

## **POLITENESS, GENDER AND POWER: THE STUDY OF MAKING AND RESPONDING TO REQUEST IN MOANA MOVIE SCRIPT**

**Sabta Diana**

University of Jember (UNEJ), Jember, Indonesia

Email: sabta.diana@gmail.com

**Serly Yusita**

University of Jember (UNEJ), Jember, Indonesia

Email: serly.belieber@gmail.com

**Syamsul Anam**

University of Jember (UNEJ), Jember, Indonesia

Email: syamsul\_anam.sastra@unej.ac.id

---

### ***Article history:***

Submitted July 24, 2019

Revised May 17, 2020

Accepted February 15, 2020

Published June 29, 2020

---

### **ABSTRACT**

*The article investigates the relation of politeness, gender and power in making and responding to request between two person with different social status and rank in Moana movie. Trosborg's taxonomy of request strategies (1995), Face Threatening Acts (FTAs), and politeness strategies by Brown and Levinson (1987), Fairclough theory of power (1989) are applied to explain the phenomenon of how the act of making and responding to requests influence the possible politeness strategies, the construction of gender by language choices and their power. The study indicates that Moana, a daughter of the chief village, succeeds in reaching her goal of her mission to request Maui to restore the 'heart' of Te Fiti and further restore and heal the nature. Moana's success, despite Maui's rank and status as a powerful male demigod, is the result of her communication of using request strategy, which also demonstrate her powerful position. The finding of this study reveals that both characters' ways on making and responding request are related to and determine their gender and power.*

**Keywords:** *Face Threatening Acts (FTAs); politeness strategies; request strategies; gender; power; Trosborg's request strategies*

### **INTRODUCTION**

Making a request is an important act for people's day to day communication, which cannot be separated from the phenomena of linguistic politeness. Politeness relates to linguistic choices based on social distance, distribution of relation and power and imposition (Bremner, 2006). Such choice

then becomes strategies to determine the success of request interlocutors to reach their goals within various communication settings. The study on politeness has expanded from face to face interaction to specific institutional interaction, with various variables of participants' background ranging from gender, age, social status and hierarchy to cross-cultural interaction involving wider and rich scope of cultures and dynamic contexts.

Considering such a wide range context in which politeness occurs, requests are found in both in oral and written form of communication. Some studies of request are found in the works of Maier (1989), who investigates request of native and non-native in business context and Upton and Connor (2001) with their focus on request on students' job application letter. Further, cross cultural studies are also found in request and politeness. Study by Lenchuk and Ahmed (2019) on Omani EFL context shows that students' direct speech acts of request, as the opposite evidence of what has been found in researches so far, should be put into an awareness of tolerance and sensitivity during the communication. Researchers also expand their studies to comparison politeness across cultures. Through role play, Abdolrezapour and Eslami-Rasekh (2012) study how Americans are more certain and use more mitigation devices than Iranians when dealing with request compliance. Furthermore, focus on natural data setting also becomes essentials in politeness research. The comparison research by Yong and Zhang (2014) cited in Su (2014) on request strategy employed by Mandarin Chinese and Korean students uses natural data setting to categorize and determine the pattern belonging to both East Asian Country.

Meanwhile, the relation of gender and politeness is not something new since Lakoff's work on male and female language features came to scholars' notice. Deriving from Lakoff's view, there has been number of researchers investigating gender and politeness both in written and spoken interaction. Dealing with request, several studies have been done by scholars in the field. O'Neill and Colley (2006) expose how male and female students respond the email on request. Meanwhile, Duran, Kelly, & Keaten, 2005 focuses more on

how students respond to request exchanges and Knupski and Nagy-Bell (2010) reveals that female students wrote personalized polite email to friends and more complex polite email to professors proofing that gender and status affecting request and politeness. However, research by Eshghinejad and Moini (2016) on female and male students in Iran revealed that both genders show no significance difference in using politeness strategy within asymmetrical power relation with their professors.

