EXPLORING THE REQUEST EXPRESSION
IN THE MOVIE ENTITLED *COCO*

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Abstrak

Penelitian kualitatif ini bersifat deskriptif, peneliti menggunakan metode ini untuk mengidentifikasi jenis-jenis tindak tutur direktif permintaan dan untuk mengklasifikasikan bentuk tindak tutur direktif permintaan dalam menggambarkan hubungan antara karakter dalam film berjudul COCO menggunakan ekspresi permintaan untuk mengekspresikan mereka. merasa. Objek dalam penelitian ini adalah tuturan atau dialog tokoh dalam film COCO, dengan menggunakan metode penelitian analisis wacana tindak tutur direktif permintaan khusus dalam film COCO. Data dari penelitian ini adalah dialog yang berisi permintaan antara semua karakter yang diambil dari film COCO yang diunduh dari Telegram dan skrip dokumen diunduh dari scripts.com. Sumber datanya adalah film COCO dan naskah film itu sendiri serta buku atau dokumen lain yang berkaitan dengan penelitian ini. Teknik analisis penelitian ini menggunakan teori jenis permintaan Blum-kulka (1984) dan bentuk permintaan Kreidler (2013). Hasil penelitian menunjukkan bahwa ada 49 data dari tipe dan bentuk, ditemukan permintaan tindakan sebanyak 8 data, permintaan barang/benda 5 data, permintaan informasi 9 data dan permintaan izin 5 data dari total tipe adalah 27 data. Dalam menemukan bentuk permintaan jumlah data nya sebanyak 22 data, ada 5 data deklaratif, imperatif 10 data dan interogatif 7 data.

Kata Kunci: Bentuk, Coco movie, Ekspresi Permintaan, Tindakan Direktif, Teori Blum-Kulka, Teori Kreidler, Tipe

Abstract

This qualitative research is descriptive, the researcher uses this method to identify the types of directive speech act of requests and to classify the form of sentences of request in describing the relationship between the characters in the movie entitled COCO use request expression for expressing their feeling. The object in this study is utterances or dialogue of the character in the movie entitled COCO, using the research method of discourse analysis specific act of directive speech of request in the movie entitled COCO. The data of this research are the dialogues which contain of request among all of the character that taken from COCO movie was downloaded from Telegram and the document script was downloaded from scripts.com. The source of data is the movie COCO and movie script itself and other books or documents that related to this study. The technique to analyze this research is using the theory of types of requests by Blum-kulka (1984) and forms of requests by Kreidler (2013). The results show that there is total 49 data from type and form, it was found that they are request for action were 8 data, request for goods 5 data, request for information 9 data and request for permission 5 data from the total of types were 27 data. In

finding forms of request the total data were 22 data, there are declaratives 5 data, imperatives 10 data and interrogatives 7 data.

1. INTRODUCTION

Pragmatics is a branch of linguistics that discusses and examines sentences in a language with meaning according to the context of the speaker. According to Leech (1983), "Pragmatics is the study of meaning in relation to speaking situations". Another statement comes from Levinson (1983) who says, "Pragmatics is the study of the relationship between language and context which explains the basic understanding of language".

By telling an utterance, the speaker has a goal to be achieved which is conveyed to his interlocutor. As Austin said, "I'm which to say something is to do something in saying something, we also do something" (Austin, 1962).

According to Yule (1996), "speech acts consist of five categories, they are representative, declarative, expressive, directive and commissive". Directive speech act is the type of speech act used by speakers to tell others to do something. In addition to everyday life, directive speech can also be found in a literary work such as films, theater, comics, novels and others. This kind of speech act expresses the speaker's intentions. According to Searle (1976), "there are five types of directive speech acts; command, request, permission, prohibition and question". Based on Searle's theory, one of the types of directive speech act is request.

Request is the act of asking for something to be given or done, especially as a favor or courtesy, solicitation or petition. "A request is a directive speech act that aims to persuade the listener to take an action when it is not immediately obvious that they will in the regular run of events" (Searle, 1969). Request means asking for help or asking someone to do something for us. According to Blum-kulka (1984) stated "that there are four types of requests: request for action, request for goods, request for information and request for permission." People use strategies and forms of requests when making requests. Ambiguity can occur in requests because what the speaker wants and what the hearer hears are sometimes different, leading to misunderstandings. Therefore, Kreidler (2013) describes that "there are three forms of request: declaratives, imperatives and interrogatives". In this research, the researcher use theory from Blum-kulka (1984) a Kreidler (2013).

