. Soler and Jorda (2007) following Sifianou (1999) distinguish the modifications into two types. They are internal modifications and external modifications.

- Internal modifications are linguistic elements which are attached in the head acts/core requests or simply those which come within the same speech act. An example sentence using an internal modification in a request is below.

“Would you mind closing the window?”
Internal mod. Core request/Head acts (HA)

In the example above, the peripheral element, the underlined words, which in this case is the internal modification is attached with the core request within the same sentence.

- External modifications are achieved by devices which occur in the immediate context rather than in the speech act itself. An example sentence using an external modification in a request is below.

“May I ask you a favor? I need you to check my computer.”
External mod. Core request/Head acts (HA)

The sentence “May I ask you a favor?” in the example of a request above is not embedded to the core request/ head act, “I need you to check my computer”. The external modification, however, stands by itself as a clause, yet the

sentence functioning as the external modification is closely related to the following sentence as what Sifianou (1999, in Soler, 2007) claims to be immediate linguistic context rather than in the speech act itself.

Moreover, Soler, Jorda and Flor (2005) propose a taxonomy of modification devices which consist of the internal and the external modifications. The taxonomy is depicted in the table below.

Table 4: Soler, Jorda and Flor's typology of peripheral modification devises in requests

Type	Sub-type		Examples
Internal Modifications	Openers		- <i>Do you think</i> you could open the window? - <i>Would you mind</i> opening the window?
	Softeners	Understatement	Could you open the window <i>for a moment</i> ?
		Downtoner	Could you <i>probably</i> open the window?
		Hedge	Could you <i>kind of</i> open the window?
	Intensifiers		- You <i>really must</i> open the window. - I'm <i>sure</i> you wouldn't mind opening the window.
	Fillers	Hesitators	I <i>er, erm, er</i> - I wonder if you could open the window
		Cajolers	<i>You know, you see, I mean</i>
		Appealers	-Pick me up at 7, <i>ok</i> ? -You wouldn't' mind lending me your pencil, <i>right</i> ? -I take one of these crayon, <i>yeah</i> ?
		Attention-getters	<i>Excuse me..., Hello..., Look..., Tom..., Mr., Edwards..., father...</i>
External Modifications	Preparators		<i>May I ask you a favour?</i> ... Could you open the window?
	Grounders		<i>It seems it is quite hot here.</i> Could you open the window?
	Disarmers		<i>I hate bothering you but</i> could you open the window?
	Expanders		Would you mind opening the window?... <i>Once again, Could you open the window?</i>
	Promise of a reward		Could you open the window? <i>If you could open it, I promise to bring you to the cinema.</i>
	Please		Would you mind opening the window, <i>please</i> ?

a. ‘Openers’ modification

Openers referring to Sifianou (1999), are opening words and/or expressions which look for the addressee’s co-operation and modify the request. In Table 4, it can be seen that one of examples of ‘request’ employing this modification is the sentence “Do you think you could open the window?”. The opening words in that sentence are “Do you think”. In the other example as seen in the sentence “Would you mind opening the window?”, the opening words are “Would you mind”.

b. ‘Softeners’ modification

As the name suggests, are devices that serve to soften and mitigate the force of ‘requests’ (Sifianou, 1999). According to House and Kasper (1981), means or sub-classes of ‘softeners’ modifications are ‘understatements’ making use of fixed expressions e.g. “for a moment”, “for a second”, “a little bit”, etc. as the example in Table 4., ‘Downtoners’ which involves a series of adverbs like “possibly”, “perhaps”, “maybe”, “rather”, etc. as the examples in Table 4. and ‘Hedge’ which denotes adverbials like “kind of”, “sort of”, “somehow”, “and so on”, “more or less” as in the example in Table 4.

c. ‘Intensifiers’ modification

Sifianou (1999) describes this modification as those modifiers which aggravate the impact of the request indicating examples of impolite behavior. Intensifiers can also be considered as the opposite modification of ‘softeners’. Common examples of words denoting this modifications are “must” and “really”.

An example of an expression of a ‘request’ using this modification is “You must lend me your car.”

d. ‘Fillers’ modification

Sifianou (1999) defines this modification as lexical items used by speakers, which in this study are requesters or participants making ‘requests’, to fill in the gaps occurring in conversations. He believes that words denoting this modification have literal meaning, but when they are used as ‘fillers’, they do not retain their literal meaning. Sifianou (1999) distinguishes four types of ‘fillers’. They are as follows.

- 1) ‘Hesitators’ which reflect the requesters’ uncertainty of the impact of the request on the addressee. Various means of this modification can be stuttering or repetition of words or combination of the two. An example of a sentence using this is “I er, erm, er - I wonder if you could open the window.” The words ‘er’, and ‘erm’ are an indication that the requester is not sure with the impact of the following ‘request’ he makes on the addressee.
- 2) ‘Cajolers’ which according to Sifianou (1999) are attempts of requesters to make things clearer for the requestees or addressees and invite them to take part in the speech act. Examples of words or phrases denoting ‘cajolers’ are “you know”, “you see” and “I mean”. An example of an expression of a ‘request’ employing cajoler is “You know, I am wondering if you would mind explaining me more about the miss world contest”
- 3) ‘Appealers’ which according to Sifianou (1999) and Achiba (2003) are modifications employed by requesters at the end of a sentence to appeal to the

addressees' understanding and elicit consent. Instances of this modification in English are "ok?", "right?", "yeah?". An example of a sentence conveying 'request' using an appealer is "Pick me up at 7, ok?"

- 4) 'Attention-getter' which according to Sifianou (1999) and Achiba (2003) has the aim to attract and alert addressees before the actual request, head act, is made. Sifianou (1999) states that there are three types of 'attention-getter'. They are formulaic entreaties e.g. "excuse me", formulaic greetings e.g. "hello", "hi", and imperative constructions e.g. "look", "listen", "wait". Moreover Soler, Jorda and Flor (2005) include addressees' names including titles e.g. "Brian", "Mr. Agus", "Mrs. Cipto" while Hassall (2001) even includes kinship terms of address e.g. "father", "mother", "uncle". He claims that the requesters' use of kinship term of address can have either a positive politeness function by showing some degree of intimacy and a negative politeness function by showing respect for the addressee in virtue of his/her position or age.

e. 'Preparators' modification

Preparators are those modifications employed by requesters to prepare the addressees for the ensuing request (House and Kasper, 1981; Trosborg, 1995; Achiba, 2003). Trosborg (1995) differentiates different types of 'preparator' modification as (i) preparing the content e.g. "There is something I want to tell you", (ii) preparing the speech act e.g. "I need to talk to you", (iii) checking on availability e.g. "Are you busy?", "Do you have a minute?", (iv) getting a pre-commitment e.g. "Would you do me a favor?", "I wonder if you 'd give me a hand." However, Soler, Jorda and Flor (2005) recommend the checking on availability and

getting a pre-commitment or commitment seeking devices if referring to Sifianou (1999) only since these two types oblige the addressees to respond either positively (accept) or negatively (refusal), to put the requesters in a safe position to make ‘requests’ and to increase expectations that the ensuing ‘requests’ will be successful.

f. ‘Grounder’ modification

This modification consists of reasons or justifications for the ‘requests’ being made (House and Kasper, 1981; Trosborg, 1995). Sifianou (1999) believes that this type of modification is reinforcing devices which contribute to a harmonious encounter in which requesters by providing reasons or justifications expect the addressees to be more understanding and willing to cooperate. Hassall (2001), supporting Sifianou’s (1999) statement, argues that providing reasons makes the request more polite and can convey either positive or negative politeness as defined by Brown and Levinson (1987). An example of a ‘request’ making use of this modification is the sentences “It seems it is quite hot in this room. Could you turn on the fan?” The main ‘request’ of the previous sentences is shown in “Could you turn on the fan?”, the sentence “It seems it is quite hot in this room.” is a reason why such a ‘request’ is supposed to be made.

g. ‘Disarmer’ modification

The aim of this modification is to, as the name suggests, disarming addressees from the possibility of a refusal (Soler, Jorda and Flor, 2005). Employing this strategy, requesters try to remove any potential objections that the addressees may raise up. Sifianou (1999) points out that this type of modifier can

be expressed as phrases which express requesters' awareness and concern that the 'requests' might be an imposition forcing the addressees. Examples of sentences conveying a 'request' which is accompanied with this modification is "I hate bothering you but could you help me fix my computer program error?" and "I know (that) you're busy but I'm wondering if you would lend me a hand." Those underlined words conveying the 'disarmer' modification because those words show the requesters' awareness of the addressees' condition

h. 'Expander' modification

According to Soler, Jorda and Flor (2005), this modification is a device which serves to indicate tentativeness and is related to repetition. Sifianou (1999) also has a similar argument which states that this type of modification can be realized by requesters who repeat their words identically, expand on the words by adding some more elements or use synonymous expressions. Instances of expressions of 'requests' making use of expanders are "Have I told you this before? I need you to help me arrange these papers." and "Can you pass me that newspaper..
once again, can you pass me that newspaper?"

i. 'Promise of a reward' modification

Soler, Jorda and Flor (2005) state that this modification offers addressees a reward which will be given upon the compliance of the 'requests'. Trosborg (1995) adds that this modification is employed by requesters to make the 'requests' more attractive to the addressees in order to increase their possibility of compliance. An example of a sentence conveying a 'request' making use of this modification is "Would you accompany me buy some souvenirs for my girlfriend?

If you would, I will buy you some pizza.” This underlined clauses are the realization of this modification which accompanies the main ‘request’ i.e. accompanying to buy some souvenirs.

j. ‘Please’ modification

House and Kasper (1981), Trosborg (1995) and Achiba (2003) consider this modification as an internal modification because this modification is commonly attached in the head act, the actual ‘request’. However, Sifianou (1999) argues that this modification belongs to a member of the external modifications. He believes that this ‘please’ modification, this politeness marker, is perhaps the commonest and most significant modifier in ‘requests’. Therefore, ‘please’ is only used within speech acts conveying ‘requests’. This statement is supported by Trosborg (1995) and Achiba (2003) who point out that the use of the word ‘please’ in speech acts explicitly marks the primary illocutionary point of the sentences belonging to Searle’s (1979) and Yule’s (1996) ‘directives’. Safont (2005), on the other hand, has a perspective that this modification is only a modifying device that can be placed at the beginning e.g. “Please, turn on the LCD projector.” and at the end of sentences e.g. “Would you mind turning on the LCD projector, please?”. Moreover, it can also appear in an embedded position or within the head act e.g. “Could you please turn on the LCD Projector?”

6. Contextual information

The occurrences of requests made cannot be separated with the contextual information that the interlocutors, requesters-addressees, are involved in. The contextual information like the closeness between the requesters and the

addressees somehow affects the request strategies employed by the requesters to increase the possibility of the compliance of the requests. Thus, contextual information also has a vital role in dialogues in which the participants make some requests. Some experts have conducted studies in analyzing contextual information in conversations (Hymes, 1972; Halliday and Hasan, 1989; Brown and Levinson, 1987; Nikula 1996).

Brown and Levinson (1987) invent three factors that can influence conversations. They are as follows.

a. The Social Distance (D) between Speakers (S) and Hearers (H)

This is related to the roles of the speaker(S) and the hearer(H) and what each of whom represents in certain interactions e.g. one represents some person with more superior status over the other. Usually, D is based on the frequency of interaction and the kinds of goods and service exchanged between speaker (S) and hearer (H). For the purpose of this study, requesters are represented by and considered as speakers (S) and addressees or requestees are represented by and considered as hearers (H). Examples of social roles between participants are a police- a thief, a lecturer – a student, a president – a minister, a mother – a son, a friend – a friend, strangers etc.

The social roles between participants can determine whether the participants have a close relationship (D-Close) or a distant relationship (D-Far). Participants who are family members e.g. son and father are considered to have a close relationship (D-Close) due to frequency of interactions or meetings. Other participants having a close relationship are those whose social roles are, for

example, friends, employer-employee, teacher-student, etc. On the other hand, participants having a distant relationship are, for example, a customer-a shop assistant, strangers, police-motor driver, a show host- guest, etc.

b. The Relative ‘Power’ (P) of S and H

As the name suggests, this is related to the power of interlocutors. What is meant by power here is that what interlocutors have which enables him to be superior to the other interlocutors or vice versa that is what makes interlocutors be inferior to or less powerful than the others. Having high power ($P:S > H$), a speaker can impose what he wants to a hearer. An example of this is that an employer is absolutely superior to his/her employees, and he/she can ask the employees whatever he/she wants – regarding job assignments – without feeling guilty or unpleasant because he/she has the authority to do so. On the other hand, the employee is considered to have lower power because he/she works for the employer ($P:S < H$).

Furthermore, there are two more possibility i.e. two people have the same power or are socially equal to each other e.g. friends ($P:S = H$) and two people having no power over each other i.e. strangers (P -None). Strangers cannot impose what their wants to other strangers because that will make the situation become awkward since both have not met frequently and are not close in relationship.

c. The Absolute Ranking (R) of Impositions in the Particular Culture

Brown and Levinson (1987:77) define this as

“A culturally and situationally defined ranking of imposition by the degree to which they are considered to interfere with an agent’s wants of self-

determination or of approval i.e. his/her face wants.

“

Thus what is meant by the absolute ranking of imposition here is that the level of imposing someone else's face wants. There are in general two things that are identifiable for interfering someone's negative face. They are the expenditure of services (including time) and of goods (including non-material goods like information). People can impose someone's face wants very high because he has some specific rights or obligations to perform so.

From Brown and Levinson's (1987) definition, there are at least two ranks of imposition i.e. low rank of imposition (R-low) and high rank of imposition (R-high). Low rank of imposition may occur when someone asks (requests) someone else to perform actions without interfering the requestee's face wants, for example, a tourist asks a tour guide to explain about the history of particular objects. This request cannot be considered to have a high rank of imposition because it is the tour guide's job to provide information and to explain anything to the tourist. This way, the tour guide does not get interfered or feel bothered because it has been his job to do so. Another example of R-low is a customer and a shop staff. Even if the customer asks the staff to show many things he/she wants, it cannot be considered to be R-high because that is what a shop staff does i.e. to serve customers. On the other hand, an example of R-high is like when an English education department student asks his senior of the same department about computer problems. The request is not related to what an English education department student deals with every day, and this can be considered as a high rank of imposition.

In addition, the social distance and the relative power can be the factors of the imposition, for example, the speaker and hearer's roles in the society can be one factor in the rank of imposing someone's face wants.

Nikula (1996, in Soler and Jorda, 2007) proposes five types of contextual information that may affect the appropriate use of peripheral modification devices. They are in the following.

- a. **Power:** those who have more power can express themselves without employing modifiers (for example, boss-employee).
- b. **Social distance:** those who are strangers will tend to use more modifiers.
- c. **Ranking of imposition:** how demanding the request is implies that more or less modification will be used.
- d. **Type of interaction:** whether the interaction is for transactional or interactional purposes will have an impact on the use of peripheral modification devices.
- e. **Type of speech act:** the more the speech act is face-threatening, the more modifying devices are needed.

7. Related Studies

There have been studies focusing on the same field that is about request strategies as in the following.

Hassall (2012) studied how Australian learners in a foreign language setting modify their requests in Bahasa Indonesia in everyday situations. His study revealed how the Australian learners differ from the native speakers of Bahasa Indonesia in using requests, and he figured out that most native speakers of Bahasa Indonesia used internal modifications very often while the Australian learners lack use of internal modifications. However both the Bahasa Indonesia native speakers and the Australian learners use query modification quite often.

Konakahara (2011) studied the request realization strategies in English textbooks for Japanese secondary level students, and discovered that the books had

lack of request strategies and that the interlocutors in the books represent a ‘can do’ society where requests are easy to make, yet actually requests are not always easy to make, and really depend on urgency, intimacy etc.

B. Conceptual Framework

This study focusing the analysis of request on request strategies available in dialogues where requests are made in all the textbooks employing a taxonomy derived from Blum Kulka, House, and Kasper’s (1989) categorization, and a taxonomy of peripheral elements by Soler, Flor and Jorda (2005) for the purpose of the present study, and analyzing the contextual information available in the dialogues using Brown and Levinson’s (1987).

Since this study also accounts for the pedagogical purposes in textbooks for language learning due to the data of the present study taken from English textbooks, the taxonomy for analyzing the request strategies derived from Blum Kulka, House, and Kasper (1989) and Soler, Flor and Jorda (2005) are, therefore, not taken entirely. Consequently, it will result in the modification of the categorization from the two experts to fit the need of the analysis of the present study.

C. Analytical Construct

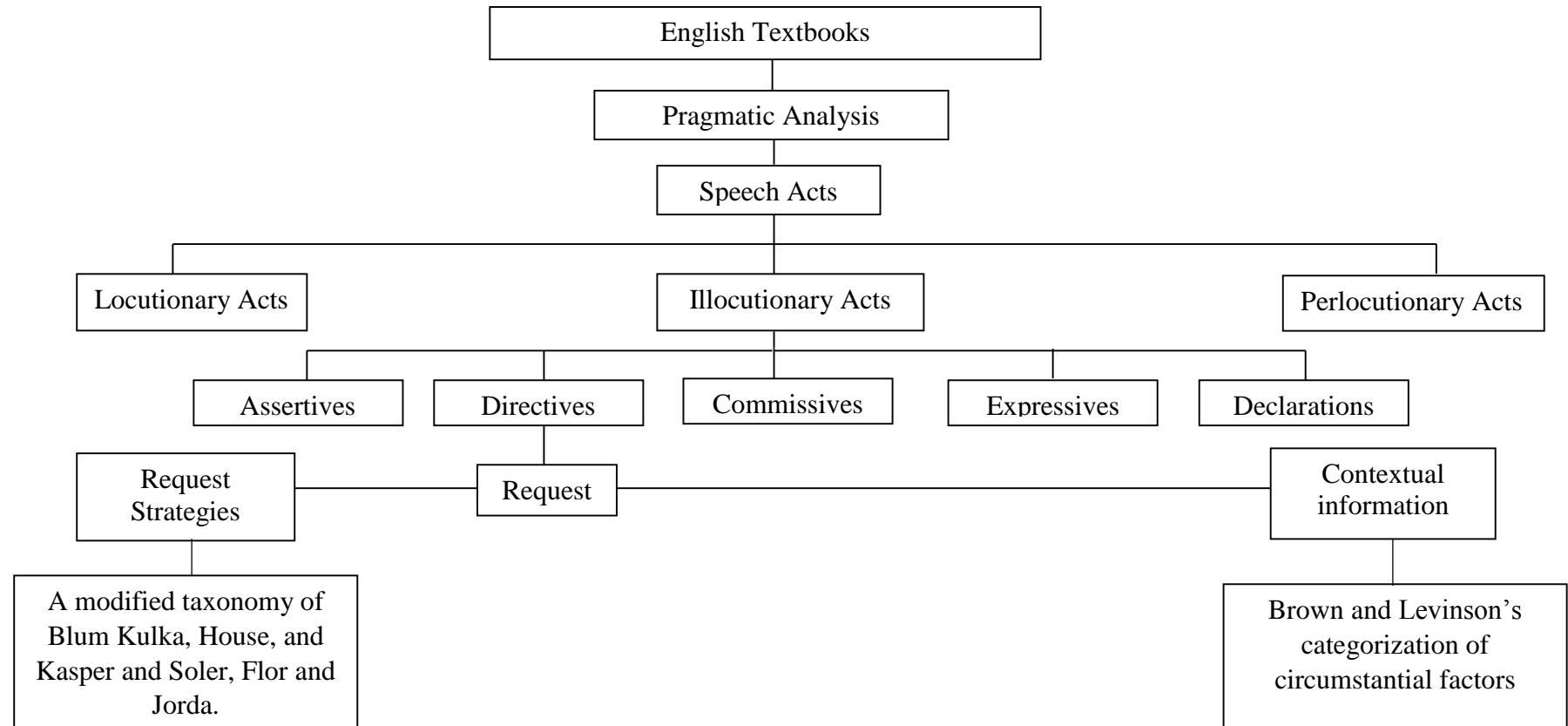


Figure 2: Analytical construct

CHAPTER III

RESEARCH METHOD

A. Research Type

This study employs both the quantitative and qualitative approaches. The quantitative approach is used to count the number of request strategies existing in the dialogues in the books and the availability of contextual information while the qualitative approach is used to describe the findings verbally.

B. Data and Data Sources

The data of this study are (1) words, phrases, clauses and/or even sentences which convey request(s) within all dialogues containing the request function available in the listening sections, obtained from the listening scripts usually found in last pages of the books, and speaking sections if there are any including in other sections if dialogues are found in the books for the analysis of the request strategies and (2) the dialogues and information about the dialogues including names of participants for the analysis of the contextual information.

The English textbooks which are analyzed in this study are the downloadable ones for the Indonesian students of grades VII, VIII, and IX of the junior high school and those of grades XI and XII of the senior high school. The reasons beyond the textbook selection are (1) that the researcher attempts to analyze the focus of the present study in English textbooks which are written by various authors, (2) that the researcher prioritizes English textbooks which have listening materials and the listening scripts and which have a lot of dialogues (3) that the textbooks are published by Pusat Perbukuan Departemen Pendidikan Nasional, a

nationally very trusted publisher in Indonesia (4) that the fact that the researcher does not include English textbooks for Indonesian students of grade X of the senior high school students is because the researcher of the present study has ever conducted a small unpublished research project analyzing a similar focus using English textbooks for Indonesian senior high school students grade X published by Pusat Perbukuan Departemen Pendidikan Nasional as the data sources.

The titles of the English textbooks as data sources of this study are as follows.

1. “English in Focus for Grade VII Junior High School (SMP/MTS)”
by Artono Wardiman, Masduki B. Jahur, M. Sukirman Djusma
(Book A)
2. “Contextual Teaching and Learning Bahasa Inggris Sekolah
Menengah Pertama kelas VIII edisi 4” by Utami W., Gunadi H. S.,
Nunung S., Slamet S., Pratiwi R., Mirjam A., Oikurema P. (Book B)
3. “English in Focus for Grade IX Junior High School (SMP/MTS)” by
Artono Wardiman, Masduki B. Jahur, M. Sukirman Djusma (Book
C)
4. “Developing English Competencies for Senior High School
(SMA/MA) Grade XI” by Achmad Doddy, Ahmad Sugeng, Effendi
(Book D)
5. “Interlanguage: English for Senior High School Students XI,
Language study programme” by Joko Priyana, Zayin A. Muhammad,
Eka Denis M. (Book E)

6. “Developing English Competencies for Senior High School (SMA/MA) Grade XII” by Achmad Doddy, Ahmad Sugeng, Effendi (Book F)

C. Research Instruments

According to Bogdan and Biklen (1982), in qualitative research, the key instrument is the researcher him/herself. Since the researcher is the key instrument, it gives an advantage that is the researcher plays the role of planning, collecting (data), analyzing (the data), and reporting the findings. The researcher of the present study also creates an instrument in the form of the data sheet which is derived from the combination of the taxonomies proposed by Blum Kulka, House, and Kasper (1989) and Soler, Jorda and Flor (2005) that have been modified for the purpose of the present study for the request strategy analysis and the taxonomy based on Brown and Levinson (1987) for the analysis of the contextual information.

The details of the modification of the taxonomies proposed by Blum Kulka, House, and Kasper (1989) and Soler, Jorda and Flor (2005) are as follows.

1. This study uses the three main taxonomies of request strategies of Blum Kulka i.e. Direct Request (DR), Conventional Indirect Request (CIR), and Non-Conventional Indirect Request (NCIR) to code the types of the request strategies employed. It is done because every request must belong to one of the three types of request strategies mentioned above and to find out the reasons of the use of peripheral modifications in the later results.
2. This study omits and neglects some peripheral modifications of Soler, Jorda and Flor (2005) with details as follows.

- a. This study does not make use of the sub classifications under ‘softeners’ and ‘fillers’ in the internal modifications. This decision is made because the dialogues containing request in the English textbooks may not contain many members of the sub classifications under ‘softeners’ and ‘fillers’ as many as in naturally-occurring dialogues. Even if the dialogues do contain some of them, they can still be coded to either ‘softeners’ or ‘fillers’ as the main classifications.
- b. This study eliminates the ‘intensifiers’ from the internal modifications and the ‘disarmers’ and ‘expanders’ from the external modification.
 - 1) The justification of eliminating ‘intensifiers’ from the typology of the internal modifications is following what Sifianou (1999) claims that in English intensifying devices are rarely used with ‘requests’. It also supported with the fact that ‘intensifiers’ increase the impact of the sentences on the hearer. Therefore, it even tends to highly force what the speakers want to the hearers/requestees.
 - 2) The justification of elimination of ‘disarmers’ is because of the aim of ‘disarmers’ i.e. avoiding the possibility of a refusal on the part of the requestees and making the requestees favorably disposed to perform the request, e.g. by saying “I hate bothering you but could you...” (Trosborg, 1995). The construction of such a sentence is possibly not found in scripted dialogues in English textbooks whose purpose is to introduce and expose language use which is not too demanding to

learners while the construction above sounds like to only occur in naturally-occurring dialogues as in real life interactions or in movies.

- 3) The justification for neglecting ‘expanders’ is that it is very rare for repeating the same request by repeating the same clauses or sentences or synonymous expressions by a character caused by the requestee not hearing the requester talking with him/her in scripted dialogues in English textbooks which actually represent a ‘can do’ society as what Carter (1998) argues.

From the explanations above, therefore, not all the classifications of the request strategies are included because of concerning the pedagogical purposes in textbooks for language learning. The form of the data sheet can be seen in the following page.

Table 5: The form of the data sheet

No.	Code		Data	Situation	Request Strategies									Contextual information													
					Internal modifications (IM)				External Modifications (EM)				DR	CIR	NCIR	R-Low					R-High						
																Power (P)					Distance (D)		Power (P)				
					AG	O	S	F	P	G	P	P				S < H	S = H	S > H	None	Closure	Far	S < H	S = H	S > H	None	Closure	Far

Notes:

A-F : Book Code
AG : Attention-Getter
O : Openers
S : Softeners

F : Fillers
P : Preparators
Gr : Grounders PoR
Por : Promise of a reward

Pl : Please
DR : Direct Request
CIR : Conventional Indirect Request
NCIR : Non-Conventional Indirect Request

R-Low : Low rank of imposition
R-High: High rank of imposition

Situation

P : Participants
S : Setting (place/time)

T : Topic/What is being talked/mainly discussed

Code

A-F : Book 1-6
1-6 : Chapter number
L : Listening sections
S : Speaking sections

Special codes for each book**Book 1 (A)**

P : Practice

Book 2 (B)

A : Activity
S : Section

Pr : Presentation part

Pt : Practice part

Pd : Production part

Book 3 (C)

P : Practice

E : Exercise

Book 4 (D)

A: Activity

R: Review

Book 5 (E)

T : Task

LM : Let's do more (special section term)

Book 6 (F)

A : Activity

R : Review

D. Data Collecting Techniques

In qualitative research, the researcher himself acts as the major instrument (Moleong, 2002). The researcher of this study designs several steps as follows:

1. Downloading the soft files or copies of the six English textbooks published by Pusat Perbukuan Departemen pendidikan Nasional from the internet specifically from the website addressed in <http://bse.mahoni.com/>.
2. Reading dialogues where requests take place, including those aimed to be listening materials and speaking materials, very comprehensively.
3. Selecting the data
4. Classifying the data
5. Transferring data into tables.
6. Analyzing and interpreting the data.

E. Data Analysis Techniques

In analyzing the data, the researcher uses both the quantitative technique and the qualitative technique. The quantitative technique is used to count the number of types of request strategies and contextual information in the dialogues in the textbooks. Moreover, the qualitative technique is used to describe and interpret the findings.

