The Employment of Trosborg's Theory in Analyzing the Types and Strategies of Request Used by the Characters in Frozen II Movie Based on Their Social Contexts (A Pragmatics Approach)

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A R T I C L E   I N F O

A B S T R A C T

This research aims to investigate and analyze the types and strategies of request used by the characters in the movie Frozen II based on their social contexts. It is aimed to find the influences of social factors (power, social distance) and movie stages (orientation, complication, evaluation, resolution) to the use of types and strategies of request by the characters of the movie using pragmatic approach based on Trosborg's (1995) theory to reveal the types and strategies of request expressions, and the theory of social context by Brown and Levinson (1987) regarding power and social distance relationship. The research design used by the researcher in conducting this study is a single case study. In addition, the researcher of this study uses descriptive qualitative method since the analysis of the data is presented descriptively. The whole data studied are taken from the dialogues in the movie which contain request expressions uttered by the characters. The data sources used are the stages of Frozen II movie starting from the orientation, complication, evaluation, and resolution. Moreover, in analyzing the data, the researcher uses Santosa (2021) model of analysis, combining Spreadly (1980) and Miles & Huberman (1996) consisting of domain, taxonomy, componential, and cultural themes analyses. The results show that the use of types and strategies of request by the characters in the movie Frozen II are influenced by context of situation (power and social distance) and also the movie stages (orientation, complication, evaluation, resolution). The types and strategies of request used by the characters in each movie stage are different.

1. INTRODUCTION

Request is a kind of speech act which focuses on asking someone to do something (Trosborg, 1995). While delivering a request, the hearer is given an option by the speaker whether he/she wants to fulfill the request given by the hearer or not. The appropriate types and strategies of request have to be applied by the speaker in order to make the hearer able to get the point of request easily and successfully. The speakers have to consider what situation they speak and to whom they speak since the hearer may feel uncomfortable with the request delivered by the speaker. There are 3 relevant factors to assess the context of a conversation stated by Brown and Levinson (1987), namely social distance (D), power (P), and rank of imposition (R) of an action. The use of types and strategies of request may be influenced by the social context.

A number of studies using Trosborg's theory about types or strategies of request expression do not analyze the types of context of situation accompanying them (Indhiarti et al, 2019; Marchella et al, 2015; Nugroho, 2019; Tami et al, 2020). None of them use social factors to investigate the choice of types and strategies of request expression which can determine the relationship between the two. Furthermore, grouping the data based on each stage of the movie starting from orientation, complication, evaluation, and resolution, and the investigation of the influence on the use of request expressions has not been done in previous studies. In detail, this research attempts to investigate the use of types and strategies of request based on the social context and the movie stages.

Pragmatics is defined as a subfield of Linguistics which focuses on the relation between language and context. Leech (as cited in Rohmadi, 2004) stated that Pragmatics is the study of how a situation determines a meaning which is contained in an utterance. In other words, Pragmatics studies an invisible meaning. In addition,

Pragmatics is considered as the study of language used by human in communication, which is determined by the situation and has a close relationship with the context of society (Mey, 1993).

From definitions of Pragmatics above, in short, Pragmatics can be defined as a subfield of Linguistics which focuses on the meaning of utterances. It discusses the meaning of an utterance according to the context when the utterance is uttered by the speaker. The main study in Pragmatics is the relation between language and context.

Yule (1996) stated that speech act is defined as an utterance which performs an action. It is performed by two people or more as the speaker and the hearer. In other words, A speech act refers to an utterance that performs an action, where the study of speech acts examines the speaker's intended meaning and the specific force or purpose of their utterance within a given context. Furthermore, the focus of speech act is the relation between action, meaning, and language.

Request is defined as a kind of illocutionary act where the speaker states that he/she wants the hearer to do something for him/her since the act which is done by the hearer has a benefit for the speaker (Trosborg, 1995). In a scientific analysis, request expression is classified into four major categories involving eight sub-strategies (Trosborg, 1995), which are category I or indirect request, category II or hearer-oriented condition, category III or speaker-based condition, and category IV or direct request.

In the first category, the speaker does not specify and mention the expected act and try to avoid mentioning that the intended agent is the hearer. In performing an indirect request, the speaker employs only one strategy, namely hinting strategy. Hinting strategy is a strategy of request where the speaker does not explicitly state his/her request and the desired action is not mentioned (Trosborg, 1995). The speaker who uses mild hint strategy needs to mention an object or element partially as a reference through his/her utterance. Meanwhile, the speaker mentions his/her intention in the utterance partially when using strong hint strategy.