This research does not employ natural setting data, instead, it scrutinizes request strategy in non-natural data setting, which is Moana movie script. Movie script, considered as one of text genres, presents dynamic construction of social reality. In Moana movie, request expressions also appear and are used by the characters. Moana movie was released theatrically in the United States on November 23, 2016 directed by Ron Clements and John Musker and produced by Walt Disney Pictures. This movie has a rate of 7.6 on IMDB and received two Academy Award nominations at the 89th Academy Awards: one for Best Animated Feature and another for Best Original Song ("How Far I'll Go"). Moana tells a story of a strong-willed, brave and determined daughter of a chief of a Polynesian village who is chosen by the sea to restore the heart of the goddess Te Fiti. Since darkness is poisoning the island causing disturbance to mother nature in the island she inhabited, she asked Maui, a demigod who stole the heart a thousand years before. She learns that the demigod caused the blight by stealing the heart of the goddess. The only way to heal the island is to persuade Maui to return Te Fiti's heart, making Moana setting off on an epic journey across the Pacific to find Maui and make him return the heart of Te Fiti.

This study concerns with revealing the politeness strategies and power of Moana and Maui in making and responding to request based on their gender. It is conducted to reveal the request strategy employed by the main characters (Moana and Maui) to reach their goals in returning the stone (heart) to Te Fiti. Furthermore, the study works on speech acts request as classified by Trosborg and analyze them based on Brown's and Levinson's (1987) theory. Once the

strategies are revealed, the power of both genders are then disclosed. Interpretation and elaboration will be done to see how power and gender affect the communication process in making and responding to request.

## THEORY AND METHOD

Request is regarded as the communicative act of requesting (Trosborg, 1995) in which it belongs to one of speech act function (Searle, 1969). Since it belongs to speech acts, request possesses illocutionary act that speaker cause the hearer do or perform the verbal or non verbal act for the 'benefit of the speaker' (Trosborg, 1995: 187). Trosborg further explain that during the request, speaker as the requester imposes cost to the hearer as the requestee. Other linguists define request as an act of politely asking for something (Manser, 1995). Trosborg (1995) classifies types of request as face threatening act and impositive speech acts and classifies four categories and eight strategies including: (1) indirect request (hints - implicit illocutionary point), (2) hearer-oriented condition (the power of hearer to perform or not including, ability or willingness or permission, suggestory formulae), (3) speaker-based condition (speaker's desire as focal point including wishes or desires and needs or demands), (4) direct request (explicit utterance with obligations, imperatives, and performatives).

Request is a part of politeness and is not separable from imposition and power. Since it is speech act that impose hearer to do something, Brown and Levinson (1987) consider request as against or challenging the face wants of the hearer. In other words, request is a face threatening act (FTA). Uttering request is imposing hearer negative wants 'to be left alone, to be free and to be not imposed on' (Knupsky, 2019). Moreover, Brown and Levinson (1987) further mention that assumingly speaker will choose politeness strategy as face-saving acts based on their sociological factors which include social distance, relative power and rank of imposition. Strategies of choosing language therefore, depends on the speaker's and hearer's degree of intimacy, status and position

related to power in the society and the content of utterance as imposed to the hearer.

Power has been an interesting focus in the discussion of politeness. Talking about power does not merely talk about the position or status of a person. Mostly, power in politeness researches are limited to institutionalized power such as status and position. This research focuses on power as what Fairclough (1989: 43) mention as power 'behind discourse' which can be found in face -to face spoken discourse, as in Moana movie. Considered as having asymmetrical relation between Demigod (Maui) and Human (Moana), power is hidden and investigated more on how they make and respond to request by examining the hidden meaning in their utterance as a means of controlling and constraining other participants (Fairclough, 1996: 46). Furthermore, Fairclough mentions the constrains including content (what is said or done), relation (social relation the participant has in particular situation, subject (subject position). In terms of request, Fairclough explain that it relates to power through how subject position of the speaker which differs depending on the type of utterance. For example, in declarative utterance, speaker is the giver of information contained in the request utterances and addressee as the receiver. Imperatives request posit speaker as the giver of information and the addressee as the provider of information, meanwhile, in interrogatives speaker is in position of asking something to the addressee and the addressee as the compliant actor. between participants whether it is the act of asking or giving will be revealed. In making request utterances, there are some different grammatical orders; they are direct and indirect request. Each grammatical form also indicates different types of power. While direct request marks the power relationship explicitly, indirect request marks the power relationship more or less implicitly.

Aside from power, the study of politeness is also related to gender. Deriving from Lakoff's features of men and women language, women are stereotyped with politeness connected to their powerlessness (Mills, 2003).