The object in this study is utterances or dialogue of the character in the movie entitled COCO, using the research method of discourse analysis specific act of directive speech of request in the movie entitled COCO. Some writers have conducted the research about Directive Speech Act Analysis: Request Expression, they are:

The first research was conducted by Rimarliza; Al-Hafizh, Muhd (2013). They conducted a study entitled An Analysis of Requests Found in film The Help. The purpose is to describe the demand strategy used in the film The Help. The data taken from the directive speech acts of requests of dialogues from film The Help. The data source is The Help film whereas the data include utterance of the dialogue of directive speech act which are used by the characters. The used of the theory to analyze the data used by Trosborg (1997) theory. The results are in the form of words, phrases, and sentences that use the movie The Help's request strategy. The writer discovered 9 of the 9 demand techniques utilized in the movie The Help based on the research' findings.

The second research was conducted by by I. Wijayanti (2012). She conducted a study entitled The Expressions of Request Found in Nanny Mc Phee and The Big Bang Movie by Susanna White: Pragmatics Analysis. The purpose is to analysing request expressions found in Nanny McPhee and the Big Bang movie. The data taken are sentences containing request expressions found in the movie. The data source from Nanny Mc Phee and the Big Bang movie by Susanna White. The finding are follows (1) the pragmalinguistics of the request are internal modification; Syntactic Downgrader (2) request strategies of these findings are mood derivable, performative, obligation statement, want statement, suggestory, quire prepatory, and hint.

2. METHOD

Type of research used in this study is qualitative research is descriptive. The data of this research are the dialogues which contain of request among all of the character that taken from COCO movie. The source of data is the movie COCO and movie script itself and other books or documents that related to this study. The researcher in this study uses documentation to collect the research's data (Yin, 2009). The following steps in document review in this research are; (1) downloading Telegram application from Play Store, (2) downloading Coco Movie from Telegram, (3) downloading Coco Movie scripts from https://www.scripts.com , (4) watching Coco Movie, (5) finding out and take a note that categorized of request expression in Coco

Movie. The following steps to analysing data by the researcher; (1) identifying the types of request are used by the characters in Coco Movie used the theory from Blum-kulka (1984), (2) classifying the forms of request in the relationship between the characters by used theory from Kreidler (2013), (3) drawing conclusion of the research result.

3. RESULTS AND DISCUSSION

3.1 Types of request used by the characters in COCO Movie

3.1.1 Request for Action

It's a request when the speaker needed the action from hearer as a help. In the other words, the hearer takes action according to what the speaker said as a request for action. The data for request for action that found from the COCO movie are as follow:

Table 1. Request for action

Data	Utterances	Analysis
1	Miguel: "Hey, hey! Dante! *Please sit. Down. Roll over. Shake. First bump! (1)*" Dante: (*Dante obeys to the best of his ability*) Miguel: "Good boy, Dante!"	This utterance presents an act of request for action, in which the speaker requires action from the listener to carry out what the speaker said. Based on the utterance of Miguel classified as request for action. It can be seen when Miguel requested Dante to do an action. The action is sit, down, roll over, shake and first bump. Miguel's needed Dante's action.
2	Clerk: "Well technically she can add any conditions she wants" Miguel: Fine!" Clerk: "*Then you hand the petal to Miguel, please (2)*" Mama Imelda: (*Imelda extends the petal to Miguel, who reaches for it*)	This utterance presents an act of request for action, in which the speaker requires action from the listener to carry out what the speaker said. Based on the utterance of Mr. Clerk classified as request for action. It can be seen when Mr. Clerk requested Mama Imelda to do an action. The action is handing the petal to Miguel.