In hearer-oriented condition, the hearer becomes a person who can control whether he/she wants to perform or fulfill the request given by the speaker or not. In this category, there are two strategies, namely ability/willingness and suggestory formulae. Ability/willingness refers to the capacity of the hearer and willingness to fulfill the desired act by the speaker. In addition, suggestory refers to the cooperativeness of the hearer when performing a request.

In speaker-based condition, someone as a speaker can decide to focus on her condition rather than the condition of the hearer. In this category there are two strategies, namely statement of wishes/desires and statement of needs/demands. Wishes/desires strategy is defined as a strategy of request which is used by the speaker to express his request politely in the form of wish (Trosborg, 1995). According to Trosborg (1995), needs/demands request strategy expresses the request uttered by the speaker more bluntly as a demand or need.

In the category IV or direct request, the request is uttered by the speaker directly to someone else as the hearer. There are three request strategies in this category: obligation, the use of which implies that the hearer is obligated to fulfill the request from the speaker, performative, which is a strategy of request which states the speaker's intention explicitly with the addition of a performative verb such as request, ask, command, and demand, to mark the utterance explicitly as an order (Trosborg, 1995), and imperative, which is a strategy of request which is directly giving a signal that the utterance is an order.

According to Brown and Levinson (1987), request is described as face-threatening acts where both the face of the speaker and the face of the hearer are threatened, since the request creates imposition on the entitlement of the hearer to freedom of action and freedom of imposition. In choosing the specific types and strategies of request, social context becomes an option which can determine what types and strategies of request used by the speaker. Therefore, Brown and Levinson (1987) stated that social context contains three factors that affect the speaker in applying the types and the strategies of request. The three factors are power (P), social distance (D), and rank of imposition (R).

Frozen II is an animated movie which released on November 22, 2019, and becomes the sequel to the Frozen movie which was released in 2013. Briefly, Frozen II is about Elsa, Anna, Kristoff, Olaf, and Sven who start their journey in an enchanted forest in order to solve a mystery related to the elemental spirits, namely water, fire, earth, and wind, so that they can save their kingdom in Arendelle. After facing many obstacles in the enchanted forest in the end, Arendelle has a new queen, Anna while Elsa stays in the enchanted forest to be its protector.

2. METHOD

This study focuses on the use of the types and the strategies of request expression by revealing 4 types of request expression and 8 substrategies of request expression according to the social context occuring in each stage of the movie. The researcher of this study uses a pragmatic approach based on Trosborg's (1995) theory to reveal the types and strategies of request expressions used in utterances, and the theory of social context by Brown and Levinson (1987) regarding power and social distance relationship. The research design used by the researcher in conducting this study is a single case study to explore and describe in detail about the problem researched.

The paradigm used in this study is a qualitative research paradigm with descriptive qualitative method to describe the use of types and strategies of request in a movie Frozen II based on their social contexts. The location of the research to obtain the data is electronic media, namely a Netflix movie entitled Frozen II. In addition, the whole data which were studied are taken from the dialogues in the movie which contain request expressions uttered by the characters in the movie Frozen II. In this study, the type of sampling used is total sampling because the types and strategies of request expressions as the data are collected from all utterances in the movie.

Furthermore, the triangulation used in this study is the triangulation of data source, combining several data sources containing information related to the object of research. The data sources used in this triangulation are the stages of Frozen II (orientation, complication, evaluation, and resolution). In analyzing the data, the researcher uses Spradely's analysis method consisting of domain, taxonomy, componential, and cultural theme analyses.

3. RESULT AND DISCUSSION

3.1. Result

The researcher analyzed and investigated the data in domain analysis and taxonomy analysis. Then the whole data are combined in the componential analysis table (Table 1). The function of componential analysis is finding the pattern of types and strategies of request used by the characters seen from the social factors in every stage of the movie. At the last stage, the identified patterns are explained and interpreted in cultural theme analysis that deals with theory and previous research.