The data analysis of this study employs the deductive concept. Saldana (2011:93) defines deduction as “What we generally draw and conclude from established facts and evidence”. Thus, studies employing the deductive concept are studies using already developed theories/classifications/coding schemes for coding the data. In accordance with that, in analyzing the data, this study uses a modified taxonomy derived from a combination of two taxonomies i.e. taken from Blum Kulka, House, and Kasper (1989) and from Soler, Jorda and Flor (2005) for coding the request strategies and a taxonomy suggested by Brown and Levinson (1987) for coding the contextual information.

The researcher follows the style of analyzing data in qualitative research proposed by Wolcott (1994, in Saldana, 2011) who identifies three dimensions of qualitative research: description, analysis, and interpretation.

Description, in this section, the discussion is mainly focused on the data themselves to present what is really there as the result of observation in order to answer the question: “What is going on here?” For this study, in this stage, the data, which are in the form of dialogues with their information if available, are shown.

Analysis, this section discusses further than that of description by identifying the key factors and explaining how things there really work. This stage is mainly focused on depicting and explaining the request strategies, specifically the peripheral modifications, and the contextual information existing in the dialogues.

Interpretation, this is the last section where the researcher attempts to figure out some particular meaning after identifying certain key factors existing in the data. For this stage, it is the researcher's interpretation area after the analysis of the request strategies and the contextual information has been carried out in the analysis stage. In this stage, the researcher seems to make conclusions of what has been discussed in the analysis stage.

F. Trustworthiness

According to Lincoln and Guba (1985, in Moleong, 2002), there are several criteria to check the data that include credibility, dependability, confirmability and transferability. This study uses employs the credibility, dependability and confirmability to check the trustworthiness of the data. In relation to the credibility of the data, the researcher of the present study did some thorough observation in order that the findings and interpretations are credible. For the dependability, the researcher read the data repeatedly and thoroughly, observed the data collection and data analysis by matching the research questions with the results of the data collection. Dealing with confirmability in order to measure weather the findings and interpretation were no doubt based on the collected data, the researcher made use of the triangulation technique to reach the confirmability by consulting two persons whose educational background is English education about the data and data sources, the research method and the supporting theories.

However, the researcher could not cope with the transferability because referring to Lincoln and Guba (1985, in Moleong, 2002), transferability can only be done by readers to determine whether the findings of the present study are applicable or not to new situations.

CHAPTER IV

FINDINGS AND DISCUSSIONS

A. Findings

The results of the data which have been analyzed can be seen in tables below that reveal the request strategies existing and contextual information available in the six selected English textbooks for the Indonesian students.

Table 6: **Number of occurrences of the request strategies**

Realization of request strategies		Total
Strategy types	Direct Request (DR)	46
	Conventional Indirect Request (CIR)	106
	Non-Conventional Indirect Request (NCIR)	1
Total		153
Internal Modifications (IM)	Attention-Getters	58
	Openers	6
	Softeners	2
	Fillers	10
External Modifications (EM)	Preparators	5
	Grounders	43
	Promise of a reward	0
	Please	44

As seen in Table 6, over the 153 requests existing in the dialogues in the six selected English textbooks for the Indonesian students, most ‘requests’ are realized in the conventional indirect request strategy type with 106 occurrences followed by those realized in the direct request strategy type with 46 occurrences. Meanwhile, only one (1) ‘request’ realized in the non-conventional indirect request strategy type. This fact can be inferred that the textbooks provide more ‘requests’ which have interrogative forms which make use of preceding words like “Can/Could”, “Will/Would” and “Let’s”. Yule (1996) believes that this is one of

the commonest type of indirect speech act which requires not only an answer but also an action. In relation to politeness, Trosborg (1995) and Yule (1996) argue that indirect speech acts are considered to be more polite than those of the direct speech act.

On the other hand, the ‘requests’ realized in the non-conventional indirect strategy type appear to have a very low frequency, only 1 occurrence out of 153 request. One reason which makes sense beyond this fact is the consideration to provide examples or models of texts which are pedagogically easier to comprehend. Carter (1998) believes that questions and answers in course books for language learning are sequenced rather in the manner of a quiz show or court-room interrogation. It means that the questions and the answers are directly related to each other e.g. “Can you buy me a drink?” – “Sure”. This argument can be accepted because ‘requests’ realized in non-conventional indirect strategy type only provide ‘hints’ e.g. “Why is the window open?” as a request for someone to close the window. Hence, ‘requests’ employing this strategy type require more comprehension of the students than do those employing other two types of strategy.

Table 6 also shows the number of modifications used in making the ‘requests’. It is interesting that the ‘attention-getter’ appears most frequently i.e. 58 occurrences among other modifications. Although this fact seems to contradict Sifianou’s (1999, in Soler, 2007) argument which states that ‘please’, as a modification, is possibly the most common and significant modifier in ‘request’, it actually does not. As the matter of fact, ‘attention-getter’ can be used not only in making ‘requests’ but it may also be used in any other functions like ‘command’,

‘invitation’, suggestions’, etc. since the aim of this modification to alert the addressee/hearer so that he/she notices, so any other function can employ this modification as well. On the other hand, the ‘please’ modification is very closely related to and probably only occurs in the function which denotes ‘requests’. Besides, as shown in Table 6 ‘please’ reaches the number of 44 which is still higher compared to the number of other modifications.

Moreover, it can be seen in Table 6 that the ‘promise of a reward’ does not appear at all. It means that the selected English textbooks do not provide any examples of ‘requests’ that are externally modified with the ‘promise of a reward’ modification. Soler, Jorda and Flor (2005) argue that the aim of this modification is to offer a reward that will be given upon the fulfillment of the ‘requests’. Also, Trosborg (1995) argues that this modification can increase the possibility of the compliance of the ‘requests’. Thus, it can be said that ‘requests’ employing the ‘promise of a reward’ modifications must be the ones which really impose and force the speakers want on hearers/requestees which in this study are called ‘requests’ which have high rank of imposition (R-High). However, in Table 7, it can be seen that ‘requests’ which have high rank of imposition only occur 4 times. The fact that there are four ‘requests’ with R-High does not merely mean that they are suddenly and automatically modified with this ‘promise of a reward’ modification.

Table 7: Findings of the contextual information

Contextual information			Social roles/ Relationship	Total
R-Low	P:S<H	D-Close	Family: Child/Niece/Nephew- Parent/Uncle/Aunt etc.	6
			Student-Teacher	1
			Neighbor	1
			Teacher-School principal	1

		Total D-Close		9
		D-Far	Boy/girl – His/Her friend's parent	3
			Hotel assistant-guest	2
			Shop assistant-Customer	1
		Total D-Far		6
	Total P:S<H			15
	P:S=H	D-Close	Friend/Classmate/Schoolmate	59
			Family member/brother/sister	11
			Family member/Husband-Wife	4
			Neighbors	4
			Colleagues	2
			Lovers	4
		Total D-Close		84
	Total P:S=H			84
	P:S>H	D-Close	Family/Parent-child	13
			Employer-Employee/Master-Maid	3
			Teacher-Students	1
		Total D-Close		17
		D-Far	Police officer-Rider/driver	3
			Customer-Shop assistant	10
			Student-Librarian	6
			Flight passenger-Flight attendant	1
			Tourist-Host	1
			Show presenter-Guest star	1
			Customer-Post office clerk	2
			Patient-Doctor	1
			Ticket instructor-Train passenger	4
			Businessman-His partner's employee/secretary	2
		Total D-Far		31
		Total P:S>H		
	P-None	D-Far	Strangers	2
		Total D-Far		2
	Total P-None			2
Total R-Low				149
R-High	P:S<H	D-Close	Family/daughter-father	1
		D-Far	Journalist/News agent-participant of a seminar	1
	P:S=H	D-Close	Friends	2
Total R-High				4

Table 7 depicts the contextual information available in the six selected English textbooks for the Indonesian students. It can be seen in Table 7 that the ‘requests’ which have the low rank of imposition (R-Low) are far, more dominant than, and outnumber those which have the high rank of imposition (R-High) 149 to 4. In terms of the relative ‘power’ of S and H (P), the ‘requests’ with R-Low cover all types of the P i.e. $P:S < H$, $P:S = H$, $P:S > H$, and P-None. On the other hand, those ‘requests’ with R-High cover only $P:S < H$ and $P:S = H$. Moreover, the ‘requests’ with R-Low consist of a greater number of participants (requester-requestee), and have various social roles/status than do those with R-High.

It can be said, then, that the textbooks provide texts consisting of ‘requests’ that are not highly imposing or forcing the requesters’ wants/desire on the requestees. That statement is supported by the fact that participants whose relationship is friends occur 59 times in ‘requests’ having R-Low and 2 times in those having R-High. Brown and Levinson (1987) argue that the frequency of interaction and the kinds of material and non-material goods exchanged between speaker (S) and hearer (H) influence the closeness of social relationship. The consequence, they add, is the reciprocal of giving and receiving ‘positive face’. Therefore, participants with ‘friends’ as the social roles tend to not employ too many strategies when making ‘requests’ since they are close to one and another (D-Close). It, therefore, results in the reason why only ‘attention-getters’, ‘please’ and ‘grounders’ strategies have high frequency and the other modifications tend to have low frequency as seen in Table 6.

B. Discussions

This section is mainly focused on discussing the findings more thoroughly in order to answer the research questions and to verbally describe the data analyzed in order to offer a clear explanation of the findings.

Seen from the pedagogical implications, the results of the present study focusing on analyzing the ‘request’ in the six selected English textbooks for Indonesian students reveal at least two things in reference to variety and appealing content as characteristics of good materials. They are discussed as follows.

First, in the sense of variety, the six selected English textbooks provide various models of ‘requests’ proven by 1) finding of the peripheral modifications in Table 6 in which almost all modifications are employed to accompany ‘requests’ although some tend to appear more frequently than the others, and only one modification does not appear at all. This is normal since the use of modifications cannot be separated with the contextual factors or information surrounding the occurrences of the function denoting ‘request’ like the relative power of ‘requesters’ and ‘requestees’ (P) and the social distance between ‘requesters’ and ‘requestees’ (D) and 2) finding of the contextual factors in Table 7 from which it can be seen that the ‘requests’ are not made by participants of conversations who merely have the same social roles, but instead, the participants have different, various social roles such as friend, family member, shop assistant, employer, lover, post officer, tourist, businessman, stranger, etc.

The fact that the six selected English textbooks provide such a thing is good since students can learn various models of ‘requests’ that are not merely made by friends but also made by requesters having different social roles. This is in line with What Tomlinson (1998) says that variety is important to break up the monotony of a routine. Moreover, students can learn make ‘requests’ which are modified with different peripheral modifications in order to increase the possibility of the ‘requests’ to be complied because request strategies are somehow important to know to understand better that ‘requests’ are sometimes difficult to make and need modifications. However, since most ‘requests’ are presented to have R-Low with 149 occurrences, this condition may prevent learners from learning different types of ‘requests’ i.e. those which have high rank of imposition (R-High).

Second, in the sense of appealing content, the distribution of ‘requests’ as seen in Table 7 is kind of unfortunate. Most ‘requests’ are presented to have low rank of imposition (R-Low) and only few are presented to have high rank of imposition (R-High). ‘Requests’ with R-High are highly imposing or forcing what requesters want on the addressees, and the ‘requests’ require high expenditure of either goods including non-material goods or service from requestees. This type of ‘request’ can certainly affect the use of peripheral modifications. Thus, if the number of ‘requests’ with R-High is very limited, it is very potential to prevent Indonesian learners from learning something new like what Tomlinson (1998) argues. This is not expected because Krashen (1982) also suggests that in order to acquire the target language better, learners must learn something challenging i.e. materials which are slightly higher than their current level of proficiency.

Furthermore, the discussion of the analysis of the data are divided into two sections. There is one section for the discussion of the ‘request strategies’ and one section for the discussion of the ‘contextual information’. The analysis process follows the three stages of analysis in qualitative research following Wollcot (2008, in Saldana 2011).

1. Types of Request Strategies Found in the Six Selected English Textbooks for the Indonesian Students

a. Strategy Types

1) Direct request (DR)

Table 6 reveals that there are 46 occurrences of ‘requests’ which are realized in the direct strategy type. This number nearly reaches one third of the total of the occurrences of the function of request found in the textbooks. It means that the six selected English textbooks provide a lot of ‘requests’ which in the sense of the directness level, according to Blum Kulka, House and Kasper (1989), are the most direct and explicit in nature, quite a lot. A very possible reason why such a thing happens is that most participants in the dialogues are those who have equal power or are socially equal ($P: S=H$) with 84 occurrences in R-Low and 1 occurrence in R-High, and are socially superior to the others ($P:S>H$) with 46 occurrences in R-Low. As known before, according to Yule (1966), direct strategies are less polite. Thus, these ‘requests’ seem very potential to occur between participants who meet those criteria i.e. having equal power and/or even having more power, such as friends, siblings, teacher, employer, etc.

The ‘requests’ made in this strategy type do not employ many modifications as these ‘requests’ are realized in the form of imperatives: sentences starting with verbs; performatives: sentences starting with “I want”, “I need”; and hedged performatives: sentences starting with “I would like/I’d like” as what Blum Kulka, House, and Kasper (1989) suggest. Below are examples of dialogues in which the ‘requests’ are made using this type of strategy. The actual requests, head/acts (HA) are written in bold, and the modifications are underlined.

a) Driving too fast

Description

Airien and Adrian are going to a movie. It starts in a few minutes, and Airien is driving the car.

Adrian : Hey, Airien, you are driving too fast!

Airien : Well, we are in a hurry. The movie starts in a few minutes.

Adrian : **Slow down, please!**

Airien : Relax, I am a good driver.

(No. 8/ Code: 3/L/P4)

Analysis

The request made by Adrian to Airien is made in the second turn specifically in the sentence “Slow down, please!”. This sentence is more considered to be a ‘request’ than a ‘command’ since in the first turn, the first sentence made by Adrian shows that he is not comfortable with the way Airien drives the car that he thinks too fast. The indicator that Adrian’s illocutionary act is a ‘request’ is as what Trosborg (1995, in Soler and Jorda, 2007) suggests that those which can be called ‘requests’ are those which benefit the speakers. Therefore, ‘Slow down, please!’ in Adrian’s case above is a ‘request’ because if

Airien complies what Adrian says, it will comfort Adrian. Also, Adrian's sentence of "Slow down, please!" is an imperative sentence as what Trosborg (1995, in Soler and Jorda, 2007) exemplifies and Blum Kulka, House, and Kasper (1989) categorize as a 'mood derivable'. Moreover, Adrian uses the 'please' modification to accompany his 'request'.

Interpretation

It is noticed that Adrian's way of saying the 'request' i.e. "Slow down, please!" is very explicit and direct which can be easily understood by the requestee, Airien. This 'request' is made by Adrian since he think he is in an unpleasant condition caused by Airien driving too fast. Also, since Adrian's sentence denoting a 'request' belongs to this strategy type, it can be noticed that not many modifications are employed. In Adrian's case, only 'please' modification is used.

b) Asking for money

Description

Krisna : Mom, may I ask you something?
 Mother : Yes, of course. What's wrong with you?
 Krisna : **I need a lot of money to buy a text book.**
 Mother : Okay. I'll give it to you if it is important for you.
 Krisna : Thank you, mom.

(No. 95/Code: D/3/S/A2/1)

Analysis

The conversation is between a son, Krisna, and his mother. Krisna's first sentence of the conversation is not the actual 'request', the head act (HA). It is a 'preparator' modification. The 'preparator' modification refers to those elements used by requesters to prepare the requestees (Trosborg, 1995; Achiba,

2003). According to Trosborg (1995), in Krisna's case above, the way of 'preparator' type employed is the one which is aimed at getting pre-commitment that is if his mother accepts the 'preparator', it can be automatically said that she will accept the actual request i.e. giving Krisna some money.

Furthermore, the actual request, the HA, as seen in bold, is delivered in the sentence of "I need a lot of money to buy a text book". This 'request' realized in the 'direct strategy' type belongs to the category of 'want statements' (Blum Kulka, House, and Kasper 1989). It is indicated by the use of the word 'need' or 'want'. In Krisna's 'request', he employs the 'need' to mention what he wants. In this case, the form of the sentence employing the 'request' is neither imperative nor performative, but it is employed in 'want statement' instead.

Interpretation

From the situation above, the actual 'request', HA, made by Krisna is accompanied with a 'preparator' modification used to prepare his mother for the HA. Krisna can actually directly ask his mother for some money. However, he does not do that. Krisna's request is an imposition of what he wants on his mother. Although, in this case, Krisna's parent has a duty to supply Krisna's necessities related to education, Krisna is socially inferior to his mother ($P:S < H$) due to being a son. According to Brown and Levinson (1987), a social relationship can affect the modifications used. Therefore, it is reasonable for Krisna to employ one or some of the modifications.

c) Reservating a table

Description

Caller : **I'd like to reserve a table for two, please.**
 Employee : For what time, madam?
 Caller : Around eight.
 Employee : May I have your name please, madam?
 Caller : Mrs. O'Connel.
 Employee : A table for two this evening at eight for Mrs.
 O'Connel.
 Caller : That's right.
 Employee : Thank you, madam.
 Caller : You're welcome. Bye.

(No. 83/Code: C/5/S/P6)

Analysis

In the example above, the 'request' is made by a caller whose name later can be identified. The 'request' is shown in the first sentence of the Caller's first turn which can be seen in the bold sentence. The form of the sentence is hedged imperative as what Blum Kulka, House and Kasper (1989) say about the the preceding words of "I'd" or "I would" which indicate hedged performative sentences. In the example above, the sentence is preceded with "I'd". Also, in making the 'request', the caller, Mrs. O'Connel, uses the 'please' modification to accompany the 'request' as seen in the underlined word.

Interpretation

In making the head act, the actual request, the requester in the dialogue No. 83, the caller or Mrs. O'Connel makes use of the direct request strategy type. As the result, the 'request' can be identified because it is carried out explicitly as seen in the sentence "I'd like to reserve a table for two, please." Also, he adds a 'please' modification to accompany the head act or the actual 'request' which according to Sifianou (1999) is the commonest modification to lessen the imposition of the 'request'.

2) Conventional Indirect Request (CIR)

In Table 6, it can be seen that there are 106 occurrences of ‘requests’ that are realized in the Conventional Indirect Strategy (CIR) type. As mentioned earlier, this is the highest number of ‘request’ occurrences. The reason beyond this can be because that this is the most general form of indirect speech act in English (Yule, 1996). He adds that most of this type of speech acts have the form of interrogative. The forms of the sentences can be noticed from the use of “Can/Could”, “Will/Would/” and “Let’s”. at the beginning of the sentences (Yule, 1996; Blum Kulka, House, and Kasper, 1989).

‘Requests’ made in this CIR type may employ various modifications due to some reasons. Examples of the possible reasons are the ‘requests’ made are too demanding (R-high), addressed to people having higher social status than the requesters ($P:S < H$), made by people who have a distant relationship with the requestees (D-Far). On the other hand, those ‘requests’ made in this type can also employ a limited number of modifications and even, and even do not employ at all, for example, if the social distance between the participants is close (D-Close), if the requesters are socially superior to the requestees ($P:S > H$) or have equal power ($P:S = H$), etc. Therefore, there is no exact pattern of the use of modifications in ‘requests’ realized in this type. What is vivid is that employing this type of request strategy is less forcing and more polite (Yule, 1996).

Below are examples of ‘requests’ realized in this strategy type. The actual requests, head/acts (HA) are written in bold, and words denoting the modifications are underlined.

a) Asking for a direction

Description

You : Excuse me, could you tell me where the
Public Library is, please?
Man : The Public Library? Let me see. Oh yes, of
course I know. It is in Robenton Road.
You : Is that near here?
Man : You just go along this street until you come
to the first traffic light. Then turn left. It's on
your left just after the zebra crossing.
You : Thank you.

(No. 40/Code: B/1/S1/Pr/A6)

Analysis

In the dialogue above, it is illustrated that the participants are the readers of the textbook as seen in the “You” and a man, a stranger. The main topic of the talk is asking a direction to a stranger. Therefore, the social distance between the participants of the conversation is far (D-Far). As noticed, before the actual ‘request’ is made, there is “Excuse me”, an ‘attention-getter’ modification used by the requester, ‘You’, to attract the addressee, the man whom the ‘You’ interacts with, (Sifianou, 1999; Achiba, 2003). The actual ‘request’, HA, is in the sentence of “could you tell me where the Public Library is, please?” The preceding word of “could” as in the HA shows that it belongs to the CIR type (Blum Kulka, House, and Kasper, 1989; Trosborg, 1995; Yule, 1996). Moreover, a ‘please’ modification is found accompanying the actual request by “You”.

Interpretation

It can be comprehended that an ‘attention-getter’ may be very useful to start a conversation since it attracts the addressee/hearer’s attention (Sifianou, 1999; Achiba, 2003). For the case above, the ‘attention-getter’ is used to alert

the man to be invited to have a conversation. Later, the requester in the case above can state what he intends for talking with the man, a stranger, which is to ask for a direction. Also, since they do not know each other, and play roles as strangers, ‘You’ employs the ‘please’ modification in order to lessen the imposition on the man (Sifianou, 1999).

b) Finding a book in the library

Description

- Student : Excuse me. My teacher gave me an assignment to write a book report. **Can you tell me what book I should read?**
- Librarian : Sure. Did your teacher set a specific book?
- Student : Yes. A contemporary novel, actually.
- Librarian : Well, I'd like to suggest you read Life of Pi. The book is great. It's about the life of Pi and his great adventure. I think you should read the book.

(No. 138/Code: F/1/L/A2)

Analysis

The dialogue above depicts a conversation between a student and a librarian in the school library. As the dialogue flows, it can be comprehended that the student intends to find a certain book. The student in the first place employs an internal modification, the ‘attention-getter, as noted in the underlined word above i.e. “Excuse me.” in order to alert the librarian and get his attention (Sifianou, 1999). Then, he says “My teacher gave me an assignment to write a book report”. This sentence functions as a reason why he makes a request of asking the librarian to tell/recommend him a book (Campillo, 2007 in Soler and Jorda, 2007). Thus, in this case, the student also employs an external modification called ‘grounders’. The head act or the main ‘request’ is the sentence

of “Can you tell me what book I should read?”. This sentence belongs to the CIR strategy type since it consists of the word ‘can’ preceding the sentence as what Blum Kulka, House, and Kasper (1989) call ‘query preparatory’ and what Trosborg (1995) classifies into ‘ability’ under the classification of Conventionally Indirect Strategy.

Interpretation

In the case above, the ‘request’ made by the student is carried out after he/she mentions the reason why he comes to meet the librarian. Also, the student alerts the librarian using “Excuse me”. This way, the librarian can notice him and understand why the student makes such a ‘request’ i.e. asking the librarian to tell or recommend him a certain book that he/she needs.

c) Proposing a girl

Description

Tia	: Will you love me forever?
Andi	: Of course.
Tia	: Are you absolutely sure?
Andi	: Yes, yes! Absolutely!
Tia	: Wonderful!
Andi	: So, do you agree to marry me, my dear?
Tia	: Yes.
Andi	: So, let's get married next month.
Tia	: No, it can't be. Maybe in June I'll be ready.
Andi	: Why? Isn't it better for us to get married soon?
Tia	: Yeah. But you know, my grandpa had just passed away. I lost him and I feel deeply sad.
Andi	: I understand your feeling. Do you want me to tell you a funny story?
Tia	: That's a great idea. So, how does your story begin?
Andi	: OK. It's about husband and wife...

(No. 102/Code: D/7/L/A2)

Analysis

The conversation in the dialogue above is between Andi and Tia, and as the dialogue flows, it can be assumed that they are lovers. The 'request' is made by Andi to Tia to marry him after Tia asks Andi whether he will love her forever or not and Andi says yes as seen in Andi's sentence in his second turn i.e. "Yes, yes! Absolutely!". As noted in bold sentence which is Andi's request, the sentence starts with "Let's" which according to Blum Kulka, House and Kasper (1987) is an indicator of a 'request' realized in the CIR type.

Interpretation

The 'request' made by Andi in the dialogue No. 102 is not accompanied or modified with any modification. This is normal since the first person starts the conversation is Tia not Andi, and Andi only replies Tia's questions until finally he makes the 'request'. Also, this is normal since the relationship between Andi and Tia are lovers, and none of them has more power or authority than the other (P:S=H). Referring to Brown and Levinson (1987), the frequency of interaction between Andi and Tia can be assumed to be high as they are lovers, and there may be exchanges either material goods or non-materials goods between them. Moreover, the expenditure upon the compliance of Andi's request to Tia low. Andi's request only requires little service i.e. willingness and a non-material good i.e. an answer or information. Therefore, in the case above, it is very possible to not employ any modifications.

3) Non-Conventional Indirect Request (NCIR)

Table 6 also displays that ‘requests’ realized in this type of strategy have a very low frequency. There are only one (1) occurrence of ‘requests’ realized in this strategy type out of 153 occurrences of the function of request existing in the six selected English textbooks. Below are examples ‘requests’ realized in this strategy type.

Turning down the volume

Description

Teni	: The music is too loud. <u>I am reading now. I can’t take this anymore.</u>
Dewi	: I’m sorry. I’ll turn it down.

(No. 116/Code: D/R2/18)

Analysis

In the example above, the conversation is between Teni and Dewi. The ‘request’ is made by Teni in the very first sentence i.e. in the sentence “The music is too loud.” Clearly, there is no explicit indicator that it is a ‘request’ like the words “can/could” or “will/would” or imperative/performative forms of the sentence like in the direct request and conventional indirect strategy types. Nevertheless, that sentence can be understood to be a ‘request’ because it offers a hint (Blum Kulka, House, Kasper, 1989; Trosborg, 1995). The justification that Teni thinks the music is too loud, which means that it is bothering and needs to be turned off or its volume should be turned down, is expressed in the sentences “I am reading now. I can’t take this anymore.”, which show that she is annoyed, which in this case are modifying the actual ‘request’, the HA, known as the ‘grounder’ modification (Campillo, 2007 in Soler and Jorda, 2007).

Furthermore, soon Dewi realizes and turns down the volume since she understands what Teni means.

Interpretation

The ‘request’ made by Teni can be easily understood since Teni provides a reason why she says that i.e. by employing the ‘grounder’ modification. She explains why the music should be turned off or its volume should be turned down by saying that she is reading and cannot take that anymore. This ‘grounder’ modification supports the sign or hint that she gives in the first place.

b. Internal and External Modifications

1) Attention-getter

As shown in Table 6, the ‘attention-getter’ modification reaches the highest number among the other modifications with 58 occurrences. According to Sifianou (1999), this modification includes three categories i.e. (1) formulaic entreaties (e.g. Excuse me), (2) formulaic greetings (e.g. good mornings, hello, hi, etc.), and (3) imperative construction (e.g. look and listen). Meanwhile, Trosborg (1995) includes addressee’s name (Agus, Mr. Bambang, etc.) and Hassall (2001) includes what he calls the kinship term of address (e.g. father, uncle, etc.). The actual ‘request’, the head act (HA) is written in bold, and the modification is underlined. Examples of ‘requests’ employing this modification is as follows and for the purpose of ease, other modifications are not deeply explained.

a) Visiting a friend

Description

Ratu : Hey, look it's very dark out side. I think it's
going to rain. **Get the umbrella, please.**
Ayu : *OK*. Oh, do you want to wear rubber sandals?
(No. 119/Code: E/1/L/T6/1)

Analysis

The head act representing the actual request in the case above is identified in the sentence "Get the umbrella, please." This 'request' is realized in the DR type as the sentence has an imperative form (Blum Kulka, House and Kasper, 1989; Trosborg, 1995). The 'attention-getter' existing in this dialogue is shown in "Hey" and "look" which belong to imperative constructions (Sifianou, 1999).