		Mr. Clerk needed Mama Imelda's action.
3	Miguel: "*Papá Julio, I ask for your blessing (3)*" (*Papá Julio shakes his head and pulls his hat down*) Papa Julio: "No, Miguel"	This utterance presents an act of request for action, in which the speaker requires action from the listener to carry out what the speaker said. Based on the utterance of Miguel classified as request for action. It can be seen when Miguel requested Papa Julio, Tía Rosita, Oscar, Felipe, Tía Victoria to do an action. The action is given blessings to be a musician. Miguel needed his family's help.
4	Miguel: "*ONLY de la Cruz. I really need your help to get me to my great-great grandpa, if you can't help me, I'll find him myself (4)*" Hector: "Okay, okay, kid, fine -- fine! I'll get you to your great-great grandpa...!"	This utterance presents an act of request for action, in which the speaker requires action from the listener to carry out what the speaker said. Based on the utterance of Miguel classified as request for action. It can be seen when Miguel requested Hector to do an action. The action is taken him to meet his great-great grandfather. Miguel needed Hector's help.
5	Hector: "*Could you have taken my photo back on ofrendas? (5)*" Miguel: "--But they hate music! I need a musician's blessing!" Hector: "You lied to me!"	This utterance presents an act of request for action, in which the speaker requires action from the listener to carry out what the speaker said. Based on the utterance of Hector classified as request for action. It can be seen when Hector requested Miguel to do an action. The action is brought photo of hector. Hector needed the Miguel's help.

6	Miguel: "I'm Miguel. Your great-great grandson" De la Cruz: (*shocked*) "I... have a great-great grandson?" Miguel: "***I need your blessing. So, I can go back home and be a musician, just like you (6)***"	This utterance presents an act of request for action, in which the speaker requires action from the listener to carry out what the speaker said. Based on the utterance of Miguel classified as request for action. It can be seen when Miguel requested Ernesto De La Cruz to do an action. The action is given blessings. Miguel needed De La Cruz's help.
7	Miguel: "***I can't... I have to get home before sunrise, I need your blessing (7)***" De La Cruz: "Oh, of course, my boy! I really do need to get you home. (*De la Cruz plucks a marigold petal from a vase*).	This utterance presents an act of request for action, in which the speaker requires action from the listener to carry out what the speaker said. Based on the utterance of Miguel classified as request for action. It can be seen when Miguel requested Ernesto De La Cruz to do an action. The action is given blessings. Miguel needed De La Cruz's help.
8	(*Miguel pushes past Abuelita, and slams the door shut*) Miguel: "Mamá Coco? Can you hear me? It's Miguel. I saw your papá. Remember? Papá? Please -- if you forget him, he'll be gone... forever!" Papa: "***Miguel, please open this door! (8)***"	This utterance presents an act of request for action, in which the speaker requires action from the listener to carry out what the speaker said. Based on the utterance of Miguel's father classified as request for action. It can be seen when Miguel's father requested Miguel to do an action. The action is opened the door. Miguel's father needed Miguel's action.

3.1.2 Request for Goods

It is a request when the speaker asked a good to the hearer. In the other word, the listener gives something to the speaker according to what the speaker says or wants. The data for request for goods that found from the COCO movie are as follow:

Table 2. Request for goods

Data	Utterances	Analysis
1	Miguel: "*Can I borrow your guitar? (1)*" Musician 1: "Sorry, muchacho"	This utterance presents an act of request for goods, in which the speaker requires something from the listener to give what the speaker said. Based on the utterance above called as request for goods, it's because Miguel requested thing to the musicians. Miguel as the speaker requested for guitar.
2	Hector: "*Can I at least get my costume back? (2)*" Correction officer: "Uh, no"	This utterance presents an act of request for goods, in which the speaker requires something from the listener to give what the speaker said. Based on the utterance above called as request for goods, it's because Hector requested thing to the officer. Hector as the speaker requested for his costume.
3	Cecilia: "*Can you better have my dress back, Héctor! (3)*" Hector: "Hola, Ceci! Ceci, I lost the dress"	This utterance presents an act of request for goods, in which the speaker requires something from the listener to give what the speaker said. Based on the utterance above called as request for goods, it's because Cecilia requested thing to Hector. Cecilia as the speaker requested for her costume.
4	Hector: "*Hey, hey! Can you save some for me (the champagne)? Is Chicharrón around? (5)*" Tia Chelo: "In the bungalow. I don't know if he's in the mood for	This utterance presents an act of request for goods, in which the speaker requires something from the listener to give what the speaker said. Based on the

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Data	Utterances	Analysis
	visitors"	utterance above called as request for goods, it's because Hector requested thing to his friends. Hector as the speaker requested for champagne.
5	Hector: "*I would, Cheech, but the thing is... me and my friend, Miguel, we really need to borrow your guitar, please? (4)*" Chicharron: "My guitar?!" Hector: "Yes?"	This utterance presents an act of request for goods, in which the speaker requires something from the listener to give what the speaker said. Based on the utterance above called as request for goods, it's because Hector requested thing to Chicharron. Hector as the speaker requested for guitar.