Table 1. The Relations Between Types and Strategies of Request, and Social Factors in Each Movie Staging in the Movie Frozen II

Movie Stages	Cont. of Situation	Types of Request	Hint S	Hint M	Abil/Wil	SF	Wish/Des	Need/Dem	Obli	Imp	Σ
Orientation	+P –D	Hearer-Oriented Condition (II)				I					1
		Direct Request (IV)								IIII	4
	–P –D	Indirect Request (I)		I							1
		Hearer-Oriented Condition (II)			I						1
		Direct Request (IV)								III	3
Σ				1	1	1				7	**10**
Complication	+P +D	Direct Request (IV)							I	III	4
	+P –D	Indirect Request (I)		I							1
		Hearer-Oriented Condition (II)			I						1
		Direct Request (IV)								III	3
	–P +D	Direct Request (IV)								I	1
	–P –D	Indirect Request (I)	I								1
		Hearer-Oriented Condition (II)			II						2
		Speaker-Based Condition (III)					I				1
		Direct Request (IV)							I	IIIIII	7
Σ			1	1	3		1		2	13	**21**
Evaluation	+P +D	Hearer-Oriented Condition (II)			I						1
		Direct Request (IV)								II	2
	+P –D	Indirect Request (I)		I							1
		Direct Request (IV)								I	1
	–P –D	Hearer-Oriented Condition (II)			I						1
		Direct Request (IV)								I	1
Σ				1	2					4	**7**
Resolution	+P –D	Indirect Request (I)		I							1
		Speaker-Based Condition (III)						I			1
	–P –D	Hearer-Oriented Condition (II)			I						1
Σ				1	1			1			**3**
		Σ	1	4	7	1	1	1	2	24	**41**

Notes: S=Strong Hint; M=Mild Hint; Abil=Ability; Wil=Willingness; SF=Suggestory Formulae; Wish=Wish; Des=Desire; Need=Need; Dem=Demand; Obli=Obligation; Imp=Imperative

According to Table 1 (componential analysis), several patterns are found by the researcher. Those patterns are:
1. In the orientation stage and resolution stage, there are only two situations that appear. Meanwhile, in the complication stage there are four situations, and in evaluation stage there are three situations.
2. In the orientation and resolution stages, the relationship between the characters tends to be close (–D). Meanwhile in the complication stage and evaluation stage, the relationship between the characters sometimes is close (–D) and also far (+D).
3. The use of types and strategies of request and their social contexts tends to be dynamic for each stage.

4. The most frequently identified type of request employed by the characters in the movie is category IV (direct request), and the least frequently identified is category III (speaker-based condition).
5. The strategy of request used the most by the characters in the movie is imperative strategy, and the only strategy which is not used is performative strategy.

3.1.1. *The types and strategies of request used by the characters in the movie Frozen II*

Using the theory of request expressions proposed by Trosborg (1995), the researcher discuss here all of the data which are collected to investigate the types and strategies of request used by the characters in the movie Frozen II. The collected data are analyzed and categorized into four major categories involving eight sub-strategies,

- Category I (Indirect Request)

According to the componential analysis, the type of request category I or indirect request is the third most frequently used with the number of request expressions is five in two different strategies. Here are some examples of utterances which contain request expressions using indirect request:

1. Mild Hint

> Anna: Ugh, you know I don't have that kind of patience.

The utterance is spoken by Anna when she feels curious about King Agnarr's story then she wants to ask many questions to King Agnarr. However, King Agnarr says that Anna has to save her questions for another night.

2. Strong Hint

> Anna: ... You've been hearing a voice and you didn't think to tell me?

The utterance is stated by Anna after knowing that Elsa does not tell her if she hears a strange voice comes from the enchanted forest. She requests Elsa indirectly that she wants Elsa to tell her everything.

- Category II (Hearer-Oriented Condition)

According to the componential analysis, request category II or hearer-oriented condition is in the second frequently used category with the frequency of use of eight times in two different strategies. Here are some examples of utterances using this category:

1. Ability/Willingness

> Elsa: ...Kristoff, can I borrow your wagon, and Sven?

The utterance is pronounced by Elsa when she wants to borrow Kristoff's wagon and Sven. She uses this strategy to ask Kristoff's ability.

2. Suggestory Formulae

> Queen Iduna: And on that note, how about we say goodnight to your father?

The utterance is verbalized by Queen Iduna when she requests Elsa and Anna to say goodnight to King Agnarr. It is because she does not want Elsa and Anna ask more question about the past story, so that she uses this strategy.

- Category III (Speaker-Based Condition)

Based on the componential analysis, the type of request category III or speaker-based condition is in the least frequently used with the frequency of only two times in two different strategies. Here are examples of utterances containing request expressions using speaker-based condition:

1. Wishes/Desires

> Olaf: Yeah, I'm tired too, and Sven promised to read me a bedtime story, didn't you Sven?