Deficit approach to language and gender stresses on the language of women seen as deficit Lakoff as cited in Weatherall (2002:64). women are socialized into using linguistic features that connote tentativeness, deference and a lack of authority, because women occupy a marginal and powerless social position. Hence, the way women are expected to speak is a direct reflection of women's subordinate status by using linguistics features such as hedges, qualifiers, tag question, indicating their uncertainty and lack of confidence. Consequently, women's speech is called powerless since it reflects their low self-esteem and socialization. into subordinate roles. Meanwhile, dominant approach focuses on power and gender prescribing that men's language, as a product of societal order, are dominant in terms of men's domination in interaction, interruption, talk, and time as an implicit tool for patriarchal power. Difference approach suggest that women's and men's language are viewed as different culture with specific features assigned to their use of language (Tannen, 1990). Additionally, women are also characterized as having feminine language traits compared to men's masculine traits. Women are categorized portraying feminine speech by excessive adverb usage, question probing showing support, feeling, tentativeness and understanding meanwhile men are characterised by ambitiousness, rationality, emotion control and domination (Wood, 2009).

This research is a qualitative study investigating 60 request speech acts, obtained from Moana Movie Scripts downloaded from <https://www.transcripts.fandom.com/wiki/Moana>. Data were selected from Moana's and Maui's request and response. To reveal the politeness strategies of Moana and Maui in making and responding to request and how the strategy relates to power and gender, several theories and methods were applied. They include (1) speech acts (Searle, 1969) to identify the function of the utterance, (2) request strategies (Trosborg, 1995) to classify the speech acts functioning as request, (3) FTAs and politeness strategies (Brown and Levinson, 1987) to analyze the politeness, (4) theory of power (Fairclough, 1996) to scrutinize the relation between Moana and Maui through their request. and theory of gender

are employed. Elaboration and interpretation of result were based on the findings on how politeness strategy employed by Moana and Maui correlates with their power and gender to reach deep explanation on such phenomena.

## FINDINGS AND DISCUSSION

### Findings

The discussion is divided into three sub-discussions. The first is the elaboration of request strategies employed by Moana and Maui based on Trosborg’s Taxonomy (1995). The second is the influence of request strategies to the possible politeness strategies and FTAs used by them. The last is the discussion of the impact of process of communication between Moana and Maui.

### Request Strategies Employed by Moana and Maui based on Trosborg’s Taxonomy (1995)

Table 1 below provides the request strategies employed by Moana and Maui. From the selected utterances, there are 60 utterances employing request expressions. Thus, the request strategies employed by Moana and Maui are classified and distributed as below.

Table 1. The occurrences and percentage of the types of requests and request strategies produced by Moana and Maui based on Trosborg classifications (1995)

Type of Request	Request Strategy		Occurrence		Percentage	
			Moana	Maui	Moana	Maui
Indirect	Hint	Reasonableness	4	4	7%	7%
		Availability				
		Obviousness				
Conventionally Indirect (Hearer-oriented Condition)	Questioning hearer's ability/willingness		2		3%	
	Statements of ability and willingness		7	1	12%	1,5%
	Suggestory formulae					
Conventionally Indirect (Speaker-based Condition)	Statements of speaker's wishes and desires					
	Statements of speaker's needs and demands					
Direct	Statements of obligation and necessity		5	1	8%	1,5%

	Imperatives	12	24	20%	40%
	Performatives				
TOTAL		30	30	50%	50%
		60		100%	

Table 1 shows 30 utterances indicating requesting speech acts produced by Moana and 30 utterances indicating requesting speech acts produced by Maui. First, those utterances are classified by the types of request. Based on the type of request, the result shows that Moana produces 4 indirect requests, 9 hearer-oriented indirect requests and 17 direct requests. Meanwhile Maui produces 4 indirect requests, 1 hearer-oriented indirect requests and 25 direct requests. Those types of request are then elaborated into the request strategy based on Trosborg’s taxonomy and resulting in the several revealed request strategies. In Moana’s case, there are 4 utterances indicating hints based on the reasonableness, 2 utterances questioning hearer’s ability/willingness, 7 utterances indicating statements of ability/willingness, 5 utterances indicating statements of obligation and necessity, and 12 utterances in the form of imperatives. On the other hand, Maui produces 4 utterances indicating hints based on the reasonableness, 1 utterance indicating statements of ability/willingness, 1 utterance indicating statements of obligation and necessity, and 24 utterances in the form of imperatives. This shows that the most dominant request strategy used by Moana and Maui is imperatives. Although imperatives is the most-used request strategy, Moana’s request strategies are more variational than Maui’s.