3.1.3 Request for Information

It is a speaker's request to the hearer to get information. In other word, the hearer gives information to the speaker according to what he/she asks or wants to hear. The data for request for information that found from the COCO movie are as follow:

Table 3. Request for Information

Data	Utterances	Analysis
1	Miguel: "*Mamá Coco, could you tell me your papa is... Ernesto de la Cruz? (1)*" Mama Coco: "Papá! Papá!"	This utterance presents an act of request for information, in which the speaker requires to get information from the listener to give information that she knows. Based on the utterance of Miguel classified as request for information. It has meaning that Miguel said that utterance to get information from Mama Coco about the man in the photo. Miguel's needed Mama Coco's answer.
2	Clerk: "*ACHOO! I am sorry, whose alebrije is that? (2)*" Miguel: "That's just Dante"	This utterance presents an act of request for information, in which the speaker requires to get information from the listener to give information what they know. Based on the utterance of Clerk classified as request for information. It has meaning that Clerk said that

		utterance to get information from them about Dante the dog, Clerk's needed their answer.
3	Mama Imelda: "***But can somebody none of this explains why I couldn't cross over? (3)***" (Miguel realizes something. He sheepishly pulls out the folded photo)	This utterance presents an act of request for information, in which the speaker requires to get information from the listener to give information what they know. Based on the utterance of Mama Imelda classified as request for information. It has meaning that Mama Imelda said that utterance to get information from them about why she couldn't cross the bridge. Mama Imelda's needed their answer.
4	Mama Imelda: "***Could you tell us how do we send him back?! (4)***" Clerk: "Well, since it's a family matter... (flipping pages) The way to undo a family curse is to get your family's blessing"	This utterance presents an act of request for information, in which the speaker requires to get information from the listener to give information what they know. Based on the utterance of Mama Imelda classified as request for information. It has meaning that Mama Imelda said that utterance to get information from Clerk about how to send Miguel back. Mama Imelda's needed Clerk's answer.
5	Frida: "***You! Could you tell me how did you get in here? (5)***" Miguel: "I just followed my--" (Frida's eyes go wide when she sees Dante. She kneels and takes his head in her hands)	This utterance presents an act of request for information, in which the speaker requires to get information from the listener to give information what he knows. Based on the utterance of Frida classified as request for information. It has meaning that Frida said that utterance to get information from Miguel about how did he get in here. Frida's needed Miguel's answer.
6	Hector: "***Hey Gustavo! You know anything about this party? Can you tell me? (6)***" Gustavo: "It's the hot ticket. But	This utterance presents an act of request for information, in which the speaker requires to get information from the listener to give information

	if you're not on the guest list you're never getting in, Chorizo"	what he knows. Based on the utterance of Hector classified as request for information. It has meaning that Hector said that utterance to get information from them about this party. Hector's needed Gustavo's answer.
7	Miguel: "*I need to get my great-great grandfather's blessing, can you tell where I can get a guitar? (7)*" *(Héctor sighs)* Hector: "I know a guy..."	This utterance presents an act of request for information, in which the speaker requires to get information from the listener to give information what he knows. Based on the utterance of Miguel classified as request for information. It has meaning that Miguel said that utterance to get information from Hector about where to get a guitar. Miguel's needed Hector's answer.
8	Hector: "*May I know why the heck would you wanna be a musician? (8)*" Miguel: "My great-great grandpa was a musician"	This utterance presents an act of request for information, in which the speaker requires to get information from the listener to give information what they know. Based on the utterance of Hector classified as request for information. It has meaning that Hector said that utterance to get information from Miguel about why he wanna be a musician. Hector's needed Miguel's answer.
9	Miguel: "*Wait... could you tell what happened? (9)*" Hector: "He's been forgotten. When there's no one left in the living world who remembers you, you disappear from this world. We call it the 'Final Death'."	This utterance presents an act of request for information, in which the speaker requires to get information from the listener to give information what they know. Based on the utterance of Miguel classified as request for information. It has meaning that Miguel said that utterance to get information from Hector about what happened to Chicharron. Miguel's needed Hector's answer.