The example utterance is stated by Olaf when he knows that Elsa is not okay. Olaf wants Sven to remember about his promise, therefore Sven has to fulfil Olaf's request.

2. Needs/Demands

> Elsa: Anna, I need to ask you a question.

This utterance is pronounced by Elsa when she wants to ask a question to Anna. The use "need" here means that Elsa employs the statement of needs strategy. By using this strategy, Anna is difficult to refuse Elsa's request.

- Category IV (Direct Request)

According to the componential analysis, the type of request category IV or direct request is in the first position with the number of request expressions used twenty six times in two different strategies. Here are examples of utterance which contain request expressions using the strategies in direct request:

1. Obligation

<div align="center">Anna: Promise me, we do this together, okay?</div>

The utterance is said by Anna before she and Elsa, Kristoff, Olaf and Sven enter the enchanted forest. Elsa is obliged to promise that they will do their journey together.

2. Imperative

<div align="center">King Agnarr: Save them for another night, Anna.</div>

The utterance is articulated by King Agnarr when he requests Anna to save her question for another night. King Agnarr does not want Elsa and Anna know the story further so he requests Elsa and Anna directly in order to stop making them curious.

3.1.2. *The roles of social factors (power, social distance) and movie stages (orientation, complication, evaluation, resolution) to the use of types and strategies of request in the movie Frozen II*

Generally, a narrative has four parts (Sadler & Haylarr as cited in Sari et al, 2011) or in the movie called stages, they are orientation, complication, evaluation, and resolution. In this study, a movie is examined as a narrative with a social context theory proposed by Brown and Levinson (1987).

- Orientation

According to Labov (as cited in Khalil, 2017), the orientation stage provides information about place, time, characters, and their activities or situation. The orientation introduces the problem of the story through the moment when King Agnarr tells a story about the past to Elsa and Anna after they request Elsa and Anna to sleep soon. In line with the social variables proposed by Brown and Levinson (1987), the condition when King Agnarr and Queen Iduna request their children results in a situation of the presence of power and the absence of distance (+P –D). During the orientation stage, the researcher finds some utterances or dialogues which contain request expressions with the situation of (+P –D), and the situation of (–P –D). Since this movie stage only provides the background information of the main problem, and used by the narrator in order to direct the viewer or listener and to introduce the main action in the story (Fina as cited in Muhammad, 2021), there are not too many utterances or dialogues which contain request expressions appear at this stage. As a result, the researcher finds that there are only 10 utterances which contain request expressions uttered by the characters which can be analyzed using Trosborg's (1995) theory.

- Complication

Johnstone (as cited in Khalil, 2017) stated that there is a recapitulation of a sequence of events leading up to their climax. Conflict or problem of the story starts to arise at this stage (Anderson & Anderson, 2003). When the conflicts or problems arise, the characters of the movie have more contribution to the story through their utterances or actions. It makes the number of the use of request expression at this stage is highly increasing. The complication stage in the movie Frozen II starts when Elsa hears a strange voice coming from the enchanted forest. In this complication stage, certain conditions make Elsa's power is lower than Anna (–P) even though they actually have equal power and they are close (–D). Moreover, the characters' addition in complication stage also influences the situations which appear related to the social factors (Brown & Levinson, 1987) between the characters. In this stage, the researcher finds four different situations between the characters, namely (+P +D), (+P –D), (–P +D), and (–P –D).

- Evaluation

Muhammad (2021) stated that at the stage of evaluation, the narrator describes actions rather than words. Therefore, the intensity of dialogue between characters lessens since the conflict or problem has started to calm down and the clues to solve the problem have started to appear. At the evaluation stage, the number of request expressions used by the characters in the movie Frozen II is highly declining. In the movie Frozen II, the evaluation stage starts when Honeymaren points to Iduna's scarf which is used by Elsa to show Elsa about something. They are in the situation of the presence of power and the presence of distance (+P +D). Using

Brown & Levinson's (1987) theory of social factors, the researcher finds three situations which appear, namely (+P +D), (+P –D), and (–P –D).

- Resolution

The researcher finds only 3 data in the form of utterances or dialogues which contain request expressions at this stage. In line with the social variables proposed by Brown and Levinson (1987), the relationship between the characters who use request expressions in their dialogues tends to be close (–D) because the characters that appear at this stage are the characters who travel to the enchanted forest together started from the complication stage. The orientation stage success in showing the audience that all the characters are safe and they had succeeded in revealing the truth. Arendelle is safe.