Interpretation

The example above shows that the 'attention-getter' modifications Ratna employs does not directly modify the 'request' as shown in "Get the umbrella, please". It modifies something else which in this case is a justification why the 'request' should be made i.e. 'grounder' modification (Trosborg, 1995). The 'grounder modification' is shown in the sentences "it's very dark out side" and "I think it's going to rain." Since Ratna believes that it will be raining, Ayu should take the umbrella as what Ratna asks.

b) Sending a card

Description

Father : Denias, please, **send this thanksgiving card to Mr Paul.**
Denias : Ok dad. But, you haven't written his address.
Father : I thought I've written it down on the envelope.
(No. 128/Code: E/1/LM/T27/4)

Analysis

In the example above, the ‘request’ is made by Denias’ father asking Denias to send the thanksgiving card to Mr. Paul as the sentence in bold above. The type of this HA is direct request strategy as it has an imperative form i.e. in the word ‘send’ (Blum Kulka, House and Kasper 1989; Trosborg, 1995). In order to make Denias notice, his father alerts him by calling his name as in the underlined word above i.e. ‘Denias’. This is an ‘attention-getter’ used by his father to get Denias’ attention, and it has the form of addressee’s name (Trosborg, 1995).

Interpretation

In the example above, Denias’ father employs the ‘attention-getter’ which is embedded to the head act. This is done because he needs to alert Denias before he says something which is later to be the ‘request’. Denias’ father does not employ various modifications since in the sense of power, he is superior to his son. Brown and Levinson (1987) state that commonly if the requesters have more authority and power than the requestees, they do not make use of distinctive modifications.

2) Openers

Table 6 reveals that out of 153 occurrences of the request function existing in all the six selected textbooks, six (6) ‘requests’ employ this modification. It seems that the frequency of this modification is a bit low. One of several possible reasons is that according to Lakoff (1997),

“The use of openers are the conventionalized way of introducing requests in English as they are

associated with formality by means of softening the declarative illocutionary force of the sentence.”

Therefore, it is not surprising if this modification is not frequently used because it is very closely related to formality. Examples of ‘requests’ which employ this modification are as follows, and any other modification is not deeply explained in order to give much emphasis on this modification. The head act, core ‘request’, is written in bold while words representing this modification is underlined.

a) Lending a camera

Description

Jenny : Do you mind **if I use your camera?**
 Norma : Sorry. I’m using it.
 Jenny : Never mind then.

(No. 60/Code: B/7/S1/Pr/A9)

Analysis

The dialogue above is about lending a camera, and its participants are Jenny and Norma which can be considered to be friends. In the case above, the way Jenny realizes the ‘request’ is shown in the sentence “Do you mind if I use your camera?” Sifianou (1999) argues that this ‘opener’ modification refers to expressions which look for the hearer’s co-operation and modify the request as a whole. In the case above, the ‘opener’ modification is not only attached in the actual ‘request’ as seen in the underlined words, but also modifies the sentence denoting the ‘request’.

Interpretation

When Jenny wants to lend the camera from Norma, she employs the ‘opener’ modification to make the ‘request’ more polite as the camera might be

very priceless to Norma, or is being used. Also, the way Jenny makes the request is by making it as a question. Trosborg (1995) believes that making ‘openers’ function as questions make the ‘requests’ more polite than as statements.

b) A short interview

Description

Nisa : Hi. I wonder if you would mind **answering a question for me.**

Maya : OK, what’s the question?

Nisa : Do you approve of genetically modified food?

Maya : Well, I don’t think GM food is good for us.

(No. 147/Code: F/3/L/A5/2)

Analysis

The request made by Nisa is attached with the ‘opener’ modification as shown in the underlined words of “I wonder if you would mind”. The first sentence by Nisa “Hi” is an ‘attention-getter’ used to alert Maya as the addressee. As shown in the bold, Nisa’s request is to ask whether Maya is willing to answer Nisa’s question or not. As it can be seen in the first sentence at the beginning of the dialogue, Nisa modifies the ‘request’ by employing ‘opener’ modification as seen in “I wonder if you would mind” as what Trosborg (1995) exemplifies.

Interpretation

Trosborg (1995) argues that ‘requests’ delivered in the form of statements are less polite than in the form of questions. However, it is normal for Nisa to do that since she knows Maya as a schoolmate which means that they are close (D-Close). Their close relationship (D-Close) makes it alright to make a less polite ‘request’ (Brown and Levinson, 1987). Also, because this is an interview done by Nisa, she needs to employ the ‘opener’ modification used to

look for Maya's cooperation for having an interview with Nisa. This is because an interview at least takes some time and willingness for answering questions asked.

3) Softeners

There are only two (2) 'requests' employing this internal modification as seen in Table 6. It seems that the textbooks do not provide sufficient examples of texts which have 'requests' making use of this modification because Table 7 shows that only a few 'requests' delivered with the high rank of imposition (R-High). 'Softeners' refer to devices which serve to soften and mitigate the force of the request (Sifianou, 1999). It means that this modification is usually employed when the 'request' is quite forcing. Members of this modification are 'understatements' which cover fix expressions e.g. for a moment, for a second, a little bit, etc., 'downtoners' which involve some adverbs e.g. possibly, just, simply, perhaps, rather, maybe, etc. and hedges such as kind of, sort of, somehow, and so on, more or less, etc (Trosborg, 1995).

Below are examples of 'requests' using this modification. The head act, the actual 'requests' are written in bold while words denoting peripheral elements, the modifications, are underlined. Modifications which are not members of 'softeners' are not deeply explained in order to give emphasis on this modification.

a) Visiting a neighbor

Description

Mrs. Sartono visits her neighbor

Mrs. Sartono : Oh, hello. Mrs. Yayah. **Could I use your telephone** for a minute?

Mrs. Yayah : Please do.

(No. 58/Code: B7/S1/Pr/A8)

Analysis

At the beginning of the dialogue, Mrs. Sartono addresses and alerts Mrs. Yayah as shown in “Oh, hello.” and “Mrs. Yayah” representing the ‘attention-getter’ modification making use the formulaic greeting by saying “Oh, hello.” and addressee’s name by saying “Mrs. Yayah” (Sifianou, 1999; Trosborg, 1995). Then, Mrs. Sartono makes a ‘request’ shown in the sentence “Could I use your telephone for a minute?”. The words “for a minute” is a ‘softener’ belonging to the member of ‘understatement’ (Trosborg, 1995).

Interpretation

Although the ‘request’ made by Mrs. Sartono is not too demanding for Mrs. Yayah (R-High) since the ‘request’ contains a low expenditure of ‘service’ which is borrowing a telephone (Brown and Levinson, 1987), she employs the ‘softener’ modification to be polite since the telephone belongs to Mrs. Yayah property. Furthermore, the use of ‘understatement’ by Mrs. Sartono that is “for a minute” shows that it is not appropriate for her to use the telephone for long time, and it is better for her to mitigate what she wants i.e. borrowing a telephone. This way, it seems that Mrs. Sartono successfully performs to be a good neighbor for behaving that way.

b) Interviewing a seminar participant by a journalist

Description

A journalist is interviewing one of the seminar participants at break time.

Journalist : Excuse me, sir. Is it okay if I bother you for a few minutes? I am from Dialogue

Newspaper. **I just want to know about this seminar.**

Participant : Not at all. What can I do for you?

Journalist : **Is it possible for participants to master the seminar materials given in one day?**

(No. 98/Code: D/6/L/A2)

Analysis

In the case above, the journalist approaches one of the seminar participants and alerts him by performing an ‘attention-getter’ modification. It is specifically the one which belongs to the member of formulaic entreaties i.e. as shown in the sentence “Excuse me, sir.” (Sifianou, 1999) to get the participant’s attention. Later, he asks whether the participant could spare some time for him. It is stated by the sentence “Is it okay if I bother you for a few minutes?”. This is not the head act, the actual ‘request’, it is actually a ‘preparator’ modification which according to (Trosborg, 1995) is used to check on availability so that the requesters can be in a safe place to make the actual ‘request’.

However, in order to increase the possibility for the request to be fulfilled, he/she modifies the preparatory as seen in the sentence ‘for a minute’ which is a ‘softener’ belonging to the member of ‘understatements’ (Trosborg, 1995). The head act is actually that the journalist wants to interview the participant about the seminar as shown in “I just want to know about this seminar” which later is explained more in the sentence “Is it possible for participants to master the seminar materials given in one day?”.

Interpretation

The use of ‘attention-getters’ has been repeatedly discussed as it is used to make the hearers/requestees notice before the actual ‘request’ is made

(Trosborg, 1995; Sifianou, 1999; Achiba, 2003). The journalist also employs ‘preparator’ modification functioning as checking on availability of the hearer (Trosborg, 1995). This is done in order that he/she can make sure that the participant is the person whom he/she can have an interview with. It is interesting since the journalist internally modifies the ‘preparator’ with a ‘softener’ modification in order to increase the possibility of the ‘request’ to be accepted as seen in the sentence “Is it okay if I bother you for a few minute?”. This way, he/she can lessen and mitigate what he/she wants on the participant of the seminar, and this is important because they do not know each other previously.

4) Fillers

Sifianou (1999) says that words denoting ‘fillers’ actually have literal meanings but when they are used as ‘fillers’ the meanings are not as they are. Moreover, according to Soler, Jorda and Flor (2005), ‘fillers’ can be defined as optional lexical items used by speakers to fill in the gaps that occur during conversations. Meanwhile, Table 6 shows that the ‘fillers’ modification appear 10 times in ‘requests’ in all the dialogues in the six selected English textbooks. It means that the textbooks provide quite a lot examples of ‘requests’ which employ this modification.

Examples of ‘requests’ making use of ‘fillers’ are as follows. The head acts are written in bold while words or sentences which represent modifications are underlined.

a) Pass the newspaper

Description

Uncle Ferdi : Hello, Risa. Where have you been?

- Risa : Oh, hello Uncle Ferdi. I'm very busy with my school' project.
- Uncle Ferdi : Oh, I see. Err, Risa, by the way, **Can you give me that newspaper?** I haven't read it yet.
- Risa : Sure, uncle. Here you are.

(No. 30/ Code: A/6/S/P4)

Analysis

At the beginning of the conversation, Risa's uncle starts with an 'attention-getter' modification shown in the sentence "Hello, Risa." to alerts his niece, Risa (Trosborg, 1995; Sifianou, 1999; Achiba, 2003). Later, he has a casual talk asking Risa's condition. In his second turn, Risa's uncle makes the 'request' i.e. asking Risa to pass the newspaper as seen in the sentence "Can you give me that newspaper?". In making this 'request', the uncle, as it can be seen from the dialogue, previously starts with the sentence "Err, Risa, by the way," which consists of 'filler' under the category of 'hesitators' in the word 'Err' (Trosborg, 1995; Sifianou, 1999) and 'attention-getter' as seen in the word 'Risa', the name of the niece (Trosborg, 1995). Going after the 'request' is a 'grounder' modification specifically in the sentence "I haven't read it yet." which as seen in the dialogue is the uncle's reason why he makes such a request (Trosborg, 1995; Achiba, 2003).

Interpretation

By using the 'filler' modification and the 'attention-getter' at the same sentence, it seems that Risa's uncle is uncertain with the impact of the 'request' he is going to make. However, it is beneficial to do that because by saying 'Err' representing a 'filler' especially the 'hesitator' (Trosborg, 1995; Sifianou, 1999)

and calling Risa's name representing an 'attention-getter' (Trosborg, 1995), he can attract and get Risa's attention so that he can convey what he wants i.e. a 'request' of asking Risa to pass the newspaper. Also, he gives a reason why he needs Risa to pass him the newspaper which can increase the possibility of the 'request' to be complied.

b) A thanksgiving celebration

Description

Ayu : Palupi, you're from Bangka Belitung, aren't you?

Palupi : Yes, that's right. Why do you ask?

Ayu : Well, I was wondering if there is any thanksgiving festival in your hometown.

Palupi : Well, there's one that I know. It's called Maras Taun.

Ayu : **Will you tell me about it?**

Palupi : Sure. Maras Taun is a harvest festival celebrated by rice farmers. But then, it is also celebrated by fishermen. If the farmers celebrate their harvest, the fishermen celebrate the success of fish hauling and the calmness of the sea. Nowday, both celebrate their good earnings in a year together.

(No. 117/ Code: E/1/L/T3)

Analysis

In the example above, the request is made by Ayu in her third turn especially in the sentence "Will you tell me about it?". The word 'it' there refers to the thanksgiving available in palupi's hometown, after Palupi confirms that there is one as seen in the sentence "Well, there's one that I know. It's called Maras Taun." The 'request' belongs to the CIR type as it has the word 'will' preceding the sentence which is a sub class of CIR i.e. under the category of 'willingness' (Trosborg, 1995), and query preparatory (Blum Kulka, House, and

Kasper, 1989). In delivering the ‘request’, Ayu at least employ three modifiers. They are the ‘filler’ modification i.e. in the word ‘well’ which plays a role as a ‘hesitator’ (Sifianou, 1999), an ‘attention-getter’ i.e. in when she calls Palupi by name as in the underlined words in the first sentence of Ayu’s first and second turns (Trosborg, 1995), and ‘grounder’ as in the sentence “I was wondering if there is any thanksgiving festival in your hometown.”

Interpretation

Ayu is not sure about what the ‘request’ will impact on Palupi. That is why she makes use of ‘well’ to show that she is uncertain about what she is going to ask. However, Ayu continues the sentence with a reason why she needs to make that ‘request’ which goes after she employs the ‘filler’ modification as stated that she is wondering whether there is any thanksgiving festival or not in Palupi’s hometown. It means that before making the actual ‘request’, Ayu already provides a reason why the following request is necessary to make (Trosborg, 1995; Achiba, 2003). This way, she can state what she intends to say in the following sentence i.e. the ‘request’.

5) Preparators

The first external modification, preparatory, which is explained in this part appears 5 times. It means that there are only a few of ‘requests’ over all the 153 occurrences of the request function employing this modification. As what Carter (1998) believes that questions and answers in course books for language learning are sequenced rather in the manner of a quiz show or court-room interrogation. It means that the questions and the answers are directly related to each other e.g. “Can you buy me a drink?” – “Sure”, it is realistic that the six

selected English textbooks provide a limited number of ‘requests’ that employ this kind of modification. However, since there are still a number of ‘requests’ employing this modification, it is necessary to have a look how this modification is actually applied.

Below are examples of ‘requests’ that make use of this modification. The sentence representing the head act or the actual ‘request’ is written in bold, and words/sentences representing request modifications are underlined.

a) An extract of a dialogue between two lovers

Description

Andi	: I... I can't explain it. I just love you.
Tia	: And I love you more than anyone in the world.
Andi	: <u>Can I ask you a question?</u>
Tia	: Sure.
Andi	: Will you marry me?
Tia	: Marriage is such big step, honey.
Andi	: <u>I know, but we're in love. That's all we need.</u>
Tia	: Will you love me forever?
Andi	: Of course.
Tia	: Are you absolutely sure?
Andi	: Yes, yes! Absolutely!
Tia	: Wonderful!
Andi	: So, do you agree to marry me, my dear?
Tia	: Yes.

(No. 101/Code: D/7/L/A2)

Analysis

The focus of the extract from the dialogue above is on Andi, so any ‘request’ made by Tia is currently neglected in order the discussion under the ‘request’ made by Andi can be given much emphasis. The actual ‘request’ made by Andi to Tia is seen in Andi’s third turn in the sentence “Will you marry me?”. However, previously, Andi starts with a ‘preparator’ modification as seen in the

“Can I ask you a question?” used to prepare the addressee. According Trosborg (1995), the ‘preparator’ modification employed by Andi belongs to the type of that functioning as checking on availability. This is because Andi requires a confirmation from Tia before making the ‘request’. Also, after the ‘request’ is employed, and Tia responds to it indicating that she is still unsure with Andi’s request i.e. asking her to marry him, Andi provides a justification why his ‘request’ should be employed and fulfilled i.e. seen in the sentence “I know, but we're in love. That's all we need.” This justification employed by Andi to increase the possibility for his ‘request’ to be complied is a ‘grounder’ modification (Trosborg, 1995).

Interpretation

Although Andi and Tia are lovers and they love each other, before making the ‘request’ to ask Tia to marry him, Andi still needs to prepare Tia for his ensuing ‘request’ by using the ‘preparator’ modification. This can be seen from the sentence “Can I ask you a question” which has been discussed above. Andi does this because he needs to prepare Tia to get ready for the ensuing ‘request’ which is actually a big one i.e. marriage. Later, it can be seen that Tia still feels unsure about the ‘request’. In order to support the ‘request’, Andi uses a justification why Tia should accept his proposal which is a ‘grounder’ modification (Trosborg, 1995).

b) A request to join a demonstration campaign

Description

Nadia	: <u>Adi, do you have any plans for tomorrow?</u>
Adi	: No. Nothing’s come up yet. Why?

- Nadia : Rifki asked me to join a rally. We are planning to stage a demonstration campaigning for the reduction of gas emissions. **Will you join us?**
- Adi : OK. I will. By the way, what do you want to achieve?
- Nadia : Well, we hope that we can breathe fresh air wherever we go. Besides, waste gases in the air can also cause acid rain. They damage trees, lakes and river life and buildings.

(No. 153/Code: F/7/S/A4)

Analysis

In the example of an extract of the dialogue above, it seems that Nadia starts the conversation with an ‘attention-getter’ by calling the addressee’s name, Adi’s name, to get his attention (Trosborg, 1995). In the same sentence, she makes use of the ‘preparator’ modification by asking whether Adi has a plan for the following day. According to Trosborg (1995), what Nadia employs is the ‘preparator’ modification which check on the addressee’s availability because Nadia tries to find out whether Adi would have free time or not in the following day. Later, after Adi confirms that he does not have any plan for the following day, Nadia explains what she and her friends are about to do in the following day, and also asks Adi to join in which is a ‘request’ as seen in the sentence “Will you join us?”. In delivering the ‘request’, Nadia performs the CIR type since it has the word ‘will’ preceding the sentence that indicates a CIR type (Trosborg, 1995; Blum Kulka, House and Kasper, 1989).

Interpretation

Before Nadia makes the ‘request’ i.e. asking Adi to join in her demonstration campaign, she asks Adi’s whether the following day he has some

any plan or not. This is the ‘preparator’ modification employed by Nadia functioning as checking on availability (Trosborg, 1995). After Adi replies and confirms that he does not have any plan, Nadia continues with her ‘request’. In delivering the ‘request’, it can be seen from the word ‘will’ and the question form of sentence that Nadia employs the CIR type (Trosborg, 1995; Blum Kulka, House and Kasper, 1989). It is useful because the ‘request’ she makes to Adi quite imposes and forces what Nadia wants on Adi. In fact, it requires Adi’s much time and probably energy. Therefore, Nadia needs to be polite by making the ‘request’ as in an interrogative form (Yule, 1996).

6) Grounders

Table 6 also depicts that the ‘grounders’ modification has a high frequency as compared to the other modifications with 43 occurrences. Hassal (2001) claims that providing reasons, the ‘grounder modification’, makes the ‘requests’ more polite. Also, Sifianou (1999) argues that given reasons, the addressees are expected to be more willing and understanding to co-operate. Therefore, it is normal and good that the textbooks to provide quite a lot of models of ‘requests’ externally modified with this modification.

Examples of ‘requests’ modified with this are as follows. The head acts/requests are written in bold while the underlined words or sentences are modifications.

a) Buying some grocery

Description

Mother : Daniel, I need some sugar for the cake and I’m too busy to go to market. **Can you help me to buy it?**

Daniel : Of course, mom.
 Mother : Thank you.
 Daniel : My pleasure, mom.

(No. 7/Code: A/S/P2/2)

Analysis

In the extract of the dialogue above, the ‘request’ is made by Daniels’ mother who asks Daniel to help her buy some sugar in the market as seen in the sentence “Can you help me to buy it?”. It there refers to some sugar since previously, in the first turn, the mother needs some sugar as seen in the first sentence “Daniel, I need some sugar for the cake and I’m too busy to go to market.” In that first sentence too can be seen that the mother uses two modifications. They are the ‘attention-getter’ indicated from the word ‘Daniel’ which seeks her son’s attention by calling the addressee’s name (Trosborg, 1995) and the ‘grounder’ which, according to Trosborg (1995) and Achiba (2003), in this case is a justification. The justification of the ‘request’ why she needs Daniel to buy some sugar is that firstly, she needs it to cook the cake and secondly, she is too busy to go to the market.

Interpretation

Although a mother socially has more authority than a son, Daniel’s mother does not realize the ‘request’ in the direct strategy (DR) type. She makes the ‘request’ in the CIR type instead as it is seen from the form of the ‘request’ which starts with ‘can’ as what Trosborg (1995) categorizes as ‘ability’ and Blum Kulka, House and Kasper (1989) categorize as ‘query preparatory’. It is done because it is mostly caused by the ‘request’ which requires an action i.e. to go shopping. As according to Yule (1996) and Trosborg (1995), this is more polite than directly asking using sentences which have imperative forms.

Moreover, according to Sifianou (1999), giving reasons to the requestee, Daniel, the mother can mitigate the force on Daniel and can make him more understand and be willing to comply the 'request'.

b) Lending a book

Description

Tika, Adi, and Dian are chatting in the classroom at break time.

- Tika : What are you doing, Adi?
 Adi : Well, I'm trying to prepare a speech for next week.
 Dian : What speech?
 Adi : Mr. Budi told me to give a speech on graduation day.
 Tika : How is the script?
 Adi : That's the problem. The script isn't finished yet. I'm having difficulty in writing it. **Do you have a book about writing speeches?**
 Tika : I'm sorry. I don't have any books about speeches.
 Dian : Don't worry, Adi. My brother has a book about how to write a speech. I'll bring the book tomorrow.
 Adi : Really? Thanks a lot, Dian.
 Dian : Anytime.

(No. 150/Code: F/4/S/A2)

Analysis

The 'request' is seen in Adi's third turn, in the fourth sentence stating "Do you have a book about writing speeches?". This is according to Yule (1996) an indirect speech act which seeks not only an answer but also an action i.e. lending him the book about speech, and this type of 'request' more polite than a direct speech. The 'request' made by Andi does not stand alone. It is accompanied with a reason stating that he is having difficulty in writing the script

for his speech. This reason is an external modification called ‘grounder’ (Trosborg, 1995; Achiba, 2003).

Interpretation

Tika and Dian are asking what Adi has been doing, and he answers the question. The ‘request’ is not made by Adi until Tika asks him about the script he is writing. Later, right after Tika asks him about the script, Andi states that he is finding it difficult to write the script for his speech in the graduation day. This is his reason why later he makes a ‘request’ to borrow Tika’s book. Given that reason and made in the form of an indirect speech as what Yule (1999) argues, Adi’s request is apparently more polite and acceptable because Tika dan Dian will understand more why he needs to borrow a book. This is in line with what Hassal (2001) says i.e. providing reasons makes the ‘request’ more polite.

7) Please

Sifianou (1999) believes that the ‘please’ modification is probably the commonest and the most significant modifiers in ‘requests’ which signals politeness by softening the imposition carried out by this illocutionary act. This argument seems to be relevant with the findings of this study. As seen in Table 6, it is found that 44 ‘requests’ are modified with the ‘please’ modification. Many examples above are also modified with this ‘please’ modification, and are already explained. However, it is still necessary to provide examples of the use of this modification. Below are examples of ‘requests’ making use of this modifier. The head acts of the ‘requests’ are written in bold while the modifications are the underlined words.

a) Hotel reservation

Description

Receptionist : Good evening, sir. May I help you?
 Guest : Yes, please. My name's Anderson. I reserved two rooms for my wife and family.
 Receptionist : Ah yes, Mr Anderson. Shall I complete the registration form for you?
 Guest : Oh, thank you. The name's Anderson. A-N-D-E-R-S-O-N.
 Receptionist : And what is your first name, sir?
 Guest : Morgan. M-O-R-G-A-N.
 Receptionist : And your private address, sir?
 Guest : 20 Flamboyant Street, Daventry, England.
 Receptionist : I'm sorry, sir. **Could you please spell that address for me again?**
 Guest : 20 Flamboyant. F-L-A-M-B-O-Y-A-N-T Street. Then D-A-V-E-N-T-R-Y, Daventry England.

(No. 80/Code: C/5/S/P2)

Analysis

The 'request' is made by the receptionist of a hotel to a guest about hotel reservation. It is in the sentence "Could you please spell that address for me again?" which asks the guest to spell his/her address. The type of the 'request' is CIR since there is a word 'could' preceding the sentence as what Trosborg (1995) categorizes as an 'ability' and Blum Kulka, House and Kasper (1989) categorizes as a 'query preparatory'. The 'request' as seen there is modified with the 'please' modification embedded in the sentence. According to Achiba (2003), in relation to that case, the 'please' is used to emphasize what the speaker, the receptionist, says.

Interpretation

Since it is a receptionist's job to be polite when asking the guest's personal identity for the purpose of registration form as what the dialogue tells, it is normal that he/she realizes the 'request' in the form of interrogative i.e. in the form of a question (Yule, 1996). When it comes to the guest's home address, the receptionist is unsure with the spelling. Therefore, he/she asks the guest to repeat and to spell the address which is the 'request' made in this dialogue. Also, because the receptionist employs the 'please' modification embedded in the sentence denoting the 'request', it seems that he/she attempts to give emphasis on what he/she is going to say i.e. the 'request' for the guest to spell the home address. Achiba (2003) states that 'please' modification can be used to either beg for cooperative behavior from the addressee or to emphasize what a speaker says.

b) A report on thanksgiving celebration

Description

- Dorothy : Hi, Asma. Are you busy now?
- Asma : Well, I'm just finishing an assignment. What is it?
- Dorothy : I have to make a report on a thanksgiving celebration from another region. **Will you help me?**
- Asma : Well, I'm not sure. I have to finish my assignment too.
- Dorothy : It won't take long, I promise. I'm just going to ask you some information. Please...
- Asma : Oh, OK.
- Dorothy : Thank you.
- Asma : What do you want to know?
- Dorothy : Well I heard that there's a thanksgiving celebration in Malaysia. Please tell me about it.
- Asma : Alright. Well, there is a thanksgiving celebration called Kadazan harvest festival or

locally known as Tadau Ka'amatan. It is celebrated every May. It is celebrated to thank the Rice God. They believe that without rice there is no life.

Doroty : What things are done during the festival?

Asma : People usually wear their traditional costumes and they give *tapai* (homemade fermented rice wine) to each other. Traditional games, buffalo races, agricultural shows and cultural programmes are performed.

Dorothy : Is that all?

Asma : Well, that's all that I know.

Dorothy : OK, thanks a lot.

Asma : Anytime.

(No. 123/Code: E/1/S/T9)

Analysis

The 'request' made by Dorothy is seen in the sentence "Will you help me?" which can be seen in the second sentence of Dorothy's second turn of the talk. The 'request' is to ask Asma to help Dorothy with her report on thanksgiving celebration as seen in the first sentence of Dorothy's second turn right before she makes the 'request'. The first sentence "Hi, Asma." in Dorothy's first turn is an 'attention-getter' modification which makes use of 'formulaic entreaties' i.e. "Hi" (Siffianou, 1999) and the addressee's name i.e. "Asma" (Trosborg, 1995) used to make Asma, as the requestee/hearer/addressee, notice. In addition, Dorothy's sentence "Are you busy now?" is a 'preparator' modification used to check whether Asma is available to be given a 'request' or not (Trosborg, 1995).