3.1.4 Request for Permission

It is the speaker has two activities at same time but one of them needed the permit. In the other word, the speaker needs permission from the hearer to perform one of these activities. The data for request for permission that found from the COCO movie are as follow:

Table 4. Request for permission

Data	Utterances	Analysis
1	Papa: "*Excuse me Mamá… where should we put this table? (1)*" Abuelita: "In the courtyard, *mijos*"	This utterance presents request for permission, in which the speaker requires to permit from the listener before to do or want something. Based on the utterance of Papa classified as request for permission. It has meaning that Papa said that utterance used to request to permit from Mama before ask about to put the table.
2	Miguel: "*I wanna play in the plaza. Like de la Cruz! Sorry, can I have still sign-up? (2)*" Stage Manager: "You got an instrument?"	This utterance presents request for permission, in which the speaker requires to permit from the listener before to do or want something. Based on the utterance of Miguel classified as request for permission. It has meaning that Miguel said that utterance used to request to permit from Stage Manager before ask about the registration.
3	Miguel: "*I'm sorry… Señor de la Cruz? Please don't be mad. I'm Miguel, your great-great grandson... I need to borrow this (3)*". Person 1: "The guitar! It's gone! Somebody stole de la Cruz's guitar! The window's broken, look"	This utterance presents request for permission, in which the speaker requires to permit from the listener before to do or want something. Based on the utterance of Miguel classified as request for permission. It has meaning that Miguel said that utterance used to request to permit from Ernesto De La Cruz before ask about borrow his guitar.
4	Miguel: "*Excuse me, I... need to visit the restroom. Be right back! (4)*" Clerk: "Uh, should we tell him there are no restrooms in the	This utterance presents request for permission, in which the speaker requires to permit from the listener before to do or want something. Based on the utterance of Miguel

		classified as request for permission. It has meaning that Miguel said that utterance used to request to permit from their family before ask to go to restroom.
5	Miguel: "*Excuse me, where's the real de la Cruz? (5)*" Frida: "Ernesto doesn't do rehearsals. He's too busy hosting that fancy party at the top of his tower"	This utterance presents request for permission, in which the speaker requires to permit from the listener before to do or want something. Based on the utterance of Miguel classified as request for permission. It has meaning that Miguel said that utterance used to request to permit from Frida before ask about where is De La Cruz.

3.2 Forms of request used by the characters in COCO Movie

3.2.1 Declaratives

The speakers used declaratives to perform any category of speech acts. In other word, the speaker states what he/she wants and the hearer can understand and do what he/she says or wants without waiting for orders directly. The data for declaratives that found from the COCO movie are as follow:

Table 5. Declaratives data

Data	Utterances	Analysis
1	Miguel: "*I need a guitar, just for a little bit— (1)*" Musician: "Get outta here, kid!"	This utterance presents declarative, in which the speaker declares to the hearer to do and understand what the speaker's meaning. Based on the utterance related to the context, Miguel asked Musician to give him guitar food in declarative form.
2	Mama Imelda: "Ay, he is going to get himself killed... *I need my spirit guide, Pepita (2)*" Pepita: (*A giant winged jaguar lands in front of Mamá Imelda. She turns to the family*)	This utterance presents declarative, in which the speaker declares to the hearer to do and understand what the speaker's meaning. Based on the utterance related to the context, Mama Imelda asked Pepita to come in declarative form.
3	Miguel: "*I need your blessing. So, I can go back home and be*	This utterance presents declarative, in which the speaker declares to the