3.2. Discussion

Based on the matrix, it can be known that the most frequently appearing type of request is category IV or direct request using imperative strategy during this orientation stage. In the previous study conducted by Handayani (2018), the modal auxiliary "can" becomes one of the most common form of request used by the speaker, but in this study especially in the orientation stage, the researcher does not find a request using the modal auxiliary "can". If it is analyzed using Trosborg's (1995) theory, the modal auxiliary "can" is categorized in request type category II or hearer-oriented condition. In addition, since the characters who appear are all family and their relationships tend to be close (–D), the type of request they use mostly is category IV or direct request with imperative strategy.

Based on the matrix, it can be known that the most frequent appearance of request type is category IV or direct request using imperative strategy during this complication stage. It has a similarity with the previous study conducted by Wijayanti (2012) which analyze the types and strategies of request using Trosborg's (1995) theory. The results show that category IV becomes the most frequently used by the characters when the problems start to arise. Furthermore, since the complication stage presents a lot of problems and also the addition of several characters, then the types and strategies of request used by the characters vary according to the situation, condition as well as the social factors between them. However, all the types and strategies of request that they use in this complication stage are based on their efforts to reveal the truth and find a solution in the next movie stage.

At evaluation stage, the narrator presents a lot of action in order to solve the problems that occur in the story so that the number of dialogues between character is fewer compared to those at the previous stage. As a result, the researcher finds that there are only 7 utterances which contain request expressions at this stage. Based on the matrix, it can be known that the most frequent appearance of request type is category IV or direct request using imperative strategy during this evaluation stage. Using the same theory of request proposed by Trosborg (1995), this study shows the different results of the category III usage compared to the previous study conducted by Amelia et al (2018). All the types of request are used by the characters in this stage, except the category III (speaker-based condition). Meanwhile, in the study of Amelia et al (2018), category III is in the second position after the category IV or direct request. Furthermore, the process of destroying the dam, the moment when Elsa body's freezes, and the flashback story influence the number of dialogue which appear in this stage also the types and strategies of request used by the characters.

Labov and Waletzky (as cited in Muhammad, 2021) states that a resolution is a portion of the narrative sequence which follows the evaluation stage. This stage shows that the conflict or problem that occurs in a story is resolved, or it can be said that resolution is the end of the story. Compared to the other stages, resolution becomes the stage with the least number of conversations. This is because all the problems in the movie Frozen II have been resolved and the story has reached the end. Moreover, this stage is almost the same as the evaluation stage in the way that the use of request expressions by the characters is declining. However, while the results of the previous study (Amelia et al, 2018) and the three other stages of this movie show that direct request becomes the most frequently used type of request, the researcher does not find the direct request in this resolution stage. The characters tend to use other types of request (Trosborg, 1995) since they are in a condition where they do not have to use direct request in the end of the story.

4. CONCLUSION

In conclusion, the use of types and strategies of request in the movie Frozen II is dynamic. It can be seen that the staging of the movie and the social context regarding social distance and power (Brown & Levinson, 1987), influence the use of types and strategies of request (Trosborg, 1995) in the movie Frozen II. At the first stage, namely orientation, the expressions of request used by the characters are fewer than the request expressions used in the complication stage. In the complication stage, the use of request expressions is highly increasing as conflicts or problems of the story arise. However, the use of request expressions declines at the evaluation and

resolution stages since at these stages all problems have been resolved and the story has reached the end. In addition, there are different types and strategies of request used by the characters at each stage when they deliver their requests. This is because the power (P) they have can change according to the situation and condition around them. Moreover, the social distance (D) between characters can also be different, and it influences the use of types and strategies of request in the movie Frozen II.

5. CONCLUSION AND RECOMMENDATION

This research highlights the crucial role of subtitling strategies in ensuring both linguistic accuracy and cultural appropriateness, allowing Alyssa's directives to be conveyed naturally in Indonesian. The dominance of transfer, condensation, and paraphrase strategies demonstrates a balance between fidelity and fluency The high acceptability rating. Given the occasional awkwardness of direct translations using the transfer strategy, translators are encouraged to consider alternatives that enhance naturalness while preserving intent. This study serves as a reference for audiovisual translation, particularly investigating how directive illocutionary acts are expressed naturally. Future research should expand beyond a single character to analyze multiple speakers, providing deeper insights into how speech styles, personalities, and narrative roles influence translation choices.

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