After the 'request' is made, Asma rejects it because she is quite busy doing her assignment. In the following turn, Dorothy mentions that her 'request' will not take much time as seen in the sentence "It won't take long, I promise.

I'm just going to ask you some information.” Also, right after that sentence is the ‘please’ modification as seen in “Please...”

Interpretation

Although Dorothy employs the ‘attention-getter’ modification to alert Asma and the ‘preparator’ modification which functions to check whether Asma is available to be given a ‘request’ or not that actually she is not for the ensuing ‘request’, still Dorothy’s ‘request’ is rejected since Asma is too busy doing her assignment. However, Dorothy does not stop there. She promises that the ‘request’ or the help from Asma will not take much time because she only needs some information. In order to make it more polite and to increase the possibility of the ‘request’ to be fulfilled, Dorothy makes use of the ‘please’ modification. This is shown from the sentence “Please...” in Dorothy’s third turn which is instead of being embedded to the head act in the sentence “Will you help me?” in her second turn of the talk, it stands alone as a sentence. In this case, according to Safon (2005) the use of that ‘please’ modification is to substitute the whole sentence denoting the ‘request’.

2. Types of Contextual Information Existing in the Six Selected English Textbooks for the Indonesian Students

a. Requests Having Low Rank of Imposition (R-Low)

Table 7 reveals that the ‘requests’ which have low rank of imposition (R-Low) appear extremely very frequently and outnumber those which have high rank of imposition (R-High) by 149 to 4. It means that the number of ‘requests’ with R-Low is approximately 37 times more than those with R-High. Therefore, it can be assumed that the six selected English textbooks almost

provide the whole ‘requests’ which do not really impose what the speakers/requesters wants on the hearers. Below are examples of ‘requests’ with R-Low made by different characters who have various kinds of relative power (P) of requesters and requestees and social distance (D).

1) Examples of ‘requests’ made by people having less power than the addressee (P:S<H)

a) A ‘request’ made by a daughter to her mother (D-Close)

Description

Aisyah : Mom, tomorrow I'll have a test. **Please pray for me always.**

Mother : Okay. But you should study hard.

(No. 92/Code: D/2/S/A4/4)

Analysis

The information of social distance between the characters is retrieved from the name and the social role of the participants i.e. “Aisyah” and “mother”. The participants are considered to have close relationship (D-Close) because normally a mother and a daughter/a child meet every day in a house. Brown and Levinson (1987) argue that the closeness of relationship is based on the frequency of interaction. In the example above, the ‘request’ is made by Aisyah, a daughter, who asks her mother to pray for her who will be encountering a test as seen in the sentence “Please pray for me always” and “Mom, tomorrow I'll have a test”. This ‘request’ is considered to have R-Low since giving ‘praying’ does not require high expenditure of non-material goods from the addressee, the ‘mother’.

Interpretation

Although there is no explicit description for the dialogue regarding the information about the characters/interlocutors, the information or the contextual information existing there can still be found. For the dialogue above, a name i.e. 'Aisyah' and a social role i.e. 'mother' are found. Referring to Brown and Levinson's (1987) statement, these 'child' and 'parent' have a close relationship (D-Close) for having high frequency of interaction. Also, it can be seen that even though it is Aisyah, the child in the dialogue above and socially having less authority ($P:S < H$), who makes the 'request', it seems that the 'request' is realized in the DIR type. It can be seen from the imperative form of the sentence which denotes the 'request' i.e. "pray for me." Moreover, the 'request' is considered to have R-Low because it does not highly impose what 'Aisyah' wants on her mother since the 'request' is to ask a prayer, a non-material good as following Brown and Levinson's (1987) term, which can be made by anyone especially by a parent to his/her child.

b) A 'request' made by a student to his teacher (D-Close)

Description

Mr. Effendi : Totok, you look so sad. What's wrong with you?

Totok : I'm very sorry, sir. I... I just got the second prize. I couldn't do the best in the contest. I'm so embarrassed right now.

Mr. Effendi: So... that's the problem?

Totok : Yes, sir. You know, my friends and the teachers trusted me so much. But I couldn't do it well.

Mr. Effendi : Oh, no. Thanks for your effort to represent our school, anyway. You've done the best. I am proud of you.

Totok : You're welcome. But I feel that I wasn't fluent. Do you think so?

Mr. Effendi : Yeah. Maybe you were nervous.

Totok : Yes, sir. I lacked of self-confidence. What would you suggest?

Mr. Effendi : Well, Totok. Keep practising and reading English books. Moreover, you should join the same contest. It was the first time you had performed in front of audience, wasn't it?

Totok : Yes. I've never taken a part in a contest before. **Would you please help me improve my oral skills?**

Mr. Effendi : Sure. I will be glad to do so.

Totok : Thank you, sir.

Mr. Effendi : Don't mention it.

(No. 105/ Code: 8/L/A2)

Analysis

Totok, the person who makes a 'request' in the dialogue above, plays a role as a student. Mr. Effendi, on the other hand, plays a role as a teacher which is socially considered to be more authorized than is a student. This is also supported with Brown and Levinson's (1987) term of metaphysical control that Mr. Effendi has as a teacher i.e. in this case being a person who is important to Totok in his educational experience. Therefore, in the dialogue above, the formula is $P:S<H$ where S which stands for speaker means Totok who makes the 'request' or the requester and Hearer means Mr. Effendi who receives the request or the addressee/requestee. Also, the relationship between Totok as a student and Mr. Effendi as a teacher can be assumed to be close (D-Close) because in the dialogue consist of many sentences.

Interpretation

Although the 'request' made by Totok socially having a lower power than his teacher, Mr. Effendi, the 'request' is considered to have low imposition

(R-Low) or does not really force what Totok wants on Mr. Effendi. This is because it has been Mr. Effendi's obligation as a teacher to guide and help Totok practice his oral skills.

c) A 'request' made by a neighbor (D-Close)

Description

Nino : Hello, Mr Randi. How are you?
 Mr. Randi : Hello, Nino. I'm fine, thanks.
 Nino : So, anyway, how's your trip to Singapore?
Would you tell me more about it?
 Mr. Randi : Well, not very smooth exactly.
 Nino : Oh, really? Why was that?
 Mr. Randi : I had trouble with my photo in the passport.
 I looked very different, because of the surgery
 in my chin two months ago and my haircut.
 They almost brought me to the immigration
 office.
 Nino : That's horrible. What happened next?
 Mr. Randi : Then I called The Indonesian Embassy and
 they helped me.
 Nino : I see.

(No. 77/Code: C/5/L/P3)

Analysis

In the dialogue above, information about participants can be derived from the names of the participants. They are Nino and Mr. Randi. Since there is a title Mr. before Randi's name, it can be inferred that Mr. Randi is an old person or at least quite older than Nino. As seen from dialogue, it seems that Nino knows Mr. Randi very well because he asks him about his trip which is usually only asked by two people who know each other. Therefore they have a close relationship (D-Close). Also, as seen in the bold sentences, the 'request' is made by Nino. In this case, Nino is inferior to Mr. Randi because old people are socially considered to have more authority and young people have to respect

them. Referring to Brown and Levinson (1987), this is because Mr. Randi has metaphysical control that is metaphysical forces that old people usually have towards young people or children.

Interpretation

Although Nino has a socially lower status or lower power over Mr. Randi ($P:S < H$), his 'request' is categorized into those which do not highly impose what requesters want on addressee (R-Low). This is because the 'request' made by Nino only requires information from Mr. Randi i.e. Mr. Randi's story of going to Singapore which belongs to non-material goods if using Brown and Levinson's (1987) term. Hence, it does not impose Nino's wants on Mr. Randi. Also, it is normal for Nino to ask Mr. Randi to tell him about Mr. Randi's experience of travelling to Singapore as a neighbor.

d) A 'request' made by a teacher to the headmaster (D-Close)

Description

Mrs. Yully: **Could you give me a chance to continue my study?**

Headmaster: Yes, of course. I'm really happy with your spirit.

(No. 93/ Code: D/3/L/A2/1)

Analysis

In the dialogue above, Mrs. Yully asks the headmaster to allow her to continue her study that is the 'request' as seen in the bold sentence. Firstly, it can be inferred that Mrs. Yully is a school teacher at the same school with the headmaster. The relationship between Mrs. Yully and the headmaster is therefore close (D-Close). Secondly, since the headmaster has the material control over Mrs. Yully referring to Brown and Levinson (1987) which means

that the headmaster has the authority to determine policy, it can be concluded that Mrs. Yully has less power than the headmaster and thus the formula is $P:S < H$.

Interpretation

The fact that the 'request' does not require high expenditure of either goods or service but rather only requires permission from the headmaster conveys meaning that the 'request' has a low imposition (R-Low). Therefore, although Mrs. Yully has less power than the headmaster, her 'request' does not highly force the headmaster because it only requires permission which referring to Brown and Levinson (1987) belongs to non-material goods. The 'request', hence, does not costs high expenditure from the headmaster.

e) A 'request' made by a girl to her friend's mother (D-Far)

Description

Donita : Hello, **can I speak to Lisa?**

Lisa's mother : Sorry, I can't hear you. The signal is low.

(No. 84/Code: C/3/E1/12)

Analysis

In the dialogue above, the 'request' is made by Donita to her friend's mother. The conversation in the dialogue above happens in telephone as seen in Lisa's mother sentence stating about the quality of the signal which is low. The relationship, although it is not stated in the dialogue can be considered to be far (D-Far) because according to Brown and Levinson (1987), one indicator to determine the closeness of the relationship between two people is the frequency of interaction which cause the reciprocal giving and receiving of positive face. One of indicators of giving positive face is to address the addressee by name. In

the dialogue above, however, Donita seems to not call Lisa's mother by using a name, for example, "Excuse me Mrs. Lisa". Therefore, it can be said that the frequency of interaction between Donita and Lisa's mother is low. Therefore, their relationship is distant (D-Far). Moreover, since Lisa's mother is Donita friend's mother, Lisa's mother can be considered to be socially higher than Donita because of having metaphysical control if referring to Brown and Levinson (1987) i.e. being an old person whom young people should put some respect.

Interpretation

Although Donita is considered to have lower power ($P:S < H$), than Mrs. Lisa, her friend's mother, Donita's request is considered to not highly impose what Donita wants on Mrs (R-Low). Lisa. This is because her 'request' does not cost high expenditure. Referring to Brown and Levinson (1987), the 'request' only, seemingly, requires little service that is Mrs. Lisa's willingness to put Donita through her daughter.

f) A 'request' by a hotel assistant/receptionist to a guest (D-Far)

Description

Receptionist	: I'm sorry, Sir. Could you please spell that address for me again?
Guest	: 20 Flamboyant. F-L-A-M-B-O-Y-A-N-T Street. Then D-A-V-E-N-T-R-Y, Daventry England.

(No. 80/Code: C/5/S/P2)

Analysis

In the dialogue above, the 'request' as seen in bold sentence is made by a hotel receptionist to a guest. In this case, the receptionist can be considered to have a lower social status or to have less power than the guest ($P:S < H$). In Brown

and Levinson's (1987) argument, this is because the guest has material control i.e. money for using the hotel service over the receptionist. Also, since the two participants do not know each other very well due to their social roles i.e. a receptionist and a guest, it can also be said that they have a distant relationship (D-Far) and they know each other only from the event of reserving a hotel room. This is because these social roles can be considered to have low frequency of interaction which is one indicator which can be used to determine the closeness of the relationship between two participants as what Brown and Levinson (1987) argue.

Interpretation

Although the 'request' is made by the person socially having a lower social status or having less power to a person having , it still belongs to 'requests' with low rank of imposition (R-Low). This is because of the obligation of the addressee, the guest, to provide identity for the purpose of hotel reservation. Also, it has been the receptionist's duty to record personal information about the guest for that purpose, too. As seen from the expenditure, the 'request' does not cost high expenditure of either service or good if referring to Brown and Levinson (1987) since it only requires personal information which the guest has an obligation to provide.

g) A 'request' by a restaurant assistant to a customer (D-Far)

Description

Caller : I'd like to reserve a table for two, please.

Employee : For what time, Madam?

Caller : Around eight.

Employee : **May I have your name please, Madam?**

Caller : Mrs. O'Connel.
 Employee : A table for two this evening at eight for Mrs.
 O'Connel.
 Caller : That's right.
 Employee : Thank you, Madam.
 Caller : You're welcome. Bye.

(No. 83/Code: C/5/S/P6)

Analysis

The focus of the 'request' made in the dialogue above is on the employee, so any 'request' made by the caller is not taken into account in this section. Information about participants of the dialogue above are found from the social roles given i.e. a 'caller' and a 'restaurant employee'. Following Brown and Levinson (1987), they are considered to have a distant relationship (D-Far). The justification is that not every day will people with these social roles may meet and have interaction. In fact, they may meet only in certain occasions.

Socially, a restaurant employee has lower role than does a customer. This is because the customers are the ones who have rights to do what they want, in the sense of buying things in a restaurant. Referring to Brown and Levinson (1987), the caller, a customer in the dialogue above, has the material control over the employees of a restaurant. They have the money, and employees of any restaurant have a job to serve them. Therefore, for the dialogue above where a 'request' is made by the employee, the formula is that the speaker/requester has less power than the requestee ($P:S < H$).

Interpretation

Although the 'request' is made by an employee socially having lower authority than customers, it can be assumed to have low rank of imposition (R-Low) because it only asks the personal identity of the 'caller'. In addition, the

purpose of this 'request' is not only to benefit the employee, but also to facilitate the caller for the reservation matter which means that it also gives some beneficial impact on the caller. Therefore, in line with what Brown and Levinson (1987) suggest, this 'request' does not highly interfere the caller and does not cost high expenditure of non-material good i.e. information.

2) Examples of 'requests' made by people socially having equal power over the requestees (P:S=H)

a) A 'request' made by a friend to borrow a book (D-Close)

Description

Dani	: Hi, Adi. How's it going today?
Adi	: Oh, hi, Dani. Oh, so-so. I'm a little tired.
Dani	: Really. Why? Didn't you sleep very well last night?
Adi	: I slept well, but not enough. I read a book last night and I just couldn't put it down.
Dani	: What book was that?
Adi	: Of Mice and Men by John Steinbeck.
Dani	: You're fond of Steinbeck, aren't you? I've read some of his novels. I like The Grapes of Wrath. Have you read it?
Adi	: Not yet. Is it interesting?
Dani	: It's a depressing tale, actually. I suggest you read the book.
Adi	: Can you lend me the book until next week?
Dani	: No. I'm afraid I can't. I don't have it now. Nadia is reading it.
Adi	: Will you let me know when she has finished it?
Dani	: Sure, I will.

(No. 145/ Code: F/1/S/A2)

Analysis

The dialogue has a topic, hobbies i.e. reading novels. It can be seen as the dialogue flows where Adi and Dani whose names are known in the dialogue above mainly talk about novels they love as seen in Dani's sentence of "You're

fond of Steinbeck, aren't you? I've read some of his novels. I like *The Grapes of Wrath*. Have you read it?'. Since information about characters is found in the form of names i.e. Adi and Dani and none of them has a title like Mr. as what (Trosborg, 1995) categorizes into a type of 'attention-getter', it can be assumed that both are friends which means both have equal power or both are not more authoritative over each other (P:S=H). Also, as the 'request' there shown in bold made by Adi is to borrow one of Dani's novels entitled *The Grapes of Wrath*, it reveals that the 'request' has low rank of imposition (R-Low). The reason is that it is because the request does not require demanding service as what Brown and Levinson (1987) argue.

Interpretation

Since Andi and Dani have the same hobby i.e. reading novels, and share information about about good novels they know, they exchange a non-material good i.e. like what Brown and Levinson (1987) explain about the basis to determine if the relationship is close or distant. Thus, it can be assumed that Andi and Dani have a close relationship (D-Close). In addition, The 'request' made by Andi to Dani to lend him a book does not require high or demanding service like to ask Dani to go to Nadia's house to take his novel back and later hand it to Andi. Instead, it only requires Dani's willingness to lend him, and since Dani himself recommends the book to Andi. Also because they have the same hobby and share information about good novels, this 'request' does not highly force Andi's want on Dani. Therefore, Andi's 'request' is considered to have low rank of imposition.

b) A 'request' made by a brother to help find an encyclopedia (D-Close)

Description

Randi : Yola, **help me find dad's encyclopedia.**
 Yola : OK. What do you want it for?
 Randi : I want to find some information on some national celebrations.
 Yola : Hey look it's on the top shelf. I don't think we can reach it. Quickly, get a chair.
 Randi : Right away.

(No. 121/Code: E/1/L/T6/2)

Analysis

The information about the participants' relationship in the dialogue above can be seen from the bold sentence denoting a 'request' made by Randi. It is said there that Randi wants Yola help him to find their father's encyclopedia. Therefore, they are brother and sister which means that they have a close relationship (D-Close). Since they are brother and sister, it can be said that they are socially equal or they have equal power over each other (P:S=H). This is because people who are siblings have no either material control or metaphysical control over each other referring to Brown and Levinson (1987).

Interpretation

The 'request' made by Randi above is considered to not highly impose what he wants on Yola (R-Low) because it does not require high expenditure of service. The 'request', however, only requires Yola's action to help Randi find their father's encyclopedia. Also, this is because they are brother and sister. None of them has lower power than the other (P:S=H). Therefore, Randi's request is still considered to have a low imposition.

c) A 'request' made by a husband to his wife (D-Close)

Description

Mr. John : What is that?

- Mrs. John : It is sweet buns. I just made it. Taste it, please.
- Mr. John : Ok... hmm. It's fantastic! **Can you tell me the recipe?**
- Mrs. John : Well, you need barbecue beef 500 g, finely chopped onion 25 g, oil 15 ml, sugar 15 ml, soy sauce 15 ml, oyster sauce 15 ml, cornstarch 20 g and water 100 ml.
- Mr. John : Oh, I see, then **tell me what to do with the ingredients.**
- Mrs. Jhon : First of all, Mix constarch with 6 table spoon water completely into a smooth. Mixture. Place a wok of sauce pan over medium heat until hot. Then, add and stir oil, onion, and beef for 1 minute. Add sugar, soy sauce, oyster and remainder water in wok and stir well. Bring above mix to the boiling. Add contract slurry to the wok and stir until thickened over mild heat, cool sweet and savoury beef down for filling. And in the end, remove roast beef filling to bowl and refrigerate.

(No. 70/Code: C/3/L/P6)

Analysis

The participants of the dialogue above is a husband and a wife. This information is originated from the names with title Mr. and Mrs. provided in the dialogue i.e. Mr. John and Mrs. John. This fact implies that both have a close social relationship (D-Close) since the frequency of interaction between husband and wife is normally high as what Brown and Levinson (1987) propose to be the case. In this case, there is none of them having higher social status over the other because of the relationship (P:S=H) i.e. husband-wife. The 'request' depicted above is made by the husband, Mr. John, asking his wife, Mrs. John, to tell him the process of making the buns as seen in the bold sentences. This 'request' is considered to have R-Low because Mr. John does not highly impose what he

wants, and his 'request' does not cost much imposition since it only requires his wife's willingness to tell him how to cook the buns which she just made and gave to her husband.

Interpretation

Since it is Mrs. John herself who invites Mr. John to have the buns, the 'request' made by Mr. John asking how to cook them can be judged to have low rank of imposition (R-Low). This is also supported with the fact that this does not really force what the requester, the husband, wants on the wife since the curiosity appears after he tastes the buns. Therefore, it is in line with what Brown and Levinson's (1987) belief that is low expenditure of a non-material good, which in this case is information about cooking the buns, decreases the rank of imposition.

d) A 'request' made by a neighbor (P:S=H)

Description

Mrs. Siregar	: Hello, Mrs. Hery. Where are you going?
Mrs. Hery	: Oh, hello Mrs. Siregar. I am going to the market. I want to make fried chicken for Sisi and Niar. They like it very much.
Mrs. Siregar	: I see. By the way, how do you make your fried chicken?
Mrs. Hery	: I use a traditional recipe.
Mrs. Siregar	: Are you sure? Why don't you use an instant recipe? I don't think that a traditional recipe will much better. Instant recipe is much quicker.
Mrs. Hery	: I'm definitely sure. I know that an instant recipe is much quicker but I don't think it's better.

Mrs. Siregar : **Can you tell me about the recipe?**
 Mrs. Hery : Well, I make it easy and quick. You just need some slices of chicken thighs for about 0.5 kg, 3 cm of ginger, 1 egg, one teaspoon full of peppers, 3 pieces of garlicks, one tablespoon of salt. First of all, mix the chicken thighs with egg yolk, keep in the freezer for a half hour. Then, pound ginger, peppers, garlicks and salt. Get the chicken thighs out from the freezer, mix it with the pound of the spices. After a while prepare 0.25 kg our, mix the our with a grain of peppers. Roll the chicken thighs to the our. Fried it in a hot oil until it turns light brown.

(No. 64/Code: C/1/L/P5)

Analysis

Information about the participants can be derived from names of the participants in the dialogue above i.e. Mrs. Siregar and Mrs. Hery. Since both participants have the title “Mrs.”, it can be inferred that both are married, and implies that both are adults. Also, as seen from the length of the dialogue and the topic they discuss i.e. home made foods, it seems that they know each other pretty well. Thus, their relationship is close (D-Close), and from their discussion about fried chicken, it can be inferred that they are neighbors. In this case, none of them is superior or inferior to the other because they are socially equal. Referring to Brown and Levinson (1987), none of them has either material or metaphysical control over the other. Therefore, Mrs. Siregar, the one making the ‘request’, is socially equal to Mrs. Hery (P:S=H).

Interpretation

In the dialogue above, it can be seen that the 'request' is made by Mrs. Siregar to Mrs. Hery, and asks Mrs. Hery to tell Mrs. Siregar about cooking fried chicken. Referring to Brown and Levinson (1987), the 'request' only requires non-materials good i.e. information and time from Mrs. Hery. Since the 'request' does not cost high expenditure and both Mrs. Siregar and Mrs. Hery are neighbors, it can be said that the 'request' has a low rank of imposition (R-Low).

e) A 'request' made by a teacher to her colleague (D-Close)

Description

Mrs. Dewi and Mr. Adi are visiting Mrs. Rosma at the hospital. Here is the conversation.

Mrs. Dewi : Hi, how are you today?

Mrs. Rosma: I am better now.

Mrs. Dewi : That's great

Mrs Rosma : Thank you for coming. Who did you come here with?

Mrs. Dewi : Mr. Adi. There he is.

Mrs. Rosma : Hi, Mr. Adi.

Mr. Adi : Hi, I am happy you made a quick recovery.

Mrs. Rosma : Thanks a lot for coming. **But could you give my regards to your friends? Tell them that I'll get better soon.**

Mr. Adi : I'll do it. Mrs. Rosma, our friends actually want to see you but they are very busy.

Mrs. Rosma : Oh, I see. Never mind.

Mr. Adi : Mrs. Rosma, let me tell you that our school is the best in our region.

Mrs. Rosma : That's wonderful. So, what we have done is not useless, is it?

Mr. Adi : Sure. Now, we are excited because we can see you well.

Mrs. Dewi : Hmm..., I think you need more rest, so let me return home. What about you Mr. Adi?

Mr Adi : I do too. See you again, Mrs. Rosma.

Mrs Rosma : Thank you. See you again.

(No. 96/Code: D/ 3/S/A3)

Analysis

Information about dialogue above can be gathered from the description of the dialogue consisting of names of participants and the place where the conversation takes place. The 'request' is made by Mrs. Rosma, the person whom Mrs. Dewi and Mr. Adi are visiting in the hospital due to being ill. In the dialogue above, it can be seen that they are teachers from Mr. Adi's sentence stating something about their school. Therefore, their relationship among participants is close (D-Close) because from their social roles as teachers from the same school, it can be considered that they have a high frequency of interaction which is an indicator of the closeness of participants' relationship (Brown and Levinson, 1987) and they have equal power or are socially equal. The 'request' as seen in the bold sentences is made by Mrs. Rosma to Mrs. Dewi and Mr. Adi. Therefore, the power Mrs. Rosma has as a teacher is equal to the power of Mrs. Dewi and Mr. Adi. In other words they are not superior or inferior to one and another. The formula of the 'request' made is then $P:S=H$.

Interpretation

Mrs. Rosma's 'request' in that dialogue does not highly force Mr. Adi (R-Low) because it does not cost high expenditure, and only requires Mrs. Dewi and Mr. Adi's willingness and time to say Mrs. Rosma's hi and message. Referring to Brown and Levinson (1987), Mrs. Rosma's 'request' costs low expenditure of non-material goods. Also, since they are colleagues who have equal power to one and another, Mrs. Rosma's 'request' is not really imposing because such a 'request' can be made by anyone who has a close relationship

with other people who have the same job. According to Brown and Levinson (1987), this ‘request’ asking someone to say “hi” or to take a message can be said to be an exchange of non-material goods that is an indicator of the closeness of the relationship between participants.

f) A ‘request’ made by a man to his girl friend (D-Close)

Description

Andi	: Can I ask you a question?
Tia	: Sure.
Andi	: Will you marry me?
Tia	: Marriage is such big step, honey.
Andi	: I know, but we're in love. That's all we need.
Tia	: Will you love me forever?
Andi	: Of course.
Tia	: Are you absolutely sure?
Andi	: Yes, yes! Absolutely!
Tia	: Wonderful!
Andi	: So, do you agree to marry me, my dear?
Tia	: Yes.

(No. 101/Code: D/7/L/A2)

Analysis

The information about participants in the dialogue above is derived from names of each participant i.e. Andi and Tia. The relationship between the two can be comprehended from Tia’s sentence of “Marriage is such big step, honey.” which explicitly states that they are lovers. Therefore, the relationship distance between Andi and Tia is close (D-Close) because normally lovers have what Brown and Levinson (1987) call high frequency of interaction and sometimes have either material or non-material goods exchanged. Also, since both play the social roles as lovers, there is none of them having more power over the other. Hence, Andi as the person making the ‘request’ has equal power to Tia (P:S=H).

Interpretation

The reasons why Andi's 'request' belongs to those 'requests' with low rank of imposition (R-Low), or which do not highly force the requesters' wants on the addressee are: 1) the 'request' itself asking Tia to marry Andi does not cost high expenditure of either service or goods if using Brown and Levinson's (1987) term, instead it only costs Tia's willingness which is a non-material good; and 2) they are socially equal to each other because they are lovers, and none of them is superior to the other especially Andi as the 'request' maker ($P:S=H$).

3) Examples of 'requests' made by people having higher social status than the requestees ($P:S>H$)

a) A 'request' made by a mother to her son (D-close)

Description

Mrs. Anwar is Luki's mother. She is cooking for the dinner now.

Mrs. Anwar : Luki, come here.

Luki : Yes, mom. What's the matter?

Mrs. Anwar : Luki, **can you get me some chillies from the refrigerator please?**

Luki : Yes, sure mom. What are you making, mom?

Mrs. Anwar : I will make rendang, Luki. Your father likes it very much.

(No. 24/Code: A/ 6/S/P2)

Analysis

In the dialogue above, information about participants can be found from the description of the dialogue and names existing within the dialogue i.e. Mrs. Anwar and Luki, Mrs. Anwar's son. The relationship between Mrs. Anwar and Luki is close (D-Close) because if referring to Brown and Levinson (1987) parents and children are considered to have high frequency of interaction and

exchange goods either the material ones or the non-material ones quite often. In the dialogue above, the 'request' is made by Mrs. Anwar as seen in the bold sentence asking Luki to get some chillies from the refrigerator. Mrs. Anwar, as a mother, can be considered to socially have more authority than Luki as a child because using Brown and Levinson's (1987) term she has both material control which means that she has economic power over Luki and metaphysical control which means that parents are ones whom children should put respect.