### **The Possible Politeness Strategies and FTAs used by Moana and Maui in Making and Responding to Requests**

Relating to possible politeness strategies and FTAs in this movie script, this study focuses on how Moana and Maui behaves through their utterances when they interact with each other. Thus, it is important to know how request strategies in their utterances influence the possible politeness strategies and FTAs. Therefore, by calculating the result of the possible politeness strategies



and FTAs, the most dominant type of politeness strategies and FTAs used by Moana and Maui can be revealed. The data can be seen in table 2 below.

Table 2. The occurrences and percentage of the politeness strategies produced by Moana and Maui based on Brown and Levinson (1987)

Politeness Strategy	Occurrences		Percentage	
	Moana	Maui	Moana	Maui
Bald-on Record	14	26	23%	44%
Positive Politeness	10	2	17%	3%
Negative Politeness	3		5%	
Off Record	3	2	5%	3%
<b>Total</b>	30	30	50%	50%
	60%		100%	

Based on the diagram above, it is found that they use politeness strategies. Moana uses all of the politeness strategies with 14 utterances employing bald-on record strategy, 10 utterances employing positive politeness strategy, 3 utterances employing negative politeness strategy, and 3 utterances employing off record strategy. On the other hand, Maui uses only three of the politeness strategies; they are 26 utterances employing bald-on record strategy, 2 utterances employing positive politeness strategy and 2 utterances employing off record strategy. Bald-on record strategy is frequently used by Moana and Maui in making request expression to each other but the occurrences of this particular politeness strategy of both of them differ individually. Maui uses bald on record with 44% of all the politeness strategies combined while Moana only uses 23% in her request utterances. These findings later will determine the power of the two main characters in the next subchapter supported by the impact of communication in making and responding to request.

### **The Relation of Politeness, Gender and Power of Moana and Maui based on Their Request Strategies**

After analyzing the request strategies and the politeness strategies of Moana and Maui, the next explanation consists of the answer of the third

research question. Before going through to the issue of how the power and gender of the main characters in making and responding to request strategies influence the possible politeness strategies delivered by them, it is important to know the politeness used by Moana and Maui in the Moana movie script based on their gender. In this research, the findings show the possible politeness strategies of Moana and Maui as a woman and a man based on the request expressions they use in reaching their goal. In Moana's case, she uses all types of politeness strategies such as bald-on record (15), positive politeness (6), negative politeness (3) and off record (6). On the other hand, Maui only uses three politeness strategies which are bald-on record (25), positive politeness (1) and off record (4). Based on the results, it can be considered that Moana and Maui's speech differ significantly in relation to politeness use but they have something in common that the dominant politeness strategy they use is bald on record in which they speak what they want directly and have no intention to minimize the threat to the hearer's face.

From the request strategies and politeness strategies both Moana and Maui use, it is found that the dominant impact of communication process between them when Moana request Maui to do as she wishes is that the communication is successful. Although Maui is reluctant at first, Moana keeps on convincing him with all her might until Maui does what she wants him to do. It shows, for example, in data 30 that Moana tries to persuade him to return the heart with her and after some negotiations he agrees.

**Data 30**

Page : 88 - 89

Line : 439 - 447

Moana gets the stone back and with the help of Maui they are able to escape from Kakamoras. However, Maui still refuses to return the heart because they'll have to go through a whole ocean of bad and most importantly a lava monster named Te Ka. In the end, Moana tries to convince Maui.

Maui : I'm not going on a suicide mission with some mortal. You can't restore that heart without me and me says no.

Maui : I'm getting my hook. End of discussion.

Moana : You'd be a hero. That's what you're all about, right?

Maui : Little girl, I am a hero.

Moana : Maybe you were. But now, now you're just the guy who stole the heart of Te Fiti. The guy who cursed the world. You're no one's hero.

Maui : No one?