Interpretation

Because Mrs. Anwar has a higher social role than Luki (P:S>H), it is alright for her to ask for Luki's help without having any unpleasant feeling. Also, since the relationship between both Mrs. Anwar and Luki are a parent and a child, such a 'request' can be considered to have low rank of imposition (R-Low) because it does not highly impose the mother's want on Luki and only costs low expenditure of service that is Luki's service realized in his action to get some chillies from the refrigerator, and it may occur frequently in family life.

b) A 'request' made by an employer to his private driver (D-Close)

Description

Mr. Teuku Maulana is waiting for his driver who comes late to pick him up. He gets angry with the driver although he has given an apology.

Mr. Maulana : OK. Haven't you washed this car? It's very dirty. It's your duty, isn't it?

Driver : Certainly. Actually I did it two days ago.

Mr. Maulana : You did it two days ago? No wonder, it's full of dirt.

Driver : I'm very sorry. Should I wash it now?

Mr. Maulana : We're thirty minutes late. **Take me to Hotel Sahid.**

Driver : Alright, sir.

Mr. Maulana : Huh...anyway, I'm sorry for scolding you. I
hope you won't be late again.

Driver : Yes, sir. I do apologize for this inconvenience.

(No. 106/Code: 8/L/A3)

Analysis

The information about participants in the dialogue above is collected from the description provided as seen above the dialogue. The participants are Mr. Teuku Maulana and his driver. Therefore, this leads to an assumption that they are an employer and an employee. Due to the fact being an employer and an employee, the participants have a close relationship (D-Close). This can be assumed from the high frequency of interaction as what Brown and Levinson (1987) suggest. The 'request' above, moreover, is made by the employee, Mr. Maulana who asks his driver to take him to Hotel Sahid as seen in the bold sentence in the dialogue above and who has more authority than the driver as he is the one who employs while the driver is the one who is employed. Therefore, Mr. Maulana socially has more power ($P:S>H$) because referring to Brown and Levinson (1987) he has material control over the employee.

Interpretation

In the example above, the 'request' is made by the employee to ask his driver take him to Hotel Sahid. It has been Mr. Maulana's rights to ask the driver to take him, and it has been the driver's job to serve his employer. Therefore, the 'request' made is considered to have low rank of imposition (R-Low) due to the relationship between participants and social roles i.e. a driver whose job is to take his employer anywhere he asks. Referring to Brown and Levinson (1987), Mr. Maulana's 'request' requires and costs service from his driver. However, it

costs low service although it seems to impose Mr. Maulana's want on the driver because it is the driver's duty to do that

c) A 'request' made by a teacher to his student (D-Close)

Description

Teacher : **How do you spell your name, Susan?**
 Susan : es, ju:, es, ei, en.
 Teacher : **Excellent. How about your name, Alam?**
 Alam : ei, el, ei, em.
 Teacher : Well done.
 Alam : Thank you.

(No. 2/Code: A/1/S/P8/1)

Analysis

In the dialogue above, information about participant is realized in the social roles of the participants i.e. teacher and student and some names i.e. Susan and Alam. The relationship between the participants in the dialogue can be considered to be close (D-Close) because normally referring to Brown and Levinson (1987), a teacher and students have high frequency of interaction. Participants with these two social roles namely teacher and student meet very often at least in the classroom, and they know one and another. Socially, a teacher is considered to have a higher social role which means that a teacher has more authority than students. Thus, the formula for the 'request' made by the teacher above is P:S>H.

Interpretation

The 'requests' made by the teacher above as seen in the bold sentences are considered to have low imposition (R-Low) because the 'requests' only cost little non-material good and little service i.e. information of the students and willingness to reply the 'request'. Also, this is because it has been the teacher's

rights to ask such a 'request' i.e. asking how the students spell their names for the teacher. Moreover, the 'requests' are related to the requester's social role i.e. being a teacher socially having more authority than students (P:S>H).

d) A 'request' made by a police officer to a motorcycle rider (D-Far)

Description

Policewoman	: Good morning, sir. May I see your driving licence?
A man	: Good morning. Here you are.
Policewoman	: You just broke a traffic regulation on Siliwangi Street.
A man	: Did I ride my motorbike too fast?
Policewoman	: No. But you didn't read the traffic sign when turning right. You must not enter this street before 10 a.m.
A man	: Oh, I'm so sorry. I didn't see it because I am in a hurry.
Policewoman	: Okay. Go ahead with your motorbike. But you should sign the traffic ticket. Then your driving licence must be left here.
A man	: Alright ma'am. I'm sorry for my fault. It won't happen again.

(No. 91/Code: D/2/S/A2/2)

Analysis

Social roles in the dialogue above are given within the dialogue, and can be seen as the dialogue flows. It is said there that the man breaks the traffic regulation on Siliwangi street in the policewoman's sentence in her second turn. Therefore, the conversation in the dialogue above is between a policewoman and a motorcycle rider who breaks the traffic regulation. As seen in the bold sentence, the 'request' is made by the policewoman. Referring to Brown and Levinson (1987), as a policewoman, she has a socially higher social status than

the man riding the motorcycle because she has metaphysical control. She has the authority to stop motorcycle riders and car drivers if they break some regulation. Therefore, the formula of the 'request' made in the dialogue above is that the requester is more powerful than the addressee (P:S>H).

Also, referring to Brown and Levinson (1987), it seems that frequency of interaction between participants whose social roles are police officer and motorcycle rider is low. Therefore, they can be considered to have a distant relationship (D-Far).

Interpretation

Although the policewoman seems to force her want on the man by asking him to show her his driving license, actually it is not. This is because it has been the policewoman's duty to warn the man for breaking the traffic regulation. Moreover, she has what Brown and Levinson (1987) call metaphysical control i.e. authority to do such a thing as a policewoman. Also, it has been the man's obligation to show his driving license to the policewoman for breaking the traffic regulation. Therefore, the 'request' made by the policewoman as seen in the bold sentence in dialogue No. 91/Code: D/2/S/A2/2 contain a low imposition (R-Low).

e) A 'request' made by a customer to a shop assistant (D-Far)

Description

Dimas : **May I have a drink and two pieces of bread?**

Assistant : Yes of course. Do you want a coffee or a tea?

Dimas : **I want a cup of tea, please.**

(No. 16/Code: A/6/L/P1/1)

Analysis

In the dialogue above, information about participants is provided by mentioning one name and one social role i.e. Dimas and assistant. In the case above, Dimas plays the role as a customer ordering some drink and meals. Hence, it can be comprehended that the conversation takes place in a cafeteria or a restaurant. Since Dimas has what Brown and Levinson (1987) material control, which in this case is money, over the shop or cafeteria assistant, and he plays the role as a customer has more authority than the assistant, Dimas making the 'request' is socially superior to the assistant (P:S>H).

Also, since both participants are a customer and an assistant, it can be comprehended that both participants do not have a close relationship. Their relationship tends to be distant (D-Far) because participants whose social roles are a customer and a cafeteria assistant normally do not frequently meet to develop their relationship unless if the assistant is given a name and known by Dimas.

Interpretation

Since Dimas has the material control over the assistant, and he plays a role as a customer, he has rights to make such a 'request'. Moreover, it has been the assistant's job and obligation to serve customers. Therefore, the 'request' made by Dimas is considered to be not highly imposing or having a low imposition (R-Low).

f) A 'request' made by a person to a librarian (D-Far)

Description

Jimbo : **May I have another story book, please?**

Librarian : Yes, of course.

(No. 19/Code: A/6/L/P3/1)

Analysis

The information about participants in the dialogue above is derived from a name and a social role. They are Jimbo and a librarian. In this case, Jimbo making the 'request' as seen in the bold sentence plays the role as a person borrowing a book. Socially, it has been the librarian's duty to serve anyone coming to the library and/or borrowing any book. Therefore, Jimbo, the one making the 'request', has a higher social status than the librarian (P:S>H). Moreover, a book borrower or anyone coming to the library usually does not have a close relationship unless if in the dialogue above, Jimbo addresses the librarian by name. However, since such a thing does not exist, referring to Brown and Levinson (1987), people having low frequency of interaction can be considered to have a distant relationship (D-Far).

Interpretation

The 'request' made by Jimbo is considered to not highly impose what he wants on the librarian (R-Low) because his 'request' reflects his social role as a person coming to the library to borrow a book and because it has been the librarian's role or job to serve persons coming to the library including Jimbo.

g) A 'request' made by a flight passenger to stewardess (D-Far)

Description

A flight attendant is giving some instructions to the passengers before the plane takes off

Announcer : *Ladies and gentlemen. Welcome aboard United Airlines 780. Please fasten your seat-*

belts. Put your seat in the upright position and do not smoke. Read carefully the card on passenger safety. You will find this in the pocket of the seat in front of you.

Mr. Lim : Excuse me. **How do you put this seat upright, please?**

Stewardess : Press this button. The one on the arm of your seat.

Mr. Lim : Oh,there. Thank you.

Stewardess : You're welcome.

(No. 41/Code: B/3/S1/Pr/A4/1)

Analysis

The information between characters is available from a name i.e. Mr. Lim playing a role as a flight passenger and a social role i.e. stewardess. The relationship between Mr. Lim and the flight attendant, the stewardess, referring to Brown and Levinson (1987), is therefore distant (D-Far) as they do not meet frequently, do not exchange either material or non-material goods and the interaction between a flight passenger and a stewardess may only occur in a plane. The 'request' in the dialogue above is made by Mr. Lim, a flight passenger, to a stewardess asking the stewardess to explain how to put Mr. Lin's seat upright. Since Mr. Lin plays a role as a flight passenger, he has more authority than the stewardess (P:S>H) because firstly, referring to Brown and Levinson (1987), he has material power and secondly, it is a stewardess' job to explain anything about the facilities.

Interpretation

Since Mr. Lim is a flight passenger, he is free to ask such a question which requires some explanation from the stewardess i.e. a 'request'. This 'request' contains low rank of imposition (R-Low), because Mr. Lim playing a

role as a flight passenger has a higher social status than does a stewardess. He has rights to be served that way. This is because he has material power as mentioned above referring to Brown and Levinson (1987), and it is the stewardess' duty to serve passengers of the plane. Therefore, since it is a duty to the stewardess to serve passengers like that, the 'request' made by Mr. Lim does not extremely force what he wants on the requestee (R-Low).

h) A 'request' made by a tourist to the host (D-Far)

Description

Mrs. Cohen is on holiday in Indonesia. She's talking with the host.

The host : And do you like it here, Mrs. Cohen?

Mrs. Cohen: **Oh, please call me Ann.** Yes, I like it. A lot.

The host : And what do you think of the food?

Mrs. Cohen: Wel...actually...I'm not very keen on it. I mean...It's too hot for me.

The host : What do you like the most Ann?

Mrs. Cohen: The people. They're very friendly...and...I love the scenery. It's so beautiful.

(No. 42/Code: B/3/S1/Pr/A5)

Analysis

Information about participants in the dialogue above is given in the description of the dialogue. The participants are a tourist, Mrs. Cohen, and her host. Since Mrs. Cohen is on vacation in Indonesia, her relationship with the host can be considered to be far (D-Far) because it is only a temporary relationship. Also, since usually it is the tourist paying the tour package and it is the host's job to serve the tourist, Mrs. Cohen as a tourist can be comprehended to have the material control, which in this case is considered to pay the tour package, over

the host. Therefore, Mrs. Cohen making the 'request' as seen in the bold sentence is socially superior to and has more power than the host (P:S>H).

Interpretation

The 'request' made by Mrs. Cohen to ask the host to call her by the name of Ann is considered to have low rank of imposition (R-Low) because it does not cost high expenditure of either service or goods from the addressee. It only requires the host's willingness which in Brown and Levinson's (1987) term is service.

- i) A 'request' made by a show presenter to a guest star (D-Far)

Description

- | | |
|----------------|---|
| Show presenter | : Good afternoon, Ian. How's it going? |
| Ian Blackley | : Good afternoon. I'm doing great here. Thank you. |
| Show presenter | : So, what is your activity lately, Ian? |
| Ian Blackley | : Well, I just finished a European Tour for an anti-drug campaign, got back to Australia, then continued to broadcast. And I'm also doing my environment project with Greenpeace. |
| Show presenter | : I see. That's nice. Well, Ian what about the difficulties? I mean do you often find any difficulties in your job? |
| Ian Blackley | : Well, there's a lot of planning involved and we have to do a bit of preparation to make sure everything runs smoothly. You have to concentrate on your preparation. So you know what you have to speak. |
| Show presenter | : All right. Now, can you give us some useful tips for the newcomers in the broadcasting world? |
| Ian Blackley | : You need to be able to sound intelligent and communicate well with a wide range of people. A sense of |

humour, the ability to be funny and think quickly, as well as being willing to take chances are also important. You always need to keep practising. This will help your timing and avoiding your voice sounding flat. There's probably nothing worse.

Show presenter : That's very useful. I believe that your words will help new comers. Thank you very much Ian for coming on the show. Good luck in your career and keep being an icon for teen world. Ladies and Gentlemen... Ian Blackley...

Ian Blackley : All right. Thank you very much for inviting me.

(No. 97/Code: D/5/S/A7)

Analysis

Information about participants in the dialogue above is derived from a name i.e. Ian Blackley who plays a role as a guest star and a social role i.e. show presenter. Since the conversation between the two can be considered to rarely occur because usually a show presenter and a certain guest star only have a conversation in a special occasion which results in the low frequency of interaction in Brown and Levinson's (1987) term, the relationship between the two is, then, distant (D-Far). Moreover, the show presenter is, therefore, considered to be more authorized because this is his show and he can do anything he wants in relation to the show. In Brown and Levinson's (1987) term, the show presenter has got metaphysical force which in this case is an authority for being the host. As the result, the show presenter can make a 'request' as seen in the bold sentence without feeling guilty or bothering Ian Blackley because he has more power (P:S>H).

Interpretation

Since it is the show presenter who has rights to manage and organize the flow of the show for having more power than the guest star, the show presenter can make such a 'request' asking about Ian Blackley's tips for newcomers in the broadcasting world without annoying the guest star. Therefore, the 'request' made by the show presenter is considered to have a low imposition (R-Low).

j) A 'request' made by a customer to a post office clerk (D-Far)

Description

Mr. Tora : **I need the postal code of East Jakarta please.**

Post office clerk : Absolutely, Sir. It's 17421.

(No. 70/Code: C/5/L/P6/2)

Analysis

The dialogue above provides information about the participants in the form of a name i.e. Mr. Tora and a social role i.e. post office clerk. Since Mr. Tora plays a role as a customer in the post office, he has rights to make use the facilities of the post office including the 'request' made by him i.e. asking for the postal code of East Jakarta. This is because being a customer, Mr. Tora has what Brown and Levinson (1987) call material control over the post office clerk. Therefore, Mr. Tora is more authorized than the post office clerk although he has to pay some money to make use of the post office facilities.

It can be said, then, that Mr. Tora making the 'request' has a socially higher social status (P:S>H) than the post office clerk. Also, since the conversation between a customer and a post office clerk tends to be rare because they may only meet in the post office, it can also be inferred that both Mr. Tora

and the post office clerk have what Brown and Levinson (1987) call a low frequency of interaction. Thus, they have a far relationship (D-Far).

Interpretation

Although both Mr. Tora and the post office clerk have a far or distant relationship (D-Far), since Mr. Tora is considered to be socially having a higher status, the 'request' made by Mr. Tora can be assumed to have a low imposition (R-Low). This is also supported by the fact that it has been the post office clerk's job to serve customers coming to the post office. Furthermore, Mr. Tora's request is also related to what the post office clerk usually does i.e. serving customers.

k) A 'request' made by a patient to a doctor (D-Far)

Description

Sinta doesn't go to school because she is sick. She is consulting a doctor about her sickness.

Sinta : Good morning, sir.

Doctor : Good morning. What can I do for you?

Sinta : Yes, doctor. I couldn't sleep well. **Could you examine me?**

Doctor : Yes certainly. Okay. Open your mouth! When did you feel that you have a problem with your sleeping?

Sinta : About two days ago, and then I also had a cough.

Doctor : Okay. Do you feel painful joints?

Sinta : Yes, but it sometimes happens.

Doctor : Err'... you just have a fever. Don't worry.

Sinta : Thank goodness.

(No. 94/Code: D/3/L/A3)

Analysis

In the dialogue above, a name and a social role i.e. Sinta and Doctor are given. As the dialogue flows, Sinta plays a role as a patient as seen in the

‘request’ she makes in the bold sentence which asks the doctor to examine her. Since generally a patient and a doctor do not frequently meet, and it can be assumed that Sinta is not a patient living in a hospital for along period of time, the relationship between Sinta as a patient and the doctor can be assumed to be far (D-Far). Also, since it is the doctor’s duty to help and examine patients, Sinta playing the role as a patient is considered to have a higher social status in this occasion because she has what Brown and Levinson (1987) call material control. In this case, it is Sinta who pays the doctor for examining her. Therefore, the formula of the ‘request’ made is that Sinta is superior than the doctor (P:S>H).

Interpretation

Although the doctor is the one who has authority to give receipt, in the case above, Sinta as a patient is considered to have a higher status just in that occasion because it can be said that she pays the doctor for examining her. Also, it is the doctor’s duty to serve, help and examine patients. Therefore, Sinta’s request which asks the doctor does not impose what she wants as a requester on the doctor as the addressee. In other words, Sinta’s request has a low imposition on the doctor (R-Low).

1) A ‘request’ made by a train instructor to a train passenger (D-Far)

Description

The passenger is sitting in a compartment on a train. He is reading a newspaper. The train attendant opens the door.

Inspector : I see, Sir. Well, if you're not going to tell
your name, **please leave the train.**

Passenger : Pardon?

Inspector : Leave the train.

Inspector : You can't what?

Passenger : I can't leave the train.

Inspector : Why not?
 Passenger : It's moving.
 Inspector : Not now, Sir. At the next station.
 Passenger : Oh.

(No. 113/Code: 10/S/A3)

Analysis

In an extract of a dialogue above, information about participants is given in the form of social roles. The social roles are inspector in a train and a passenger. The 'request' as seen in the bold sentence is made by the instructor to the passenger because the passenger does not want to tell the instructor his name. In the case above, the train instructor has more power than the passenger (P:S>H) because he has the authority to ask passengers to speak their names and or to show him their tickets. Also, referring to Brown and Levinson (1987), the instructor and the passenger can be assumed to have a distant relationship (D-Far) because they might have a low frequency of interaction.

Interpretation

The 'request' made by the instructor can be assumed to have a low imposition (R-Low) although they have a distant relationship (D-Far). This is because it has been his job to ask the passenger's name and he has rights to do that. Also, it has been the passenger's duty to obey rules on the train, and one of which is by saying his name to the instructor.

m) A 'request' made by a businessman to his partner's secretary

Mr. Kale is speaking on the phone with the secretary of Parker Industries.

Secretary : Good morning, Parker Industries. May I help you?

Mr. Kale : Hello. **May I speak to Ms. Graham, please?**

Secretary : I'm sorry. She's not in. Would you like to leave a message?

Mr. Kale : Yes, please. This is Mr. Kale.

Secretary : Is that G-A-L-E?

Mr. Kale : No, it's K-A-L-E.

Secretary : All right.

Mr. Kale : **Could you please tell her the meeting is on Friday at 2:30?**

Secretary : Friday at 2:30.

Mr. Kale : **And would you ask her to phone me this afternoon?** My number is 356-4031.

Secretary : 356-4031. Yes Mr. Kale. I'll give Ms Graham the messages.

Mr. Kale : Thank you. Goodbye.

Secretary : Goodbye.

(No. 56/Code: B/7/S1/Pr/A4)

Analysis

In the dialogue above, information about participants is given in the form of a social role i.e. secretary and a name i.e. Mr. Kale. Also, as the dialogue flows, it can be inferred that Mr. Kale has equal power to the secretary's employer, Ms. Graham, as seen from Mr. Kale's sentence of "Could you please tell her the meeting is on Friday at 2:30?". This sentence in which Mr. Kale does not show any respect reveals Mr. Kale's position i.e. having the same position or equal power with Ms. Graham. Since Mr. Kale is socially equal to Ms. Graham for being a businessman, it can be said that Mr. Kale making 'requests' has a higher social status than the secretary ($P:S>H$). This is because he has what Brown and Levinson (1987) call metaphysical control i.e. the power of being an employer.

Furthermore, since there is no a direct relationship between Mr. Kale and Ms. Graham's secretary, the relationship between them is considered to be

far (D-Far). One reason to determine this is because of the low frequency of interaction between Mr. Kale and the secretary because they work in two different industries.

Interpretation

Although Mr. Kale and the secretary have a far relationship (D-Far), Mr. Kale's 'requests' are considered to have low impositions because it has been the secretary's job to communicate with someone on telephone. Also, this is because Mr. Kale has more power ($P:S>H$) than the secretary which enables him to make such 'requests' without annoying or bothering the addressee or the requestee.

4) Examples of 'requests' from a person who has no relationship with the requestee (P-None, D-Far)

A 'request' made by a 'stranger' (D-Far)

Description

You	: Excuse me, but I was just admiring your bag. It's really nice.
Stranger	: Oh, thank you.
You	: Could you tell me where you got it? I have been looking for one like that for a long time.
Stranger	: It's from the Luggage Store in Plaza Indonesia.
You	: Oh, thank you very much.

(No. 36/Code: B/1/S1/Pr/A4/1)

Analysis

In the dialogue above, information about participants is collected from social roles given i.e. "You" which means that it is supposed to be played by the textbook readers and stranger. It can be inferred that these two participants are strangers and do not know each other. Therefore, there is no interaction between them previously, and it results in the conclusion that both characters have a

distant relationship (D-Far). Also, since they are strangers, they socially have no power over each other (P-none). One is not more authoritative than the other. Referring to Brown and Levinson (1987), strangers can be assumed to have neither either material control nor metaphysical control since there are no interactions between them before. Moreover, the ‘request’ is considered to have low rank of imposition (R-Low), because the ‘request’ asking the place where to get the bag only requires the requestee’s willingness to provide information or a non-material good as what Brown and Levinson (1987) mention.

Interpretation

The case above is quite unique because it involves two participants whose social roles are unknown (strangers). The participants may be at the same age like two young persons having liking the same bag. However, such exact information is still unknown. Therefore, since there is no exact information about the relationship between the two, there is no one who is socially higher than the other (P-none). In Brown and Levinson’s words (1987), there is no one who is socially authorized. Also, as “You” and the stranger are supposed to have never met before, the distance between them is then far (D-Far). The ‘request’ made by “You” in the dialogue above can be judged to have low rank of imposition because it does not require demanding service or valuable goods. Instead it only requires the requestee’s willingness which only costs what Brown and Levinson (1987) call a non-material good that in the case above is information about place to get the bag.

b. Requests Having High Rank of Imposition (R-High)

Table 7 reveals that over 153 occurrences of the request function found in all the six selected English textbooks for Indonesian students, there are only four (4) 'requests' highly forcing the requesters want on the requestees. In order to give clear explanation about 'requests' which have high rank of imposition (R-High), examples are given below.

1) An example of 'request' made by a person socially having lower status than the requestee (P:S<H)

a) A request by a daughter to her father (D-Close)

Description

Father is telling Erika that somebody on the terrace of their house is waiting for her

Father : Why don't you meet the boy?

Erika : No, dad! I won't meet him. I feel embarrassed about seeing him.

Father : Err... what's wrong with you?

Erika : Nothing. But my friends say that he likes me. And you know, dad. I don't love him. **Help me tell him about it**, I cannot say it to express my feelings.

Father : Is that what makes you avoid him?

Erika : Yes, dad.

Father : Honey, listen to me! It's not good to avoid him, just go and tell him the truth. You should explain it by yourself.

Erika : Okay then. I'll try to explain it. Thanks, dad.

Father : That's my girl.

(No. 107/Code: D/8/S/A/1)

Analysis

Information about participants in the dialogue above is available from a name i.e. Erika and a social role i.e. father. Since the relationship between these two participants are daughter and father which regularly have high frequency of interaction or good exchanges, referring to Brown and Levinson (1987), they can

be considered to have a close relationship (D-Close). Moreover, the 'request' in the dialogue above is made by Erika, the daughter. Therefore, the formula for the relative power is that the requester, Erika as a daughter, has less authority than the requestee, the father or $P:S > H$ because parents are more authorized in the sense of family livings such as the ones who make money or having material control according to Brown and Levinson (1987), give permissions, etc.

Interpretation

Although the distance between characters i.e. Erika and her father is close (D-Close), it is found that Erika's 'request' has high imposition. The 'request' made is that Erika asks her father to talk to someone outside their house and to tell him about her feeling as seen in the bold sentence. This 'request' can be judged to have high rank of imposition (R-High) because of some reasons. Firstly, the 'request' highly forces Erika's want on her father who is socially superior to her ($P:S < H$), secondly, normally it is not her father's duty to get involved in her daughter's love business, thirdly, referring to Brown and Levinson (1987), it requires high expenditure of her father's service by assigning him to do what she says in order to accomplish her want which represents a 'request' for action.

b) An example of a 'request' made by a journalist (D-Far)

Description

A journalist is interviewing one of the seminar participants at break time.

Journalist : Excuse me, sir. Is it okay if I bother you for a few minutes? I am from Dialogue

Newspaper. **I just want to know about this seminar.**

Participant : Not at all. What can I do for you?

Journalist : **Is it possible for participants to master the seminar materials given in one day?**

Participant : What do you think?

Journalist : I don't think so. Receiving new information only is not enough if there is no any practice or simulation, is it?

Participant : I don't think so, too. In my opinion, imitating the well known manager is better than training.

Journalist : Good. Thank you for the approval. If so why don't you just stay at the office?

Participant : Oh ... no ... the participants all are asked to join it by General Manager. Therefore, we should come.

Journalist : Oh ... I see and then do you have to pay for it by yourself?

Participant : Of course not. Our company takes charge of it. We all just participate on it. And this is compulsory for us because this is the regular programme at our company to improve human resource.

Journalist : Ehm... How is your welfare here?

Participant : Very good. Welfare is not only money but improving knowledge is also important.

(No. 98/Code: D/6/L/A2)

Analysis

In the extract of a dialogue above, information about participants is already provided by the textbook in the description above the dialogue in the form of social roles. The participants are a journalist and a participant of a seminar. From this description and information, it can be concluded that both participants have a distant relationship (D-Close) and they have just met in that occasion. The 'request', as seen in bold sentences, is made by the journalist who

is going to interview the seminar participant. The journalist, however, is socially inferior to the seminar participant because in this case, referring to Brown and Levinson (1987), the seminar participant has what they call 'metaphysical control' where the seminar participant's action can determine the 'request' being accepted or rejected. It means that if the seminar participant is annoyed or get bored with the 'request', he/she can simply reject the 'request', and leave the journalist. Therefore, the status for the 'request' above is that $P:S < H$.

Interpretation

Although the seminar participant is willing to be interviewed by the journalist as seen in the participant's first turn and first sentence i.e. "Not at all. What can I do for you?", the 'request' made by the journalist is still highly imposing. This is supported by the fact that firstly, the journalist has lower social status than the seminar participant as discussed above ($P:S < H$), secondly, it is not the seminar participant's role or job to have an interview with persons having nothing to do with the seminar, the most importantly, referring to Brown and Levinson (1987), in that case above the 'request' asking the seminar participant to have an interview costs high expenditure of goods and service. The participant's good spent is a non-material good i.e. information related to the seminar which is priceless to the journalist while the service spent is the time he has for break. Thus, it can be said that the 'request' contains high rank of imposition because it really forces the journalist's want on the participant of the seminar.