Moana : *But... put this back, save the world, you'd be everyone's hero.*

In the context, Moana tries to make Maui do what he has to do which is to return the heart to Te Fiti and save the world. At first Maui refuses but when Moana tells him that he is no longer a hero, Maui begins to quiver. Moana's utterance "*But... put this back, save the world, you'd be everyone's hero*" is perceived as a direct request in the form of imperative statement as the request strategy. This kind of request is at the highest level of directness and signals as an order. It demands an increase of compliance meaning that it must be obeyed by the hearer. The politeness strategy that Maui uses in making the request is bald-on record added with reason. She orders Maui directly and has no intention of minimizing the threat to Maui's face. Added with a reason that he'll be a hero if he put the heart back and save the world, Moana succeeds in persuading him and making him to return the heart. The communication was successful seen from the deal they make later. In order to make a successful journey to the goddess, they have to beat Te Ka first. Moana and Maui have a deal that they have to get his hook first. Maui is thrilled to have his magic hook back and beating up Te Ka to restore the heart. Seeing that, Moana is content.

On the other hand, the communication often does not goes well when Maui wants the Moana to perform an act. She always says no firmly to any of his commands that are opposed to their goal. In data 51 and 52, he wants her to stop the boat and then turn around but she shouts 'No!' and keeps sailing.

**Data 51 and 52**

Page : 96

Line : 683 - 690

To get to Te Fiti, Moana and Maui have to get past Te Ka first. Te Ka is too strong and they cannot get past him. Moana keeps on sailing to get past Te Ka but Maui thinks it is dangerous that the monster can kill them both, so Maui tries to stop her.

Maui : What are you doing?

Moana : Finding you a better way in!

Maui : We won't make it!

Moana : Yes, we will!

Maui : ***Turn around!***

Moana : No!

Maui : ***Moana, stop!***

Moana : No!

Maui's utterances in data 51 and 52 are direct requests in the form of imperative statements. The imperative is the grammatical form directly signalling that the utterance is an order (Trosborg, 1997:204). In the conversation, Maui as a demigod expected to have power over Moana, a daughter of a chief, issues her to turn the boat around and stop sailing. Moana is obliged to carry out the order but her responds to the orders shows otherwise. She strongly says no and keeps on sailing the boat. Those utterances are included in the bald-on record politeness strategy. In using this strategy, Maui directly orders Moana to turn the canoe around and stop it without minimization of doing face threatening act but he does it for the sake of their lives because it is dangerous that Te Ka can kill them both. The conversation shows that they have different opinion about the obey his request to stop sailing. She is determined by strongly saying no to him and do what she wants.

In relation to hidden power existing in close connection to request, one participant can drive other participant(s) to do something. It can be examined by focusing on the hidden meaning of the speech function in the utterances produced by the participants whether they mean as controlling and constraining the participants including who is powerful and no-(less)powerful participants (Fairclough, 1996:46). The factor determining the power which the participants have are what is said or done, the social relation the participant has in particular situation and the 'subject position' the participant can occupy. Based on the findings, power in this movie are reinforced through the portrayal of Moana and Maui's requesting speech act and the impact of communication process whether it is successful or not. Moana and Maui's speech portray that this movie does not apply the traditional views about the gender traits that men

are still portrayed to be stronger, dominant, and powerful rather than women. In these conversations, Moana is portrayed as a powerful character who can control Maui to do what she demanded. Moana's strength of character is in her unselfish rebellion to prove her independence to her overprotective father. Unlike other Disney princesses who rebelled for love or simply for the sake of being free, Moana rebels so that she can save her people, despite the great danger she faces by doing so. For example, it can be noticed when Moana dominantly used imperative request strategy and bald-on record politeness strategy, Maui always did what she ordered and only interrupts Moana a few times in the rising action when they first met with different request and politeness strategies. This is opposing what gender and politeness studies mostly claim so far. That women's language is stereotyped as deficit, dominated, and interrupted by men does not significantly present in *Moana* movie.

On the contrary, Maui's requests are often opposed to their goal in restoring Te Fiti's heart in her quest to end a spreading blight. For example, this portrayal can be seen in the data 36 when Maui wants to use his power by using imperative request strategy and bald-on record to control Moana to stay instead following him to the realm of monsters, his power still can be opposed by Moana proving that she isn't weak and be able to catch up with him.

**Data 36**

Page : 91 - 92

Line : 525 - 535

In the realms of monster, Maui tells Moana to stay outside Tamatoa's lair but she says that she refuses. Maui then interrupts her by saying that he doesn't want Moana to screw up his plan.

Moana : Maui's fishhook!

Maui : Yeah!

Moana : Sorry! I thought you were a monster... But I found your hook. And, you're right, this Tamatoa guy really likes his treasure.

Maui : *Stay.*

Moana : *What? No.* I'm the one who found...

Maui : Listen. For a thousand years, I've only been thinking of keeping this hair silky, getting my hook and being awesome again. And it's not getting screwed up by a mortal who has

*Sabta Diana, Serly Yusita, Syamsul Anam – Politeness, Gender and Power: the Study of Making and Responding to Request in Moana Movie Script*

no business inside of a monster cave, except... Except maybe  
as bait.  
Moana : Huh?

Furthermore, in the data 56, 57 and 58, both Moana and Maui obey to each other request since they are in an emergency situation. There is one time that Maui has a power to oppose Moana's power in the denouement act/resolution part of the script. In the last act, Maui is finally able to refuse to Moana's request for him to come with her to her village since her people need a master of wayfinding. Because Maui succeeds in returning the greenstone to Te Fiti and has his new hook, in this act he regains his confidence to be a hero to all and Moana acknowledges him as one. However, there is one fact that that cannot be forgotten that Maui will not be able to restore the heart and get his new hook if Moana does not help her.

**Data 56**

Page : 98

Line : 749 - 753

In the middle of beating Te Ka alone, Maui comes back to Moana to help her.

Moana : Maui! You came back. But your hook. One more hit and...

Maui : Te Kâ's gotta catch me first. I got your back, Chosen One. *Go save the world.*

Moana: Maui. Thank you.

Maui: You're welcome. Cheeeehooooo!

**Data 57**

Page : 98 - 99

Line : 758 - 759

Moana gets to past Te Ka and goes to Te Fiti. Maui helps her to distract Te Ka and tell her to restore the heart to the spiral but she then realizes that there is no one there.

Maui : *Get the heart to the spiral!*

Moana : Te Fiti, it's gone.

**Data 58**

Page : 99

Line : 760 - 761

Moana keeps on thinking why Te Fiti is not there and then she turns back to see that the spiral is on Te Ka's chest. She then realizes that Te Ka is Te Fiti in the form of lava monster because the goddess is angry that she lost her heart. After that, Moana tells the Ocean to let Te Ka come to her to restore the heart so Te Ka can change back to Te Fiti.

Maui : Te Kâ!

Moana : *Let her come to me.*

In one particular circumstance where both characters need to cooperate for the same goal, the bald-on record strategy are used with similar degree of imposition. The politeness strategy that Maui and Moana use is direct request exposing explicitly what he wants and has no intention of minimizing the threat to their face wants, which is considered as common to use in such emergency situation (Brown and Levinson, 1987: 95).

The overall results of this study conclude that Moana and Maui have their own power to control other participant to do as they desire based on particular situations and refuse to do the request based on Moana's speech trying to show gender neutrality examined from the request strategies and politeness strategy used in the movie script. The main conclusion drawn from the findings of this study when the success of the impact of communication process is used to determine the powerful participant in every conversation and the ending of the movie script is that eventhough Maui as a demigod is more powerful in the term of rank, Moana succeeds in reaching her goal to make Maui restore the 'heart' of Te Fiti.

## DISCUSSION

The request strategies employed by the main characters and how they communicate with the interlocutors, the impact of communication process between Moana and Maui individually as persons with different social status, and how the power and gender of the main characters in making and responding to request strategies influence the possible politeness strategies delivered by them are also elaborated and explained. Firstly, the request strategies used by Moana and Maui in Moana movie based on Trosborg's

classifications of request strategy (1995). Based on the findings, it is confirmed that Moana uses five request strategies and Maui uses four types of request strategies. The strategies Moana uses are 4 utterances indicating hints, 2 questions indicating the hearer's ability/willingness, 7 utterances indicating statements of ability/willingness, 5 utterances statements of obligation and necessity, and 12 utterances in the form of imperatives. On the other hand, Maui has 4 utterances indicating hints, 1 utterance in the form of statement of ability/willingness, 1 utterance in the form of statement of obligation and necessity and 24 utterances in the form of imperatives. It shows that the most dominant request strategy used by Moana and Maui is imperatives, which means that they dominantly order each other in making each other perform what they desire.