2) An example of a ‘request’ made by a person who has equal power to the addressee/requestee (P:S=H)

A ‘request’ for a friend (D-Close)

Description

- Dorothy : Hi, Asma. Are you busy now?
- Asma : Well, I’m just finishing an assignment. What is it?
- Dorothy : I have to make a report on a thanksgiving celebration from another region. **Will you help me?**
- Asma : Well, I’m not sure. I have to finish my assignment too.
- Dorothy : It won’t take long, I promise. I’m just going to ask you some information. Please...
- Asma : Oh, OK.
- Dorothy : Thank you.
- Asma : What do you want to know?
- Dorothy : Well I heard that there’s a thanksgiving celebration in Malaysia. Please tell me about it.
- Asma : Alright. Well, there is a thanksgiving celebration called Kadazan harvest festival or locally known as Tadau Ka’amatan. It is celebrated every May. It is celebrated to thank the Rice God. They believe that without rice there is no life.
- Dorothy : What things are done during the festival?
- Asma : People usually wear their traditional costumes and they give *tapai* (homemade fermented rice wine) to each other. Traditional games, buffalo races, agricultural shows and cultural programmes are performed.
- Dorothy : Is that all?
- Asma : Well, that’s all that I know.
- Dorothy : OK, thanks a lot.
- Asma : Anytime.

(No. 123/Code: E/1/S/T9)

Analysis

Information about participants are found from names of the characters i.e. Dorothy and Asma. As they know each other like when Dorothy alerts Asma with an ‘attention-getter’ in the sentence “Hi, Asma.”, and there are no titles preceding their names like Mrs./Miss (Trosborg, 1995), it can be assumed that these two participants know each other as friends. Thus, they have equal power (P:S=H) because friends normally have high frequency of interaction and exchange goods referring Brown and Levinson (1987). These two things also lead to the assumption that they have a close relationship (D-Close). Moreover, the ‘request’ made by Dorothy is considered to be quite imposing her want on Asma (R-High) since Asma is still busy doing her assignment when she gets the ‘request’.

Interpretation

Although the participants, Dorothy and Asma, are friends (P:S=H, D-Close), Dorothy’s request seems to highly impose what she wants on Asma (R-High). This statement is supported by the fact that, in the case above, Dorothy keeps begging for Asma’s help as in the sentence “It won’t take long, I promise. I’m just going to ask you some information. Please...” although Asma replies that she is still busy doing her assignment. Referring to Brown and Levinson (1987), in the case above, Dorothy’s request, which asks Asma to help her while Asma herself is still doing her assignment, costs high expenditure of Asma’s service that is time and energy. Therefore, it can be concluded that Dorothy’s request is highly imposing which means that it has low rank of imposition (R-Low).

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on Findings and Discussions in Chapter IV, several conclusions can be made as follows.

1. Over the 153 occurrences of the request function, ‘requests’ realized in CIR occur most frequently with 105 occurrences, those realized in DR occur 46 times and there is only one occurrence of ‘request’ realized in NCIR. This fact implies that the six selected textbooks tend to provide models of ‘requests’ which reflect politeness which is quite good for students. However, it can also be concluded that the textbooks do not provide sufficient examples or models of ‘requests’ which only provide ‘hints’ which can be very useful and more resourceful for learning activities for students.
2. The most frequently employed modification is ‘attention-getter’ modification with 58 occurrences followed by ‘please’ modification with 44 occurrences and ‘grounders’ modification with 43 occurrences. Other modifications are not used very often, and only appear a few times. However, it can be said that the six selected English textbooks have made use of most of the peripheral modifications although there is one modification namely ‘promise of a reward’ not employed. The tendency to use particular of modifications can be understood from the fact of the realization of the request function in the textbooks i.e. most requests are realized in the CIR type.

3. Most 'requests' presented in the six selected English textbooks have low rank of imposition (R-Low) which outnumbers 'requests' having high rank of imposition (R-High) 149 to 4. This can be concluded that the six selected English textbooks provide models of 'requests' which are not highly demanding or forcing what the requesters want on the addressees or requestees. This is surely not really good since students will learn only a little 'requests' which impose the requesters' wants on the addressees. This fact also impacts on the use of peripheral modifications since if the 'requests' are not really imposing, it can be automatically assumed that not many peripheral modifications are employed.
4. Seen from the pedagogical implications, the six selected English textbooks provide variety seen from the various peripheral modifications used to accompany 'requests' and various social roles representing one aspect the contextual information available in the dialogues consisting of the function request which can prevent students from monotonous texts which may bore them. However, as seen from the appealing content aspect, the six selected English textbooks do not provide sufficient input or resourceful materials since the textbooks do not provide more models of 'requests' which are realized in the Non-Conventional Indirect Request (NCIR) strategy type, and do not provide more models of 'requests' which are highly imposing the requesters' wants on the addressees.

B. Suggestions

1. To English Teachers

It is expected that teachers take into account the materials used in class so that the materials, which in this case are related to ‘request’, given to students are comprehensible as what Krashen (1982) suggests and meet the characteristics of good materials as what Tomlinson (1998) says. It means that the materials are supposed to provide not only variety but also provide appealing content which can initiate students learn something new. Although in Indonesian English textbooks are the main source of the English teaching and learning activities, if teachers find the materials not sufficient and/or resourceful enough, they are also expected to be keen and to find more appropriate materials, for example, by searching for other learning sources like dialogues or videos containing the request function which later can be displayed or shown to the students.

2. To Materials Developers

Materials developers can take into account how to realize and construct dialogues and/or selecting conversations in listening materials containing the request function in English textbooks for Indonesian students as seen from the criteria of good materials characteristics and the linguistic aspects i.e. the modifications used to accompany ‘requests’ and contextual information like the rank of imposition (R), relative ‘power’ of requester and requestee (P) and the distance of relationship between requester and requestee (D) so that the materials can be more resourceful and trigger learners to learn something new. Also, materials developers are expected to take into account the context that should be provided to provide appropriate materials.

3. To Other Researchers

Other researchers who are interested in the pragmatic field especially in English Language Teaching (ELT) are expected and encouraged to conduct research which covers more than what this study has accomplished. This study can also be used as a reference to conduct research in the related field i.e. pragmatic analysis in English textbooks. This study, however, does not account for pictures accompanying dialogues in English textbooks and the responses of 'requests' i.e. acceptance and refusal due to the limited time and knowledge as well as supporting theories the researcher has. Therefore, other researchers are highly recommended that they conduct studies investigating not only the peripheral modifications as request strategies and contextual information, but also responses made by requestees after receiving 'requests' and pictures under the studies which cover multimodality in order to offer more resourceful knowledge in the educational field.

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APPENDICES

Appendix 1: Data sheet of the findings of the request strategies and contextual information

Notes:

A-F	: Book Code	F	: Fillers	Pl	: Please	R-Low	: Low rank of imposition
AG	: Attention-Getter	P	: Preparators	DR	: Direct Request	R-High	: High rank of imposition
O	: Openers	Gr	: Grounders PoR	CIR	: Conventional Indirect Request		
S	: Softeners	Por	: Promise of a reward	NCIR	: Non-Conventional Indirect Request		

Situation

P	: Participants	S	: Setting (place/time)	T	: Topic/What is being talked/mainly discussed
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Code

A-F	: Book 1-6	L	: Listening sections
1-6	: Chapter number	S	: Speaking sections

Special codes for each book

Book 1 (A)

P : Practice

Book 2 (B)

A : Activity

S : Section

Pr : Presentation part

Pt : Practice part

Pd : Production part

Book 3 (C)

P : Practice

E : Exercise

FE : Final Evaluation

Book 4 (D)

A: Activity

R: Review

Book 5 (E)

T: Task

LM: Let's do more (special section)

Book 6 (F)

A: Activity

R: Review

No.	Code		Data	Situation	Request Strategies											Contextual information												
					Internal Modifications (EM)				External Modifications (EM)				DR	CIR	NCIR	R-Low				R-High								
																Power (P)				Distance (D)		Power (P)				Distance (D)		
					AG	O	S	F	P	Gr	Por	Pl				S<H	S=H	S>H	None	Closure	F	S<H	S=H	S>H	None	Closure	F	
1	A	1/L/P 6/2	Yola : Then, we are classmates. I'm going to the library. Do you want to accompany me? Andy : I'm sorry, I can't. Yola : OK, then. See you in the classroom. Andy : See you.	P: New classmates/friends S: at school, in a classroom T: first introduction										✓			✓			✓								
2	A	1/S/P 8/1	Teacher : How do you spell your name, Susan? Susan : es, ju:, es, ei, en. Teacher : Excellent. How about your name, Alam? Alam : ei, el, ei, em. Teacher : Well done. Alam : Thank you.	P:Teacher-student S: in a classroom T: learning	✓									✓				✓		✓								
3	A	2/L/P 2/1	Mother : Rudi, can you help me with the groceries? Rudi : Of course, mom. Mother : Thank you, Dear.	P: Family: mother-son S: around house T: family life	✓									✓				✓		✓								

Appendix 2: Dialogues containing ‘request’ in the six selected English textbooks for Indonesian students

No. 1- 35 belongs to Book A: English in Focus for Grade VII Junior High School (SMP/MTS)

1. Hlm. 169

2. *Andy is a new student.*

Andy : Good morning. I’m Andy.

Yola : Good morning. I’m Yola. Are you a new student?

Andy : Yes, I am. I’m in 1H.

Yola : Then, we are classmates. I’m going to the library. Do you want to join me?

Andy : I’m sorry, I can’t.

Yola : OK, then. See you in the classroom.

Andy : See you.

2. Hlm. 11

1. Teacher : How do you spell your name, Susan?

Susan : es, ju:, es, ei, en.

Teacher : Excellent. How about your name, Alam?

Alam : ei, ei, ei, em.

Teacher : Well done.

Alam : Thank you.

3. Hlm. 20

Mother : Rudi, can you help me with the groceries?

Rudi : Of course, Mom.

Mother : *Thank you*, Dear.

Rudi : You’re welcome.

4. Hlm. 20

Simon : Erik, can I borrow your book?

Erik : Sure, here it is.

Simon : *Thanks a lot*.

Erik : Don’t mention it.

5. Hlm. 169

Father : Could you turn off the light, Edi?

Edi : Of course.

Father : Thank you.

Edi : You are welcome.

6. Hlm. 169

2. Grandmother : Can you bring me a glass of water?

Sopie : Here it is.

Grandmother : Thank you, Dear.

Sopie : My pleasure.

7. Hlm. 26

Mother needs some sugar for the cake she is baking. She asks Daniel to go to market.

Mother : Daniel, I need some sugar for the cake and I'm too busy to go to market. Can you help me to buy it?

Daniel : Of course, Mom.

Mother : Thank you.

Daniel : My pleasure, Mom.

8. Hlm. 41

Listen to the tape about the following dialogue.

Airien and Adrian are going to a movie. It starts in a few minutes, and Airien is driving the car.

Adrian : Hey, Airien, you are driving too fast!

Airien : Well, we are in a hurry. The movie starts in a few minutes.

Adrian : Slow down, please!

Airien : Relax, I am a good driver.

9. Hlm. 42

Suddenly there's a sirine sound

Adrian : Oopss, do you hear that?

Airien : Well...uh-hu.... What do you think of that sound?

Adrian : What do I think? Come on Airien...that's a police sirine, even a child knows!

Then, a police officer with his motorcycle gives a sign to Airien and Adrian to stop.

Airien : Oh, my God. Now, he is going to put me in a jail.

Police officer : Good afternoon, Miss. I believe that you're driving too fast. May I see your driving license, please?

Airien : Oh, yeah...I mean yes, certainly, Sir. All right, here you are.

After a while

Police officer : Since you bring your driving license and you're a student, I will just give you a warn to drive more careful. But, I have your name, address, and your car's number. So, I'll be watching you, OK? Be careful next time. Drive with more responsible.

Airien : Yes, yes, I will remember, Sir. Thank you very much.

10. Hlm. 170

Ms Wati : *Excuse me.*
 Assistant : Yes, Miss, can I help you?
 Ms Wati : Yes, I'm looking for a T-shirt.
 Assistant : We've got some T-shirts over here. What colour are you looking for?
 Ms Wati : This blue one is nice.
 Assistant : Pardon?
 Ms Wati : I said this blue one is nice.
 Assistant : Yes it is. Is it for yourself?
 Ms Wati : Yes it is. Can I try it on, *please*?
 Assistant : Yes, certainly Miss.
 Ms Wati : No, it's too big. It doesn't fit me. Have you got one in a smaller size?
 Assistant : No, I'm afraid not. What about the green one?
 Ms Wati : No, I don't like the colour. Green doesn't suit me. OK, I'll leave it. Thank you.
 Assistant : Goodbye.

11. Hlm. 170 picture same as no. 10

12. Hlm. 61

Mrs Abbas : *Excuse me, I'd like a box of chocolates for my friend.*
 Assistant : Yes, Madam. 500 grams?
 Mrs Abbas : How much is that?
 Assistant : Fifty thousand rupiah. These are good quality chocolates.
 Mrs Abbas : OK. I'll have them.

13. Hlm. 64

1. Mr Wardiman : Shinta, would you please buy me a _____?
 Shinta : Certainly, Dad. Would you like an additional cheese to your cake?
 Mr Wardiman : No, I wouldn't. Take the original one.

14. Hlm. 64

2. Vita : I would like _____ with meat and vegetables topping.
 Waiter : I beg you pardon, Miss?
 Vita : I like meat and vegetables on the topping, please.
 Waiter : Ahh, all right, Miss. Please wait for twenty minutes.

15. Hlm. 89

- Baim : Where are you going, Febi?
 Febi : Oh, I'm going to the canteen.
 Baim : Can I join?
 Febi : Sure. Let's go.
 Baim : Anyway, what's your favourite food?
 Febi : *I love fried noodle so much, but I can't stand with fried prawn, I'm allergy. What about you, Baim?*
 Baim : I see. Well, *I enjoy vegetables soup and I hate nuts.*

16. Hlm. 170

Dialogue 1

- Dimas : May I have a drink and two pieces of bread?
 Assistant : Yes of course. Do you want a coffee or a tea?
 Dimas : I want a cup of tea, please.

17. Hlm. 170, picture same as no. 16

18. Hlm. 170

Dialogue 2

- Amel : May I have coffee, please?
 Assistant : I am sorry. We serve tea but no coffee here.

19. Hlm. 170

Dialogue 1

- Jimbo : May I have another story book, please?
 Librarian : Yes, of course.

20. Hlm. 170

Dialogue 2

Amel : Could I borrow your spade?

Jimbo : I'm sorry. I don't have a spade.

21. Hlm. 170

Dialogue 3

Uncle : Could you wash the cups, please?

Maid : Sure. Glad to help.

22. Hlm. 170

Dialogue 3

Uncle : Could you wash the cups, please?

Maid : Sure. Glad to help.

23. Hlm. 105

Mrs Anwar is Luki's mother. She cooks for the dinner now.

Mrs Anwar : Luki, come here.

Luki : Yes, Mom. What's the matter?

Mrs Anwar : Luki, *can you get me some chillies from the refrigerator please?*

Luki : Yes, sure Mom. What are you making anyway, Mom?

Mrs Anwar : I will make *rendang*, Luki.

Your father likes it very much.

24. Hlm. 105, picture same as no. 23

25. Hlm. 106

1. Lely : Oki, pass me the salt, please.

Oki : Here you are, Lely.

26. Hlm. 106

2. Mr Dudy : Sir, could you please get me the Encyclopedia volume 5 above? It's too high, I can't reach it.

Librarian : Yes, certainly, Sir. I'll get it for you.

27. Hlm. 106

3. Mr Gunadi : Vivian, bring me the newspaper from the table, please.

Vivian : *It's coming, Daddy.*

28. Hlm. 106

4. Nesya : Tukirah, take this glass to the kitchen. It's dirty.

Tukirah : *Yes, Miss Nesya.*

29. Hlm. 106

5. Dimas : Mom, I will go swimming this afternoon. Could you give me some money please?

Mother : *OK. I'll give you some money.*

30. Hlm. 106

Uncle Ferdi : Hello, Risa. Where have you been?

Risa : Oh, hello Uncle Ferdi. I'm very busy with my school' project.

Uncle Ferdi : Oh, I see. Err, Risa, by the way, Can you give me that newspaper? I haven't read it yet.

Risa : Sure, uncle. Here you are.

Uncle Ferdi : How's your school anyway?

Risa : Doing good Uncle. I must face final exam next week. By the way, would you please pass me the syrup, Uncle?

Uncle Ferdi : Yes, of course. Ok, just study hard for your final exam.

Risa : Yes, Uncle. Thank you very much.

31. Hlm. 106, picture same as above

32. Hlm. 171

Krisna : Neta, did you watch the sports news this morning?

Neta : I didn't. Can you tell me the result of Chelsea's match against Liverpool?

Krisna : Well, Liverpool defeated Chelsea by 3 goals to 1.

Neta : Really? How come?

Krisna : It's fantastic! Dirk Kuyt scored a hat-trick in the game.

33. Hlm. 128

Ryan : Did you hear that Rara got 1 billion rupiahs?
 Deasy : You're kidding. How? Tell me the story.
 Ryan : *Here's the story.* Her sister, Riri, entered a lottery using Rara's name. One month later, a letter came and telling that Rara got 1 billion rupiahs.
 Deasy : Wow, what a nice surprise!

34. Hlm. 142

Nirina : I'm hardly to sleep lately, Indra. Can you help me?
 Indra : Well, actually too much sleeping is not very good also. But, you know it's easy to fall asleep soon.
 Nirina : Yes, tell me how.
 Indra : _____
 Nirina : _____ Indra. That's very helpful. I'll try.

35. Hlm. 142, picture same as above

No. 36- 63 belongs to Book B: Contextual Teaching and Learning Bahasa Inggris Sekolah Menengah Pertama kelas VIII

36. Hlm. 4

Dialogue 1

You	: Excuse me, but I was just admiring your bag. It's really nice.
Stranger	: Oh, thank you.
You	: Could you tell me where you got it? I have been looking for one like that for a long time.
Stranger	: It's from the Luggage Store in Plaza Indonesia.
You	: Oh, thank you very much.

37. Hlm. 5

Dialogue 1

Nadia : I wonder whether I could borrow your typewriter.
 Ella : For how long?
 Nadia : Until the end of the week.
 Ella : Yes. I think that would be alright.

38. Hlm. 5

Dialogue 2

Riza : Is there any chance of borrowing your car?
 Ami : That would depend on when.
 Riza : This weekend.
 Ami : Sorry, I am using it as well.

39. Hlm. 5

Dialogue 3

Marni : Could you turn off the light, Hari?
 Hari : Why? What's the matter? I want to read this novel.
 Marni : If we turn on too many lights, all the electricity in the house will go off.
 Hari : OK, then.

40. Hlm. 5

Practise reading the following dialogue about giving and asking for information.


You : Excuse me, could you tell me where the Public Library is, please?
 Man : The Public Library? Let me see. Oh yes, of course I know. It is in Robenton Road.
 You : Is that near here?
 Man : You just go along this street until you come to the first traffic light. Then turn left. It's on your left just after the zebra crossing.
 You : Thank you.


41. Hlm. 41


A flight attendant is giving some instructions to the passengers before the plane takes off.


Announcer	:	Ladies and gentlemen. Welcome aboard United Airlines 780. Please fasten your seat-belts. Put your seat in the upright position and do not smoke. Read carefully the card on passenger safety. You will find this in the pocket of the seat in front of you.
Mr. Lim	:	Excuse me. How do you put this seat upright, please?
Stewardess	:	Press this button. The one on the arm of your seat.
Mr. Lim	:	Oh, there. Thank you.
Stewardess	:	You're welcome.

42. Hlm. 42

The host  And do you like it here, Mrs. Cohen?

Mrs. Cohen  Oh, please call me Ann. Yes, I like it. A lot.

 And what do you think of the food?

 Well...actually...I'm not very keen on it.
I mean...It's too hot for me.

43. Hlm. 44

Dialogue scripts

1. Lou : So tell me about your hometown, Joyce?
- Joyce : Well, it's a real small town...
- Lou : Really? What's it like there?
- Joyce : Oh, I think it's a very boring place.
- Lou : Why?
- Joyce : Well, there's nothing exciting to do. No good restaurants. No nightlife of any kind. I really get bored there.
- Lou : Oh, that's too bad.
- Joyce : Yeah, but lots of people love it because it's so pretty.
- Lou : Yeah?

44. Hlm. 47

- Jean : Now, I suppose we need to take some bathroom towels with us.
- Paul : Oh, I don't think we need to. The hotel should provide those.
- Jean : Oh, all right. But what about towels for the beach? Do you think we should take any?
- Paul : Well, maybe a beach towel would be a good idea.
- Jean : Right. I'll pack two then.
- Paul : I think we should take some shampoo.
- Jean : Yes, OK. And what about soap?
- Paul : No, the hotel should provide it.

Jean : Now, it may be cool at night. I think we need to take some warm

45. Hlm. 47, picture same as no. 44
46. Hlm. 47, picture same as no. 44
47. Hlm. 47, picture same as no. 44
48. Hlm. 47, picture same as no. 44
49. Hlm. 47, picture same as no.44
50. Hlm. 72

- Butet : Fishing is a boring activity, Mirza.
 Mirza : I don't think so, Butet. It is boring if you don't know the secret.
 Butet : What do you mean, Mirza?
 Mirza : Absolutely, it's interesting. Just enjoy the calm situation and possibly
 wthe scenery.
 Butet : In that case I think you are right, Mirza. But, it takes a lot of our time,
 doesn't it?
 Mirza : I agree with you. But, it also teaches us patience, you know.
 Butet : How can?
 Mirza : When fishing, you cannot be in a hurry. It is more exciting when you
 catch a fish.
 Butet : Is that so? I think I'll try your advice, then. Can you recommend a
 place to fish, please?
 Mirza : Many. Fins' Fishing Pond, for example. It's a nice fishing pool. Or,
 go to Sumber Brantas. There is a good and calm place to fish in the
 river. You can also go to Sendang Biru. You can fish along its beautiful
 seashores.
 Butet : Really? How about Pantai Ngliyep? Is it also good to fish?
 Mirza : I don't think so. I don't recommend it to you. There are too many big
 waves.
 Butet : How about Sutami Dam? Is it also an interesting fishing place?
 Mirza : I think so. But, if you fish there, don't forget to wear sportshoes. It can
 be slippery along its shores.
 Butet : I think I'll go fishing in Sutami Dam, then. Will you come along with
 me next Sunday, Mirza?
 Mirza : Sure. Let's go fishing together.
 Butet : Good. Thanks Mirza.

51. Hlm. 72, picture same as no. 50

52. Hlm. 76

Dialogue 3

- Dadang : Can you recommend any interesting places in North Sumatra, please?
 Ucok : Sure. Lake Toba is certainly one good place to visit you should not
 miss.
 Dadang : How can I get there from Medan?
 Ucok : Well, you can take a bus. It's about 4 hours.
 Dadang : Really? What does it offer?



53. Hlm. 99

Bob : Hello.
 Adi : Hello.
 Bob : Bob speaking. Can I speak to Mary, please?
 Adi : Hm. She is not home right now.
 Bob : Oh, Ok.
 Adi : Can I take a message?
 Bob : Yes, please. Thanks.
 Adi : Wait a second. I'll get a pen.

(a minute later)

Adi : Ok.
 Bob : Could you tell her to meet Bob at 7 p.m.
 in front of the City Public Library?
 Adi : All right.
 Bob : Thank you. Bye.
 Adi : Bye.

54. Hlm. 99, picture same as no. 53
 55. Hlm. 99, picture same as no. 53
 56. Hlm. 99

Secretary : Good morning, Parker Industries. May I help you?
 Mr. Kale : Hello. May I speak to Ms. Graham, please?
 Secretary : I'm sorry. She's not in. Would you like to leave a message?
 Mr. Kale : Yes, please. This is Mr. Kale.
 Secretary : Is that G-A-L-E?
 Mr. Kale : No, it's K-A-L-E.



Pic. 7.3 (Dit. PSMP, 2006)

57. Hlm. 99, picture same as above
 58. Hlm. 102

Mrs. Sartono visits her neighbour

Mrs. Sartono : Oh, hello. Mrs. Yayah. Could I use your telephone for a minute?
 Mrs. Yayah : Please do.
 Mrs. Sartono : Thank you. And is that the morning's paper?
 Mrs. Yayah : Yes. It is.
 Mrs. Sartono : May I borrow it?
 Mrs. Yayah : Sorry, I haven't finished reading it yet.
 Mrs. Sartono : Oh, I see. It doesn't matter then.



59. Hlm. 102, picture same as no. 58

60. Hlm. 102

Borrowing a camera

Jenny : Do you mind if I use your camera?
 Norma : Sorry. I'm using it.
 Jenny : Never mind then.



61. Hlm. 103

At a school office

Cindy : Could I have some paper please?
 Brian : Sure. How many pieces do you need?
 Cindy : 45 pieces should be enough.
 Brian : Here you are.
 Cindy : Thanks.

62. Hlm. 103

In a restaurant

Amel : May I have some doggy bags, please?
 Niken : Sure. Wait a second. Here you are.
 Amel : Thanks a lot.
 Niken : No problem.

63. Hlm. 103

In a flat

Amir : Sorry to bother you. Could I ask for a pinch of salt, please? I am running out of it.
 Busro : Certainly. Just a second.
 Here it is.
 Amir : Thank you.

No. 64- 86 belongs to Book C: English in Focus for Grade IX Junior High School (SMP/MTS)

64. Hlm. 145

- Mrs Siregar : Hello, Mrs Hery. Where are you going?
- Mrs Hery : Oh, hello Mrs Siregar. I am going to the market. I want to make fried chicken for Sisi and Niar. They like it very much.
- Mrs Siregar : I see. By the way, how do you make your fried chicken?
- Mrs Hery : I use a traditional recipe.
- Mrs Siregar : *Are you sure?* Why don't you use an instant recipe? I don't think that a traditional recipe will much better. Instant recipe is much quicker.
- Mrs Hery : *I definitely sure.* I know that an instant recipe is much quicker but I don't think it's better.
- Mrs Siregar : Can you tell me the recipe?
- Mrs Hery : Well, I make it easy and quick. You just need some slices of chicken thighs for about 0.5 kg, 3 cm of ginger, 1 egg, one teaspoon full of peppers, 3 pieces of garlicks, one tablespoon of salt. First of all, mix the chicken thighs with egg yolk, keep in the freezer for a half hour. Then, pound ginger, peppers, garlicks and salt. Get the chicken thighs out from the freezer, mix it with the pound of the spices. After a while prepare 0.25 kg flour, mix the flour with a grain of peppers. Roll the chicken thighs to the flour. Fried it in a hot oil until it turns light brown.

65. Hlm. 146

- Tio : There's a new art gallery at Jln. Sabang. Shall we see it?
- Rani : I don't know, I couldn't say. I'm still waiting for my examination result right now. Mr Burhan said, he would announce it in one hour.

66. Hlm. 146

Practice 2

Sinyo : I never ordered a ticket by phone. Do you know how to order a ticket by phone?

Anti : Of course I do. First, pick up the phone. Dial the service number. Then, state your name and address to the operator.

Sinyo : ¹ *Oh, I see. Then,* ² *Tell me more.*

Anti : And then, state your destination to the operator.

Sinyo : ³ *What should I do after that?*

Anti : Then, state if you are going to pay by credit card or cheque. Finally, you hang up the phone.

Sinyo : ⁴ *Well... Well..* Thanks for the explanation.

67. Hlm. 146, picture same as above

68. Hlm. 146

Practice 3

Dona : Hey Gun. What are you doing?

Gun : I'm making a windmill from paper. Ah, now it is finished.

Dona : Wow, *That's marvellous!* How did you do that?

Gun : I made it from a square piece of paper by cutting inwards from each corner halfway to the centre point. Then, I folded over each point with a dot on it and tape it to the centre.

Dona : *Well.. well...* Then, *tell me more!*

Gun : After that, I pushed the drawing pin through the centre and into the rubber on the end of the pencil.

Dona : *Oh, I see.*

Gun : See. Now you can blow on the pin wheel and watch it spin.

Dona : *Terrific!*

69. Hlm. 146

Practice 6

Mr Jhon : What is that?

Mrs Jhon : It is sweet buns. I just made it. Taste it, please.

Mr Jhon : Ok... hmm. *It's Fantastic!* Can you tell me the recipe to make this buns.

Mrs Jhon : Well, you need barbecue beef 500 g, finely chopped onion 25 g, oil 15 ml, sugar 15 ml, soy sauce 15 ml, oyster sauce 15 ml, cornstarch 20 g and water 100 ml.

Mr Jhon : *Oh, I see,* then tell me what to do to the ingredients.

Mrs Jhon : First of all, Mix constarch with 6 table spoon water completely into a smooth. Mixture. Place a wok of sauce pan over medium heat until hot. Then, add and stir oil, onion, and beef for 1 minute. Add sugar, soy sauce, oyster and remainder water in wok and stir well. Bring above mix to the boiling. Add contract slurry to the wok and stir until thickened over mild heat, cool sweet and savoury beef down for filling. And in the end, remove roast beef filling to bowl and refrigerate.

70. Hlm. 146, picture same as above

71. Hlm. 55

Vita : I brought some sandwiches. Do you want some?
(*She hands a sandwich to Nely*)

Nely : Thank you. (*Nely takes the sandwich*) It's very delicious. *Fantastic taste.*

Vita : I made them by myself.

Nely : *Really?* Tell me how to make them.

Vita : OK. First, take two slices of bread. Put a slice of butter on each slice. Then cut some cheese into slices.

Nely : *Uh.. uh..* and then?

Vita : After that, place the cheese slices on a piece of bread. Finally, put the other piece of bread on top.

72. Hlm. 57

- Mita : Hi, Sarah. What are you doing?
 Sarah : I'm making milk shake.
 Mita : What are the ingredients to make it?
 Sarah : You need 1 pint of milk, ice-cream, flavouring, a jug, a tablespoon, a whisk, glasses and straws.
 Mita : *Oh, I see.* Tell me how to make it.
 Sarah : First, put four tablespoons of ice-cream into a jug and pour on the milk. Add the flavouring and whisk well. Pour into glasses. That's all.
 Mita : Can I get some?
 Sarah : Yes please.
 Mita : *Oh, It's terrific! Very delicious!*

73. Hlm. 57, picture same as above

74. Hlm. 69

Donita : Hello, can I speak to
 Lisa?

Lisa's mother : *Sorry, I can't hear you.*
 The signal is low.

75. Hlm. 147

- Loki : Hi, Tari. What're you doing?
 Tari : Hi, Loki. I'm reading the story of *Si Pungguk* from West Sumatra. *Guess what*, this is the second time I'm reading it.
 Loki : Well, what so special? Tell me more.
 Tari : This story is about a powerful love. Pungguk was a poor good-looking young man. He fell in love with Princess Purnama Bulan, although they were in love with each other, Purnama Bulan already had a fiance. One day, Purnama Bulan gave Pungguk a veil. When Pungguk walked, Purnama Bulan's fiance noticed the veil, and thought that Pungguk stole it. With his sword, he killed Pungguk. *Believe it or not*, from Pungguk's dead body grew some mushrooms, it changed into living creatures, birds. Those birds were called Pungguk, they used to sit on the highest branch of a tree looking at a full moon. *Surprisingly*, they called "Pungguk! Pungguk!".
 Loki : What an interesting story!
 Well unfortunately, it ended sadly.

76. Hlm. 147

Practice 2

- Wu Fei : What kind of job does your father do?
 Herman : My father is a ¹*postman*. He is employed by the post office to ²*deliver letters* and collect those posted in pillar boxes.
 Wu Fei : My father is a civil servant. He works for the Ministry of Education. In fact I want to know about some ³*postal matters*. Would you tell me more about it?
 Herman : Yeah sure, what do you want to know?
 Wu Fei : I want to know what is meant by PO BOX?
 Herman : PO BOX stands for Post Office Box. Its ⁴*locked mailboxes* located inside the post office. They are used by people who find them more convenient or more private than the regular service.
 Wu Fei : And ⁵*registered mail*?
 Herman : It offers ⁶*extra safety* for valuable mail for an additional fee. The post office insures such mail and keeps a careful record of it. The addrese must sign a receipt for it.
 Wu Fei : All right, Herman. Thank you very much for the information.

77. Hlm. 147

Practice 3

- Nino : Hello, Mr Randi. How are you?
 Mr Randi : Hello, Nino. ¹*I'm fine, thanks*.
 Nino : So, anyway, how's your trip to Singapore? ²*Would you tell me more about it?*
 Mr Randi : Well, ³*not very smooth exactly*.
 Nino : Oh, really? Why was that?
 Mr Randi : I had trouble with my photo in the passport. I looked very different, because of the surgery in my chin two months ago and my haircut. They almost brought me to the immigration office.
 Nino : ⁴*That's horrible*. What happened next?
 Mr Randi : Then I called ⁵*The Indonesian Embassy* and they helped me.
 Nino : I see.

78. Hlm. 147

1. Post Office Clerk : *What do you need, Ma'am?*
 Mrs Dina : I need three *envelopes*, five *stamps* and a *postcard*, please.

79. Hlm. 148

Mr Tora : I need *the postal code* of East Jakarta please.

Post Office Clerk : Absolutely, Sir. It's 17421.

80. Hlm. 106

Receptionist : Good evening, Sir. *May I help you?*

Guest : Yes, please. My name's Anderson. I reserved two rooms for my wife and family.

Receptionist : Ah yes, Mr Anderson. *Shall I complete the registration form for you?*

Guest : Oh, thank you. The name's Anderson. A-N-D-E-R-S-O-N.

Receptionist : And what is your first name, Sir?

Guest : Morgan. M-O-R-G-A-N.

Receptionist : And your private address, Sir?

Guest : 20 Flamboyant Street, Daventry, England.

Receptionist : I'm sorry, Sir. *Could you please spell that address for me again?*

Guest : 20 Flamboyant. F-L-A-M-B-O-Y-A-N-T Street. Then D-A-V-E-N-T-R-Y, Daventry England.

Receptionist : Could you please tell me your passport number, Sir?

Guest : Sure. One moment. Ah, it's 6 oh 5, 5-7-1-T.

Receptionist : And finally, Sir. How do you intend to pay?

Guest : By credit card. American Express.

Receptionist : *That'll be fine*, Sir. Now, we're putting you in room 265 and 266. You've arrived today, the 6th March. How long are you going to stay with us, Sir?

Guest : Five days.

Receptionist : All right, Sir. I'll get the porter to show you the room now. I hope you and your family enjoy staying with us.

Guest : *Thank you very much.*

81. Hlm. 106, picture same as above

82. Hlm. 108

Employee : Hello, the ¹_____, ²_____ I help you?
 Caller : Yes, please. What time do you open this
³_____?
 Employee : At 7 a.m. Madam, and we close at twelve
⁴_____.
 Caller : I'd like to ⁵_____ a table for
 two, ⁶_____.
 Employee : For what time, Madam?
 Caller : Around eight.
 Employee : May I have your ⁷_____ please, Madam?
 Caller : Mrs O'Connel.
 Employee : A ⁸_____ for two this evening at
⁹_____ for Mrs O'Connel.
 Caller : ¹⁰_____.
 Employee : Thank you, Madam.
 Caller : You're welcome. Bye.

83. Hlm. 108, picture same as above

84. Hlm. 134

Anton : Hello, can I speak to
 Dinita?

Dinita's mother : *Sorry, I didn't catch
 what you said. Can you
 repeat again, please?*

85. Hlm. 134, picture same as above

86. Hlm. 138

Sales : Good morning, Sir. _____?

Mr Edi : I want to know more about
 your products.

- a. May I help you?
- b. Can you help me?
- c. Are you sure?
- d. Really?

**No. 87- 116 belongs to Book D: Developing English Competencies for Senior
 High School (SMA/MA) Grade XI**

87. Hlm. 6-7

Dialogue 1

Rudi, Nina, and Lidya are talking about Rudi's problem at the canteen.

Rudi : Dear friends, now I have a serious problem.
But I have not found the solution yet. I am
confused. Can you help me?

Nina : Tell us what it is!

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Rudi : Yeah. Next month I must stop my studies
because my father retired three months ago.
So he cannot pay my school fees.

Lidya : Take it easy. It is not a serious problem.

Rudi : What? How can I solve the problem?

Lidya : Okay. I reckon you ask for a letter from
the authority telling that your family can't
afford the school fees. Then you submit
the letter to your school or to the parents'
representative.

Nina : In my opinion, you can also request scholarship.
I think you are the best.

Rudi : Thanks a lot for the suggestions. I'll try to do
that.

Lidya : Good luck.

88. Hlm. 232

Rita and her uncle are in the air-conditioned room. Rita warns her uncle not to smoke in the air conditioned room.

Uncle : Wow! How comfortable this room is.

Rita : Yes, sure. This is an air-conditioned room. Everyone should stay here before seeing a doctor. But sorry, look at the warning on the wall. You are warned of the danger of smoking cigarette in this room.

Uncle : Thanks a lot, dear. I didn't see it. Rita, your cellular phone is still on. It must not be active.

Rita : Oh, no. There is no prohibition of turning on our cellphone. But

Uncle : But, why don't you use vibration? The sound can disturb others.

Rita : Thank you, Uncle. I'll change the sound to vibration.

Uncle : By the way, how long should we wait our turn? We have been here for half an hour.

Rita : Be patient, please. We have our turn after that lady.

89. Hlm. 232

Mrs Nuke : Dino, come here.

Dino : Yes, Mom. What's the matter?

Mrs Nuke : Your mark is still low. Why don't you study hard?

90. Hlm. 232

Ling Ling : How about going out to night?

Bram : I'd love to, but my mother advised me not to go out tonight.

91. Hlm. 30

A man is stopped by a policewoman because he violated a traffic regulation.



- Policewoman : Good morning, Sir. May I see your driving licence?
- A man : Good morning. Here you are.
- Policewoman : You just broke a traffic regulation on Siliwangi Street.
- A man : Did I ride my motorbike too fast?
- Policewoman : No. But you didn't read the traffic sign when turning right. You must not enter this street before 10 a.m.
- A man : Oh, I'm so sorry. I didn't see it, because I am in a hurry.
- Policewoman : Okay. Go ahead with your motorbike. But you should sign the traffic ticket. Then your driving licence must be left here.
- A man : Alright Ma'am. I'm sorry for my fault. It won't happen again.

92. Hlm. 31

Aisyah : Mom, tomorrow I'll have a test. Please pray for me always.

Mother : Okay. But _____.

93. Hlm. 233

Dialogue 1

- Mrs Yully : Could you give me a chance to continue my study?
- Headmaster : Yes, of course. I'm really happy with your spirit.

94. Hlm. 233

Activity 3

Sinta doesn't go to school because she is sick. She is consulting a doctor about her sickness.

- Sinta : Good morning, Sir.
- Doctor : Good morning. What can I do for you?
- Sinta : Yes, doctor. I couldn't sleep well. Could you examine me?
- Doctor : Yes certainly. Okay. Open your mouth!
- When did you feel that you have a problem with your sleeping?
- Sinta : About two days ago, and then I also had a cough.
- Doctor : Okay. Do you feel painful joints?
- Sinta : Yes, but it sometimes happens.
- Doctor : Err'... you just have a fever. Don't worry.
- Sinta : Thank goodness.
Doc. May I go to join a test tomorrow?
- Doctor : Why not? You are not seriously ill. Now take a rest and take a lot of nutritious meals and drinks. Don't forget to drink these medicines after meals.
- Sinta : Alright, Then It's a relief to know that I'm not seriously sick. Thank you.
- Doctor : You're welcome. Get better soon.

95. Hlm. 49

Dialogue 1

Krisna : Mom, may I ask you something?
 Mother : Yes, of course. What's wrong with you?
 Krisna : I need a lot of money to buy a text book.
 Mother : Okay. I'll give it to you if it is important for you.
 Krisna : Thank you, Mom.

96. Hlm. 51

*Mrs Dewi and Mr Adi are visiting Mrs Rosma at the hospital.
 Here is the conversation.*

Mrs Dewi : Hi, how are you today?
 Mrs Rosma : I am better now.
 Mrs Dewi : ¹_____.
 Mrs Rosma : Thank you for coming.
 Who did you come here with?
 Mrs Dewi : Mr Adi. There he is.
 Mrs Rosma : Hi, Mr Adi.
 Mr Adi : Hi, ²_____.
 Mrs Rosma : Thanks a lot for coming. But could you give my regards to your friends. Tell them that I'll get better soon.
 Mr Adi : ³_____. I'll do it. Mrs Rosma, our friends actually want to see you but they are very busy.
 Mrs Rosma : Oh, I see. Never mind.
 By the way, is Mrs Neni already got better?
 Mrs Dewi : Yes, she has joined with us.
 Mrs Rosma : Err. ⁴_____. She is fine.
 Mrs Dewi : Mrs Rosma, I actually want to know what you suffer from?
 Mrs Rosma : ⁵_____. Because I ate hot food.
 Mrs Dewi : So, ⁶_____.
 Mrs Rosma : That's right. How about you, Mr Adi?
 Mr Adi : I didn't get sick anymore after stopping drinking ice and eating hot food.
 Mrs Rosma : ⁷_____.
 Okay. I'll do what you have done.

97. Hlm. 93-94

- Show presenter : Good afternoon, Ian. How's it going?
- Ian Blackley : Good afternoon. I'm doing great here.
Thank you.
- Show presenter : So, what is your activity lately, Ian?
- Ian Blackley : Well, I just finished a European Tour for an anti-drug campaign, got back to Australia, then continued to broadcast. And I'm also doing my environment project with Greenpeace.
- Show presenter : That's great. I think all of your activities make you very tired, don't they?
- Ian Blackley : Actually, not that tired because I'm doing it with heart. You know, I really like being involved and giving something to other people.
- Show presenter : Well, Ladies and Gentlemen, give a big applause to Ian Blackley. That in his age he gives so much attention to the problems around us. He can be a good example for the young generation.
- Ian Blackley : Wow, thank you very much. But there are many of my friends that do more great things than I do.
- Show presenter : Yes, and you're one of them. Anyway, Ian, what influenced you or motivated you?
- Ian Blackley : The thing that influenced and motivated me is my family. They support me. In addition, my family worked in radio so I was always surrounded

by it, and people often commented that I had a good voice for that particular medium, the radio I mean. I love my job and my listeners because I think the spontaneity of radio is fascinating. It allows you to have fun at work and of course get paid for it.

Show presenter : I see. That's nice. Well, Ian what about the difficulties? I mean do you often find any difficulties in your job?

Ian Blackley : Well, there's a lot of planning involved and we have to do a bit of preparation to make sure everything runs smoothly. You have to concentrate on your preparation. So you know what you have to speak.

Show presenter : All right. Now, can you give us some useful tips for the newcomers in the broadcasting world?

Ian Blackley : You need to be able to sound intelligent and communicate well with a wide range of people. A sense of humour, the ability to be funny and think quickly, as well as being willing to take chances are also important. You always need to keep practising. This will help your timing and avoiding your voice sounding flat. There's probably nothing worse.

Show presenter : That's very useful. I believe that your words will help new comers. Thank you very much Ian for coming on the show. Good luck in your career and keep being an icon for teen world. Ladies and Gentlemen... Ian Blackley...

Ian Blackley : All right. Thank you very much for inviting me.

A journalist is interviewing one of the seminar participants at break time.

Journalist : Excuse me, Sir. Is it okay if I bother you for a few minutes? I am from Dialogue Newspaper. I just want to know about this seminar.

Participant : Not at all. What can I do for you?

Journalist : Is it possible for participants to master the seminar materials given in one day?

Participant : What do you think?

Journalist : I don't think so. Receiving new information only is not enough if there is no any practice or simulation, is it?

Participant : I don't think so, too. In my opinion, imitating the well-known manager is better than training.

Journalist : Good. Thank you for the approval. If so why don't you just stay at the office?

Participant : Oh ... no ... the participants all are asked to join it by General Manager. Therefore, we should come.

Journalist : Oh ... I see and then do you have to pay for it by yourself?

Participant : Of course not. Our company takes charge of it. We all just participate on it. And this is compulsory for us because this is the regular programme at our company to improve human resource.

Journalist : Ehm... How is your welfare here?

Participant : Very good. Welfare is not only money but improving knowledge is also important.

Journalist : All right. You are excellent. Congratulations. Thank you so much. It is kind of you.

Participant : You're welcome.

99. Hlm. 116

100. Hlm. 236

Activities 2 and 3

Tia : I love you, Andi!

Andi : I love you too, darling!

Tia : How much do you love me?

Andi : A lot. I am crazy about you.

Tia : Why do you love me so much?

Andi : You are kind, you're pretty. You understand me.

Tia : Don't stop! Tell me more!

Andi : I... I can't explain it. I just love you.

Tia : And I love you more than anyone in the world.

Andi : Can I ask you a question?

Tia : Sure.

Andi : Will you marry me?

Tia : Marriage is such big step, honey.

Andi : I know, but we're in love. That's all we need.

Tia : Will you love me forever?

Andi : Of course.

Tia : Are you absolutely sure?

Andi : Yes, yes! Absolutely!

Tia : Wonderful!

Andi : So, do you agree to marry me, my dear?

Tia : Yes.

Andi : So, let's get married next month.

Tia : No, it can't be. Maybe in June I'll be ready.

Andi : Why? Isn't it better for us to get married soon?

Tia : Yeah. But you know, my grandpa had just passed away. I lost him and I feel deeply sad.

Andi : I understand your feeling. Do you want me to tell you a funny story?

101. Hlm. 236, picture same as no. 100

102. Hlm. 236, picture same as no. 100

103. Hlm. 137-138

- Mr Dodi : My dear, I'll possibly return home late.
- Mrs Dodi : Is there an urgent meeting at your office, my dear?
- Mr Dodi : Yeah. Don't you remember? It's the last week in the month. I should finish my monthly report soon.
- Mrs Dodi : OK then. But I won't open the door for you if you come home at midnight.
- Mr Dodi : What about coming home early in the morning? So, I won't disturb you.
- Mrs Dodi : Never mind. If you don't love me anymore, just leave me alone.
- Mr Dodi : Honey, what do you mean? I don't understand. Frankly speaking, I love you so much. So how can I leave you?
- Mrs Dodi : Huh....
- Mr Dodi : Come on, forgive me please, won't you?
- Mrs Dodi : Forget it. I'm just kidding. Actually I can't take my eyes off of you because I don't want you to leave me. You know how sorrowful my life will be if you leave me.
- Mr Dodi : (*Dazing and smiling at his wife nicely.*) Thank you, honey. You're the best.

104. Hlm 137-138, picture same as above

105. Hlm. 237

Activity 2

Mr Effendi : Totok, you look so sad. What's wrong with you?

Totok : I'm very sorry, Sir. I.. I just got the second prize. I couldn't do the best in the contest. I'm so embarrassed right now.

Mr Effendi : So... that's the problem?

Totok : Yes, Sir. You know, my friends and the teachers trusted me so much. But I couldn't do it well.

Mr Effendi : Oh, no. Thanks for your effort to represent our school, anyway. You've done the best. I am proud of you.

Totok : You're welcome. But I feel that I wasn't fluent. Do you think so?

Mr Effendi : Yeah. Maybe you were nervous.

Totok : Yes, Sir. I lacked of self-confidence. What would you suggest?

Mr Effendi : Well, Totok. Keep practising and reading English books. Moreover, you should join the same contest. It was the first time you had performed in front of audience, wasn't it?

Totok : Yes. I've never taken a part in a contest before. Would you please help me improve my oral skills?

Mr Effendi : Sure. I will be glad to do so.

Totok : Thank you, Sir.

Mr Effendi : Don't mention it.

Activity 3

Mr Teuku Maulana is waiting for his driver who comes late to pick him up. He gets angry with the driver although he has given an apology.

- Driver : I'm sorry, Sir. I am late. You must be waiting for me for a long time.
- Mr Maulana : Yeah. I am annoyed. Why did you come late? You should have been here earlier.
- Driver : Err... There was a traffic jam on the way here. So I couldn't drive fast. That's the truth, Sir.
- Mr Maulana : OK. Haven't you washed this car? It's very dirty. It's your duty, isn't it?
- Driver : Certainly. Actually I did it two days ago.
- Mr Maulana : You did it two days ago? No wonder, it's full of dirt.
- Driver : I'm very sorry. Should I wash it now?
- Mr Maulana : We're thirty minutes late. Take me to Hotel Sahid.
- Driver : Alright, Sir.
- Mr Maulana : Huh...anyway, I'm sorry for scolding you. I hope you won't be late again.
- Driver : Yes, Sir. I do apologize for this inconvenience.

Father is telling Erika that somebody on the terrace of their house is waiting for her.

Father : Why don't you meet the boy?

Erika : No, Dad! I won't meet him. I feel embarrassed about seeing him.

Father : Err... what's wrong with you?

Erika : Nothing. But my friends say that he likes me. And you know, Dad. I don't love him. Help me tell him about it, I can not sat it to express my feelings.

Father : Is that what makes you avoid him?

Erika : Yes, Dad.

Father : Honey, listen to me! It's not good to avoid him, just go and tell him the truth. You should explain it by yourself.

Erika : Okay then. I'll try to explain it. Thanks, Dad.

Father : That's my girl.

108. Hlm. 158-159 (with the arrangement of 5-7-3-6-8-10-9-4-1-2

1. Gede : Sorry, Mom. I am in a hurry.

2. Mother : All right, take care of yourself, honey.

3. Gede : OK. Mom, did you see my English book?

4. Mother : Gede, you must have breakfast before you go.

5. Gede : Mom, have you seen my tie? I can't find it.

6. Mother : Oh, dear! You can't find your book? Don't be careless! You are a big boy now. You are not a kid any more.

7. Mother : It's right in front of you. You yourself put it on your desk.

8. Gede : Of course I am a big boy now. But please help me, Mom! I will be late.

9. Gede : I found it. Thanks, Mom. Bye.

10. Mother : Check your drawers.

109. Hlm. 161-162

Anto speaks too much about his picnic when his sister, Ria doing her homework. His sister feels annoyed.

Ria : Would you please be quiet? I'm trying to concentrate on my work.

Anto : _____. I just want to share my great experience.

Ria : Just wait until I finish my homework. Then we will talk much about your picnic. OK?

Anto : Sure.

Ria : Thanks, Anto.

110. Hlm. 162

The policeman stops a man who is driving his car very fast.

The man is getting annoyed because he is in a hurry.

Policeman : Good morning, Sir.

The man : Good morning.

Policeman : Could you drive more slowly?

The man : _____. You know, my daughter needs to see a doctor soon. If I am late, I am afraid something bad will happen to her.

Policeman : Alright. Be careful.

The man : Thanks a lot, Sir.

Policeman : One more thing.

The man : Yes, Sir.

Policeman : Be careful and always obey the traffic signs.

The man : Certainly, Sir.

Policeman : Good. Now you can go.

111. Hlm. 204-206

The passenger is sitting in a compartment on a train. He is reading a newspaper. The train attendant opens the door.

Train

attendant : Coffee!

Passenger : No, thanks.

(The passenger closes the door and continues reading. The waiter opens the door.)

Waiter : Seats for dinner!

Passenger : No, thanks.

(The passenger closes the door again and continues reading. The ticket inspector opens the door.)

Inspector : Tickets!

Passenger : No, thanks.

Inspector : Pardon?

Passenger : I don't want a ticket, thank you.

Inspector : I'm not selling tickets, Sir.

Passenger : No?

Inspector : No. I want to see your ticket.

Passenger : Oh, I haven't got a ticket.

Inspector : You haven't got a ticket?

Passenger : No. I never buy a ticket.

Inspector : Why not?

Passenger : Well, they are very expensive, you know.

Inspector : Sir, you're travelling on a train. When people travel on a train, they always buy a ticket.

Passenger : Err....

Inspector : And this is a first-class compartment.

Passenger : Yes, it is very nice, isn't it?

Inspector : No, Sir. I mean: this is a first-class compartment. When people travel in a first-class compartment, they always buy a first-class ticket.

(They look at each other for a moment.)

Passenger : No, they don't.

Inspector : What?

Passenger : A lot of people don't buy tickets. The Queen doesn't buy a ticket, does she?
 Inspector : No, Sir, but she's a famous person.
 Passenger : And what about you? Where's yours?
 Inspector : Mine?
 Passenger : Yes, yours. Your ticket. Have you got a ticket?
 Inspector : No, I haven't got a ticket.
 Passenger : Ooh — are you a famous people?
 Inspector : (*Flattered.*) Famous? Well, not very — (*Back to normal.*) Sir, I am a ticket inspector. I inspect tickets. Are you going to show me your ticket?
 Passenger : No, I haven't got a ticket.
 Inspector : I see.
 (*The ticket inspector puts his hand into his pocket.*)
 Passenger : What are you going to do?
 Inspector : I'm going to write your name in my book.
 Passenger : Oh.
 Inspector : What is your name, Sir?
 Passenger : Mickey Mouse.
 (*The inspector begins to write.*)
 Inspector : Mickey —
 Passenger : — Mouse. M-O-U-S-E.
 (*The inspector stops writing.*)
 Inspector : Your name, Sir.
 Passenger : Karl Marx? William Shakespeare? Charles Dickens?
 Inspector : I see, Sir. Well, if you're not going to tell your name, please leave the train.
 Passenger : Pardon?
 Inspector : Leave the train.
 Passenger : I can't.
 Inspector : You can't what?
 Passenger : I can't leave the train.
 Inspector : Why not?
 Passenger : It's moving.
 Inspector : Not now, Sir. At the next station.
 Passenger : Oh.

Inspector : It's in the book, Sir. When you travel by train, you buy a ticket, and if you don't buy a ticket, you —

Passenger &

Inspector : — leave the train.

Inspector : Here we are, Sir. We're coming to a station. Please leave the train now.

Passenger : Now?

Inspector : Yes, Sir. I'm sorry, but —

Passenger : Oh, that's OK.

Inspector : — it's in the book, and — What did you say?

Passenger : I said: "That's OK."

Inspector : OK?

Passenger : Yes, this is my station. Goodbye.

(The passenger leaves the train.)

Taken from English Form 4, 1990

112. Hlm. 204-206, picture same as no. 111

113. Hlm. 204-206, picture same as no. 111

114. Hlm. 204-206, picture same as no. 111

115. Hlm. 239 and 221 (multiple choice)

Riki : Don't make any unnecessary noise in this room.

Wulan : But I want to practise singing.

Riki : That's included to the unnecessary noise.

Wulan : But I just...

Riki : Shut up!

Wulan : _____.

a. I'm sorry.

b. Don't worry about it.

c. I don't think it's a big deal.

d. You may not have such a feeling.

116. Hlm. 223

Teni : The music is too loud. I am
reading now. _____.

Dewi : I'm sorry. I'll turn it down.