Second, the impacts of communication process between Moana and Maui individually as persons with different social status demonstrates that the dominant impact of communication process with Moana as the requester and Maui as the requestee showing Maui's reluctant at first to do Moana wishes. However, in the end, he gives in and obeys what Moana requests him to do. On the other hand, Moana always refuse to do what Maui wants if Maui's request gives harm to their mission. In this case, the asymmetrical relation between demigod and human does not correlate with their power. Moana proves that she is more powerful than Maui.

Third, the power and gender of the main characters in making and responding to request strategies influence the possible politeness strategies delivered by them. Based on the discussion, power and gender in this movie are reinforced through the portrayal of Moana and Maui's requesting speech act and the impact of communication process whether it is successful or not. In the conversations, Moana is portrayed as a powerful character who can control Maui to do what she demanded. Moana's strong and determined character is depicted in her unselfish rebellion to prove her independence to her overprotective father. Thus, in producing request expressions both of



characters dominantly employ bald-on record strategy since they have no intention to minimize the threat to the hearer also indicates that both Moana and Maui exercise equal power through their use of politeness strategy.

## CONCLUSION

The relation of power, gender, and politeness strategy in producing and responding to request varies across contexts. In Moana movie, the claim that women use more polite strategy is not proven. Moana, female gender, employ similar request strategy as Maui despite their different status and power to reach her goals. The assumption of minimizing threat through politeness strategy does not necessarily work on every circumstance, which then signifies the power of particular gender, or further stereotyping female gender. This study revealed that Moana movie, through its character Moana, uses language choice which represents her power, bravery and strength. By disclosing of the request strategy, relation of power, and gender in this movie, it is once again suggesting that research in politeness should be expanded in different setting and context involving diverse participants to achieve richer interpretation, explanation and understanding on politeness phenomena. This is in line with what Bremner (2006) and Eelen (2001) criticize about the research of politeness: that politeness studies should be embedded in the dynamics of social reality.

## REFERENCES

- Abdolrezapour, P and Eslami-Rasekh, A. (2012). The effect of using mitigation devices on request compliance in Persian and American English Request Strategies: A Comparative Study in Mandarin Chinese and Korean. *Discourse Studies*, 14(2), 145-163
- Bremner, S. (2006). Politeness, power and activity systems written request and multiple audiences in an Institutional setting. *Written Communication*, 23 (4), 397-423.
- Brown, P., and S. C. Levinson. (1987). *Politeness: Some universals in language usage*. Cambridge: Cambridge University Press.
- Eelen, G. (2001). *A critique of politeness theories*. Manchester: St. Jerome Publishing.

Sabta Diana, Serly Yusita, Syamsul Anam – *Politeness, Gender and Power: the Study of Making and Responding to Request in Moana Movie Script*

- Eshghinejad, S. and Moini, M. R. (2016). Politeness strategies used in text messaging: Pragmatic competence in an asymmetrical power relation of teacher–student. *SAGE Open* January-March 2016: 1–13
- Fairclough, N. (1989). *Language and power (Language in Social Life Series)*. New York: Longman, Inc.
- Knupsky, A.C. and Nagy-Bell, N. (2010). Dear Professor: The Influence of recipient sex and status on personalization and politeness in E-Mail. *Journal of Language and Social Psychology*, 20(10), 1–11.
- Manser, M. (1995). *Oxford Learner's Pocket*. Oxford: Oxford University Press.
- Searle, J.R. (1969). *The philosophy of language*. Cambridge: Cambridge University Press.
- Su, D. 2014 Review on Pragmatics and Beyond Language. *Linguistics*, 15(4), 597–600.
- Trosborg, A. (1995). *Interlanguage pragmatics: Request, complaints and apologies*. Berlin, New York: Mouton Gruyter.
- Weatherall, A. (2002). *Gender, language, and discourse*. New York: Routledge
- Wood, Julia T. (2009). *Gender lives: Communication, gender, and culture*. 8th ed.
- Yong-Ju, R and Zhang, G.Q. (2008). *Pragmatics & beyond*. Philadelphia: John Benjamins.