- a. Take it easy
- b. It's embarrassing
- c. I am very pleased
- d. I can't take this anymore

No. 117-137 belongs to Book E: Interlanguage: English for Senior High School Students XI, Language study programme

117. Hlm. 203

Task 3

- Ayu : Palupi, you're from Bangka Belitung, aren't you?
 Palupi : Yes, that's right. Why do you ask?
 Ayu : Well, I was wondering if there is any thanksgiving festival in your hometown.
 Palupi : Well, there's one that I know. It's called Maras Taun.
 Ayu : Will you tell me about it?
 Palupi : Sure. Maras Taun is a harvest festival celebrated by rice farmers. But then, it is also celebrated by fishermen. If the farmers celebrate their harvest, the fishermen celebrate the success of fish hauling and the calmness of the sea. Nowday, both celebrate their good earnings in a year together.
 Ayu : When is it celebrated?
 Palupi : Well, it's celebrated once a year, on the new season of planting or after the harvest time.
 Ayu : How do you celebrate it?
 Palupi : We dance a farmer dance and sing the Maras song. We pray together and spread blessed leaves called daun hati-hati or kesalan (Asian oregano) around our house and boat for luck. We also pound rice and cook lepat. Hundreds of lepat will be given to the villagers in the end of festival.
 Ayu : What is lepat?
 Palupi : Lepat is a steamed cake made of red rice filled up with a piece of fish or meat and wrapped in young coconut leaves.
 Ayu : Wow that sounds delicious. Let's try to make lepat sometimes.
 Palupi : OK.

118. Hlm. 203

Task 6

1. Ayu : Ratu, will you accompany me to Palupi's house?
 Ratu : **Alright**. But, what are you going to do there?
 Ayu : I want to ask her about a thanksgiving festival in her hometown.
 Ratu : Hey, look it's very dark out side. I think it's going to rain. Get the umbrella, please.
 Ayu : **OK**. Oh, do you want to wear rubber sandals?
 Ratu : Yes, that would be great. Could you get them for me too?
 Ayu : **Sure**.
 Ratu : Thanks.

119. Hlm. 203, picture same as no. 118
 120. Hlm. 203, picture same as no. 118
 121. Hlm. 203

2. Randi : Yola, help me find Dad's encyclopedia.
 Yola : **OK**. What do you want it for?
 Randi : I want to find some information on some national celebrations.
 Yola : Hey look it's on the top shelf. I don't think we can reach it. Quickly, get a chair.
 Randi : **Right away**.

122. Hlm. 203, picture same as no. 121
 123. Hlm. 7

In pairs, summarize the information that you learn from the dialogue below in the following chart. Then, perform the dialogue.

- Dorothy : Hi, Asma. Are you busy now?
 Asma : Well, I'm just finishing an assignment. What is it?
 Dorothy : I have to make a report on a thanksgiving celebration from another region. Will you help me?
 Asma : Well, I'm not sure. I have to finish my assignment too.
 Dorothy : It won't take long, I promise. I'm just going to ask you some information. Please...
 Asma : Oh, OK.
 Dorothy : Thank you.
 Asma : What do you want to know?
 Dorothy : Well I heard that there's a thanksgiving celebration in Malaysia. Please tell me about it.
 Asma : Alright. Well, there is a thanksgiving celebration called Kadazan harvest festival or locally known as Tadau Ka'amatan. It is celebrated every May. It is celebrated to thank the Rice God. They believe that without rice there is no life.
 Dorothy : What things are done during the festival?
 Asma : People usually wear their traditional costumes and they give *tapai* (homemade fermented rice wine) to each other. Traditional games, buffalo races, agricultural shows and cultural programmes are performed.
 Dorothy : Is that all?
 Asma : Well, that's all that I know.
 Dorothy : OK, thanks a lot.
 Asma : Anytime.

124. Hlm. 7, picture same as no. 123
 125. Hlm. 17

Complete the following dialogues with the suitable expressions.

1. Nita : Would you help me find an article on Thanksgiving?
 Iwan : But, we have to get back home in an hour.
 Nita : OK.

126. Hlm. 17

2. Andi : What are you doing Ajeng?
 Ajeng : I'm making a wreath. Could you pass me the ribbon please?
 Andi :
 Ajeng : Thanks.

127. Hlm. 17

3. Mother : Retno, will you help me prepare dinner, please?
 Retno :
 Mother : Thank you sweetie.

128. Hlm. 17

4. Father : Denias, please, send this thanksgiving card to Mr Paul.
 Denias : ... dad. But, you haven't written his address.
 Father : I thought I've written it down on the envelope.
 Denias : No, you haven't.
 Father : Wait a minute, OK. I'll look for it in my address book.
 Denias :

129. Hlm. 206

Task 7

- Yuda : What are you doing Ric?
 Eric : I'm unplugging all the electronic appliances that are not used.
 Yuda : But, what does that effect. Aren't they off already?
 Eric : Well, although they are on the off mode, they still consume energy when still plugged in.
 Yuda : Are you sure about that?
 Eric : Yes, I just read an article from the internet stating that you can save more than 100 kg of carbon dioxide and \$150 annually, just by unplugging electronic appliances in your house.
 Yuda : I didn't know about that. Do you think that the article is true?
 Eric : Well, it's true. I've proved it myself. Last month I told my family about it and we start to put it into practice. The result is that our electric bill is 10% lower. So, I think you should start unplugging unused electronic appliances too.
 Yuda : OK, I'll do that. Hey, I think not many people know about this information. Why don't we write this information in our school bulletin?
 Eric : That's a good idea.
 Yuda : When should we start writing?
 Eric : How about tomorrow after school.
 Yuda : That would be fine.
 Eric : Oh, but we need to collect more information on it, so we need to go to the library and the internet.
 Yuda : Right. I think we should meet at the library during the break then.
 Eric : OK.

130. Hlm. 206, picture same as no. 129

131. Hlm. 206, picture same as no. 129

132. Hlm. 45

- Helmi : Retno, what do you think is the best action to reduce global warming?
 Retno : I think everyone should start changing their way of life.
 Helmi : What do you mean?
 Retno : Well, we have to start to do what we can, to help reduce global warming.
 Helmi : What do you suggest that we should do?
 Retno : Well, there are lots of things that we can do. We should start saving electricity, start recycling things, start using public transport means, buying and consuming as much as we need only, etc. Basically, just save anything that we can.
 Helmi : Wow! You know a lot of things about reducing global warming. Where did you learn all of that from?
 Retno : Well, I read newspapers, magazines, and also search for information in the internet. Actually, I want to inform what I've learned to everyone so that everybody can start helping to save our mother nature.
 Helmi : You're so awesome. How about if you write it in our school magazine next month?
 Retno : That's a great idea. I'll do that.
 Helmi : OK, I've got to go now.
 Retno : Bye.

133. Hlm. 209

Task 4

- Ajeng : Hi, Nita!
 Nita : Oh, thank goodness I found you!
 Ajeng : What is it?
 Nita : I'm sorry, but I have to ask my book back. I need it for the story telling competition.
 Ajeng : It's OK. I have finished reading it.
 Nita : Really? Do you like the story?
 Ajeng : Yes, I love it. I like the ending of the story. It makes me want to read the story over and over again.
 Nita : Yes. The ending is sweet. Oh you should also read *The Three Musketeers*. It's a story full of adventure.
 Ajeng : What is the story about?
 Nita : Well it's mostly about loyalty and friendship between three musketeers.
 Ajeng : What's a musketeer?
 Nita : A musketeer is a soldier who's armed with a musket, early portable gun with a long barrel.
 Ajeng : Tell me more about it.
 Nita : Mm... it's a story of 17th century. Three soldiers of France, Athos, Porthos and Aramis, were joined by a fourth, D'Artagnan, in various adventures. I think you should read the story yourself.
 Ajeng : What do you think of the story? Is it a good story?
 Nita : Well, I think it's an interesting story. I enjoyed reading it.
 Ajeng : OK, I'll try to find the story in the library and read it right away then. Thanks Nita.
 Ajeng : Don't mention it.

134. Hlm. 209, picture same as no. 133

135. Hlm. 81

Study the following dialogue and answer the questions. Then, act it out with your classmates.

Denias : Hi, Ayu. Are you ready to leave?
 Ayu : Oh, terrific you're here. I can't find one of the books that I've borrowed. Please help me find it!
 Denias : OK, don't panic. I'm sure we'll find it. When was the last time you saw the book.
 Ayu : I think two days ago while I was finishing reading the book.
 Denias : OK, do you remember where you read it?
 Ayu : I read the book here in my room after school. Then, my mom told me to buy some sugar.
 Denias : You didn't bring the book with you, did you?
 Ayu : I don't think so. But I don't remember where I left the book.
 Denias : I'm sure it's somewhere in this house. Yes, you might be right.
 Ayu : Yes, you might be right. I felt a bit relieved now.
 Denias : Have you checked under your bed? It's a low bed. You might have dropped it.
 Ayu : I haven't checked it because I'd have to move the desk.
 Denias : Let's move the desk together.
 Ayu : OK, but be careful, it's very heavy.
 Denias : Sure.
 Denias : Ouch. It hurts!
 Ayu : What is it?
 Denias : My finger was squeezed.
 Ayu : Oh, I'm sorry.
 Denias : It's OK. Now, I'll see if the book is there.
 Ayu : OK.
 Denias : There's nothing down there.
 Ayu : I'll just ask my mom; probably she knows where it is.
 Denias : You're right.
 Ayu : Mom, do you see a book entitled *The Elf and the Shoemaker*.
 Mother : Is it this one?
 Ayu : Oh thank goodness! Yes, this is the book. Where did you find it?
 Mother : Your brother read it this morning, and left it in the living room.
 Ayu : Oh my goodness! Why didn't he tell me? I've been looking for this book all afternoon!
 Mother : Be patient, dear. Your brother is still a kid.
 Ayu : Yes, I know but he has to learn some manner mom. We have to rush to the library before it's closed. Oh, thanks for finding the book for me mom.
 Mother : You're welcome honey. Be careful.
 Ayu and Denias : Sure.

136. Hlm. 209

Task 3

Denias : Ayu, I need to talk.
 Ayu : What is it about? Is it something important?
 Denias : Yes. But ...
 Ayu : Don't hesitate. I'm listening.
 Denias : It's hard, you know.
 Ayu : Oh ... Is it bad news?
 Denias : I'm leaving.
 Ayu : What are you talking about? I don't want you to leave me. I love you.
 Denias : I mean I'm moving to Semarang.
 Ayu : Why? Is your father transferred there?
 Denias : No. My father sends me to a boarding school in Semarang.
 Ayu : Oh, I don't want you to go.
 Denias : I know. It's hard for both of us. But I understand that it's for our better future.
 Ayu : Yes, I agree with you. You will get better education there.
 Denias : I am leaving tomorrow morning. My flight departs at 7.
 Ayu : Oh no, It's very hard for me, denias.
 Denias : Don't worry, Ayu. You know I love you. But I have to go.
 Ayu : Okay. I love you too, Denias. Good luck with your study there.

137. Hlm. 163

- Retno : Hi, Anita. How're you? I've heard that you've been to the US last holiday.
- Anita : Hi. Yes, stayed there for two weeks. I had a terrible day when I was in the US, though.
- Retno : What is it? Come on, tell me.
- Anita : Actually, it's embarrassing. But I'll tell you.
- Retno : Ok.
- Anita : One day, I went out without my parents. Walking around the city, I found many new things. When I felt tired, I went back to my hotel.
- Retno : You were not lost, were you?
- Anita : No. I went straight to the hotel and took the lift to get to my room.
- Retno : So, what is the interesting part?
- Anita : In the lift. I took a lift and there were already three black men in the lift. I was so nervous. I got into the lift and turned my back on the three men and faced the door. Shortly after the door closed, I heard one of the men said, "Hit the floor, little girl." I immediately dropped to my stomach in terror and the three men broke out hysterically in laughter.
- Retno : You did? "Hit the floor" means push the floor button, right?
- Anita : That's what made me so embarrassed. Nevertheless, I enjoyed my holiday in the US.
- Retno : It's my dream to have a vacation in the US. Thanks for the interesting story.
- Anita : Not interesting. It's embarrassing.
- Retno : English is not our first language. We sometimes don't understand some expressions. Don't worry.

No. 138-153 belongs to Book F: Developing English Competencies for Senior High School (SMA/MA) Grade XII

138. Hlm. 227

Activity 2

- Student : Excuse me. My teacher gave me an assignment to write a book report. ¹Can you tell me what book I should read?
- Librarian : ²Sure. Did your teacher set a specific book?
- Student : Yes. A contemporary novel, actually.
- Librarian : Well, ³I'd like to suggest you read Life of Pi. The book is great. It's about the life of Pi and his great adventure. I think you should read the book.
- Student : That's great. ⁴It sounds like a good suggestion. ⁵Do you mind if I borrow the book now?
- Librarian : ⁶I have no objection. You can borrow it for a week.
- Student : Thank you, but I think I need it for a longer period. ⁷Would you mind making a copy of it?
- Librarian : Oh, ⁸sorry to say that no part of the book may be copied.
- Student : OK. ⁹Will you extend the due date by two weeks?
- Librarian : ¹⁰Sure, I will. Here you are.

139. Hlm. 227, picture same as no. 138

140. Hlm. 227, picture same as no. 138

141. Hlm. 227, picture same as no. 138

142. Hlm. 227

Erwin : Hi, Indra. How are doing?

Indra : Oh, hi, Erwin. I'm fine, thanks.
Actually, I'm a little confused.

Erwin : Why is it so?

Indra : My teacher gave me an assignment
to write a book review. Can you tell
me what book I should review?

143. Hlm. 227

Rina : Hi, Nadia. How's it going today?

Nadia : Hi, Rina. I'm fine, thank you. How
about you?

Rina : I'm fine, too. Hi, what book is it?

Nadia : *Eragon* by Christopher Paolini.

Rina : It seems interesting. Can you lend
me the book?

144. Hlm. 227

Susan : Which book are you reading at
the moment?

Harry : Well, as a matter of fact, I'm
reading *The Da Vinci Code*.

Susan : Oh really? Is it interesting?

145. Hlm. 6

Dani : Hi, Adi. How's it going today?
 Adi : Oh, hi, Dani. Oh, so-so. I'm a little tired.
 Dani : Really. Why? Didn't you sleep very well last night?
 Adi : I slept well, but not enough. I read a book last night and I just couldn't put it down.
 Dani : What book was that?
 Adi : *Of Mice and Men* by John Steinbeck.
 Dani : You're fond of Steinbeck, aren't you? I've read some of his novels. I like *The Grapes of Wrath*. Have you read it?
 Adi : Not yet. Is it interesting?
 Dani : It's a depressing tale, actually. *I suggest you read the book.*
 Adi : *Can you lend me the book until next week?*
 Dani : No. *I'm afraid I can't.* I don't have it now. Nadia is reading it.
 Adi : *Will you let me know when she has finished it?*
 Dani : *Sure, I will.*

146. Hlm. 6, picture same as no 145

147. Hlm. 230

Dialogue 2

Nisa : Hi. I wonder if you would mind answering a question for me.
 Maya : OK, what's the question?
 Nisa : Do you approve of genetically modified food?
 Maya : Well, I don't think GM food is good for us.
 Nisa : So your answer is "no".
 Maya : That's right. I'm against it.
 Nisa : OK, thank you, Maya.
 Maya : No problem.

148. Hlm. 52-53

- Dani : *I'd like to know why the principal bans the use of mobile phones in school.*
- Lisa : He said mobile phones will disturb our lessons.
- Dani : So do you approve of the ban?
- Lisa : Not really. *I think it's a wise policy.* But sometimes mobile phones are really useful in emergency situations.
- Dani : You mean you're not sure whether you approve of the ban or not?
- Lisa : *Well, I approve in some cases.* Some of our friends have pornographic materials on their mobiles. I feel it's annoying.
- Dani : *Well, I don't agree with you.* Don't you think it's their right to store whatever they want on their mobiles?
- Lisa : That's right. But it's a school and it has its own rules.
- Dani : All right. *I hope the principal will reconsider the ban.*

149. Hlm. 53

- Dian : Hi, Adi. I wonder if you could answer a question for me.
- Adi : That depends. What's it for?
- Dian : My class is doing a school survey on genetically modified organisms.
- Adi : Is it just the same as transgenic animals or plants, huh? OK, what's the question?
- Dian : Do you approve of genetically modified organisms?
- Adi : Well, that depends.
- Dian : What do you mean? You can say "yes", "no", or "not sure".
- Adi : Yes, I'm sure. It depends on the use of the transgenic plants. If a country suffers from a famine, we can make good use of genetically modified food to help the country.
- Dian : OK, thanks. You say "yes".
- Adi : Yes, I approve in some cases.
- Tania : Well, I don't agree with him. I believe there may be unknown dangers with genetically changed crops.
- Didu : So your answer is "no"?
- Tania : That's right. I'm against it. I wish to campaign against GMO. Do you think there is any possibility of a government policy concerning this issue?
- Didu : Yes, I think that would be a possibility.
- Didu : OK. Thank you both. I appreciate your opinions.
- Tania : No problem.
- Adi : Good luck with your survey.

150. Hlm. 75

Tika, Adi, and Dian are chatting in the classroom at break time.

Tika : What are you doing, Adi?

Adi : Well, I'm trying to prepare a speech for next week.

Dian : What speech?

Adi : Mr. Budi told me to give a speech on graduation day.

Tika : How is the script?

Adi : That's the problem. The script isn't finished yet. I'm having difficulty in writing it. Do you have a book about writing speeches?

Tika : I'm sorry. I don't have any books about speeches.

Dian : Don't worry, Adi. My brother has a book about how to write a speech. I'll bring the book tomorrow.

Adi : Really? Thanks a lot, Dian.

Dian : Anytime.

151. Hlm. 234 dan 115

Adi : Will you let me know if she has returned the book?

Dani : _____.

- a. That's a good idea.
- b. Certainly.
- c. Sure.
- d. No problem.

152. Hlm. 234 dan 115

Adi : I'm doing a survey on homework. I wonder if you would mind answering some questions for me


Nadia : _____.

- a. No, I'm afraid I can't.
- b. Sure, I will.
- c. Here you are.
- d. OK, what's the question?

153. Hlm. 153

- Nadia : Adi, do you have any plans for tomorrow?
- Adi : No. Nothing's come up yet. Why?
- Nadia : Rifki asked me to join a rally. We are planning to stage a demonstration campaigning for the reduction of gas emissions. Will you join us?
- Adi : OK. I will. By the way, what do you want to achieve?
- Nadia : Well, we hope that we can breathe fresh air wherever we go. Besides, waste gases in the air can also cause acid rain. They damage trees, lakes and river life and buildings.
- Adi : Are you sure your campaign will work?
- Nadia : Yeah. I would say people will be aware of their environment if we tell them the danger of poisonous gases.
- Adi : I think it's well grounded. Yet, would there be any possibility of launching another campaign? We could give stickers away and sell T-shirts to raise funds, maybe.
- Nadia : That's one possibility.
- Adi : But, do you think we are capable of doing these things?
- Nadia : I think we have that capacity. We have funds, a network and support from other organisations.

Appendix 3: Salinan Peraturan Pemerintah Republik Indonesia Nomor 32 Tahun 2013 Tentang Perubahan Atas Peraturan Pemerintah Nomor 19 tahun 2005 Tentang Standar Nasional Pendidikan

 <p style="margin: 0;">PRESIDEN REPUBLIK INDONESIA</p>	<p style="margin: 0; font-weight: bold;">SALINAN</p>
<p>PERATURAN PEMERINTAH REPUBLIK INDONESIA NOMOR 32 TAHUN 2013 TENTANG PERUBAHAN ATAS PERATURAN PEMERINTAH NOMOR 19 TAHUN 2005 TENTANG STANDAR NASIONAL PENDIDIKAN</p> <p>DENGAN RAHMAT TUHAN YANG MAHA ESA PRESIDEN REPUBLIK INDONESIA,</p> <p>Menimbang : a. bahwa Peraturan Pemerintah Nomor 19 Tahun 2005 tentang Standar Nasional Pendidikan perlu diselaraskan dengan dinamika perkembangan masyarakat, lokal, nasional, dan global guna mewujudkan fungsi dan tujuan pendidikan nasional;</p> <p style="padding-left: 20px;">b. bahwa dalam rangka mencerdaskan kehidupan bangsa diperlukan komitmen nasional untuk meningkatkan mutu dan daya saing bangsa melalui pengaturan kembali Standar Kompetensi Lulusan, standar isi, standar proses, dan standar penilaian, serta pengaturan kembali kurikulum;</p> <p style="padding-left: 20px;">c. bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b perlu menetapkan Peraturan Pemerintah tentang Perubahan Atas Peraturan Pemerintah Nomor 19 Tahun 2005 tentang Standar Nasional Pendidikan;</p> <p>Mengingat : 1. Pasal 5 ayat (2) Undang-Undang Dasar Negara Republik Indonesia Tahun 1945;</p> <p style="padding-left: 20px;">2. Undang-Undang Republik Indonesia Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional (Lembaran Negara Tahun 2003 Nomor 78 Tambahan Lembaran Negara Nomor 4301);</p> <p style="text-align: right; margin-top: 20px;">MEMUTUSKAN . . .</p>	



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MEMUTUSKAN :

Menetapkan : PERUBAHAN ATAS PERATURAN PEMERINTAH NOMOR 19
TAHUN 2005 TENTANG STANDAR NASIONAL
PENDIDIKAN.

PASAL I

Beberapa ketentuan dalam Peraturan Pemerintah Nomor 19 Tahun 2005 tentang Standar Nasional Pendidikan (Lembaran Negara Republik Indonesia Tahun 2005 Nomor 41, Tambahan Lembaran Negara Republik Indonesia Nomor 4496), diubah sebagai berikut:

1. Ketentuan Pasal 1 diubah sehingga Pasal 1 berbunyi sebagai berikut:

Pasal 1

Dalam Peraturan Pemerintah ini yang dimaksud dengan:

1. Standar Nasional Pendidikan adalah kriteria minimal tentang sistem pendidikan di seluruh wilayah hukum Negara Kesatuan Republik Indonesia.
2. Pendidikan Formal adalah jalur pendidikan yang terstruktur dan berjenjang yang terdiri atas pendidikan dasar, pendidikan menengah, dan pendidikan tinggi.
3. Pendidikan Nonformal adalah jalur pendidikan di luar pendidikan formal yang dapat dilaksanakan secara terstruktur dan berjenjang.

4. Kompetensi . . .



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4. Kompetensi adalah seperangkat sikap, pengetahuan, dan keterampilan yang harus dimiliki, dihayati, dan dikuasai oleh Peserta Didik setelah mempelajari suatu muatan pembelajaran, menamatkan suatu program, atau menyelesaikan satuan pendidikan tertentu.
5. Standar Kompetensi Lulusan adalah kriteria mengenai kualifikasi kemampuan lulusan yang mencakup sikap, pengetahuan, dan keterampilan.
6. Standar Isi adalah kriteria mengenai ruang lingkup materi dan tingkat Kompetensi untuk mencapai Kompetensi lulusan pada jenjang dan jenis pendidikan tertentu.
7. Standar Proses adalah kriteria mengenai pelaksanaan pembelajaran pada satu satuan pendidikan untuk mencapai Standar Kompetensi Lulusan.
8. Standar Pendidik dan Tenaga Kependidikan adalah kriteria mengenai pendidikan prajabatan dan kelayakan maupun mental, serta pendidikan dalam jabatan.
9. Standar Sarana dan Prasarana adalah kriteria mengenai ruang belajar, tempat berolahraga, tempat beribadah, perpustakaan, laboratorium, bengkel kerja, tempat bermain, tempat berkreasi dan berekreasi serta sumber belajar lain, yang diperlukan untuk menunjang proses pembelajaran, termasuk penggunaan teknologi informasi dan komunikasi.

10. Standar . . .



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10. Standar Pengelolaan adalah kriteria mengenai perencanaan, pelaksanaan, dan pengawasan kegiatan pendidikan pada tingkat satuan pendidikan, kabupaten/kota, provinsi, atau nasional agar tercapai efisiensi dan efektivitas penyelenggaraan pendidikan.
11. Standar Pembiayaan adalah kriteria mengenai komponen dan besarnya biaya operasi satuan pendidikan yang berlaku selama satu tahun.
12. Standar Penilaian Pendidikan adalah kriteria mengenai mekanisme, prosedur, dan instrumen penilaian hasil belajar Peserta Didik.
13. Kompetensi Inti adalah tingkat kemampuan untuk mencapai Standar Kompetensi Lulusan yang harus dimiliki seorang Peserta Didik pada setiap tingkat kelas atau program.
14. Kompetensi Dasar adalah kemampuan untuk mencapai Kompetensi Inti yang harus diperoleh Peserta Didik melalui pembelajaran.
15. Biaya operasi satuan pendidikan adalah bagian dari dana pendidikan yang diperlukan untuk membiayai kegiatan operasi satuan pendidikan agar dapat berlangsungnya kegiatan pendidikan yang sesuai Standar Nasional Pendidikan secara teratur dan berkelanjutan.
16. Kurikulum adalah seperangkat rencana dan pengaturan mengenai tujuan, isi, dan bahan pelajaran serta cara yang digunakan sebagai pedoman penyelenggaraan kegiatan pembelajaran untuk mencapai tujuan pendidikan tertentu.
17. Kerangka Dasar Kurikulum adalah tatanan konseptual Kurikulum yang dikembangkan berdasarkan Standar Nasional Pendidikan.
18. Silabus . . .



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18. Silabus adalah rencana pembelajaran pada suatu mata pelajaran atau tema tertentu yang mencakup Kompetensi Inti, Kompetensi Dasar, materi pembelajaran, kegiatan pembelajaran, penilaian, alokasi waktu, dan sumber belajar.
19. Pembelajaran adalah proses interaksi antarPeserta Didik, antara Peserta Didik dengan pendidik dan sumber belajar pada suatu lingkungan belajar.
20. Kurikulum Tingkat Satuan Pendidikan adalah Kurikulum operasional yang disusun oleh dan dilaksanakan di masing-masing satuan pendidikan.
21. Peserta Didik adalah anggota masyarakat yang berusaha mengembangkan potensi diri melalui proses Pembelajaran yang tersedia pada jalur, jenjang, dan jenis pendidikan tertentu.
22. Buku Panduan Guru adalah pedoman yang memuat strategi Pembelajaran, metode Pembelajaran, teknik Pembelajaran, dan penilaian untuk setiap mata pelajaran dan/atau tema Pembelajaran
23. Buku Teks Pelajaran adalah sumber Pembelajaran utama untuk mencapai Kompetensi Dasar dan Kompetensi Inti.
24. Penilaian adalah proses pengumpulan dan pengolahan informasi untuk mengukur pencapaian hasil belajar Peserta Didik.
25. Evaluasi pendidikan adalah kegiatan pengendalian, penjaminan, dan penetapan mutu pendidikan terhadap berbagai komponen pendidikan pada setiap jalur, jenjang, dan jenis pendidikan sebagai bentuk pertanggung jawaban penyelenggaraan pendidikan.

26. Ulangan . . .

PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Nindya Aprilia, S.Pd.

Pekerjaan :

menyatakan telah melakukan triangulasi data sehubungan dengan analisis data yang dilakukan oleh mahasiswa yang bersangkutan dalam penelitian yang berjudul "A Pragmatic Analysis of Request in English Textbooks for Indonesian Students".

Demikian surat keterangan ini dibuat untuk dapat digunakan sesuai dengan keperluan.

Yogyakarta, 21 September 2015
Yang membuat pernyataan,



Nindya Aprilia, S.Pd.

PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Choerunnisa Rumaria, S.Pd.
Pekerjaan :

menyatakan telah melakukan triangulasi data sehubungan dengan analisis data yang dilakukan oleh mahasiswa yang bersangkutan dalam penelitian yang berjudul "A Pragmatic Analysis of Request in English Textbooks for Indonesian Students".

Demikian surat keterangan ini dibuat untuk dapat digunakan sesuai dengan keperluan.

Yogyakarta, 21 September 2015
Yang membuat pernyataan,



Choerunnisa Rumaria, S.Pd.