	a musician, just like you (3)" De La Cruz: "Of course My boy, with a talent like yours, how could I not listen?"	hearer to do and understand what the speaker's meaning. Based on the utterance related to the context, Miguel asked Ernesto De La Cruz to give him blessing in declarative form.
4	Hector: "*Yes, it is I. Frida Kahlo (4)*" *(The security guard lets her in immediately. No need to check the list)* Security Guard: "It is an honor, señora!"	This utterance presents declarative, in which the speaker declares to the hearer to do and understand what the speaker's meaning. Based on the utterance related to the context, Miguel asked Security Guard to give him enter the party in declarative form.
5	Miguel: "*I can't... I have to get home before sunrise (5)*" *(De la Cruz plucks a marigold petal from a vase)* De La Cruz: "Oh, I really do need to get you home. Miguel. I give you my blessing…"	This utterance presents declarative, in which the speaker declares to the hearer to do and understand what the speaker's meaning. Based on the utterance related to the context, Miguel asked Ernesto De La Cruz to blessed him in declarative form.

3.2.2 Imperatives

The speakers can express the act request by characterizing the imperative. In the other word, the listener does what the speaker says as a form of imperatives and action. The data for imperatives that found from the COCO movie are as follow:

Table 6. Imperatives data

Data	Utterances	Analysis
1	Miguel: "Hey, hey! Dante! *Please Sit. Down. Roll over. Shake. Fist bump! (1)*" Dante: (*Dante obeys to the best of his ability*)	This utterance presents imperative request, in which the speaker ordered to the hearer to do what the speaker's says. Based on the utterance related to the context, Miguel asked Dante to sit down, roll over, shake and fist bump in imperative form.
2	Plaza Mariachi: "*I asked for a shoe shine! Not your life story (2)*" Miguel: "Oh, yeah, sorry"	This utterance presents imperative request, in which the speaker ordered to the hearer to do what the speaker's says. Based on the utterance related to the context, the man asked Miguel to focus clean a shoe in imperative form.

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3	Departures Agent: "*Next family, please! (4)*" An Elderly Couple: (An elderly couple steps in front of a camera-mounted monitor. The monitor scans their faces and returns an image of their photos on an altar in the Land of the Living)	This utterance presents imperative request, in which the speaker ordered to the hearer to do what the speaker's says. Based on the utterance related to the context, Arrivals Agent asked to the next family to forward in imperative form.
4	Arrivals Agent: "*Next! Please (4)*" Tia Rosita: "Oh! Come mijo, it's our turn"	This utterance presents imperative request, in which the speaker ordered to the hearer to do what the speaker's says. Based on the utterance related to the context, Arrivals Agent asked The Dead Riveras for the next queue forward in imperative form.
5	Clerk: "*Nailed it. Now please say: I give you my blessing (5)*" Mama Imelda: "I give you my blessing, I give you my blessing to go home, to put my photo back on the ofrenda"	This utterance presents imperative request, in which the speaker ordered to the hearer to do what the speaker's says. Based on the utterance related to the context, Clerk asked Mama Imelda to follow his words in imperative form.
6	Clerk: "*Then you hand the petal to Miguel, please (6)*" Mama Imelda: (*Imelda extends the petal to Miguel, who reaches for it*)	This utterance presents imperative request, in which the speaker ordered to the hearer to do what the speaker's says. Based on the utterance related to the context, Clerk asked Mama Imelda to hand over marigold petal in imperative form.
7	Miguel: "*Papá Julio, I ask for your blessing! (7)*" Papa Julio: (*Papá Julio shakes his head and pulls his hat down*)	This utterance presents imperative request, in which the speaker ordered to the hearer to do what the speaker's says. Based on the utterance related to the context, Miguel asked Papa Julio to ask to bless him in imperative form.
8	Miguel: "Chorizo?" Gustavo: "Oh, this guy's famous! Go on, go on, *ask him how he died! (8)*"	This utterance presents imperative request, in which the speaker ordered to the hearer to do what the speaker's says. Based on the utterance related to

		the context, Gustavo asked Miguel to ask how Hector died in imperative form.
9	Mama Imelda: "***Miguel, I give you my blessing. To go home... to put up our photos! And to never…(9)***" (Miguel looks slightly saddened, anticipating the condition)	This utterance presents imperative request, in which the speaker ordered to the hearer to do what the speaker's says. Based on the utterance related to the context, Mama Imelda asked Miguel to go home and put her photo on the ofrenda in imperative form.
10	Departures Agent: "***Next! (10)***" Hector: (Héctor steps up to the monitor. The agent recognizes him. Héctor chuckles nervously. The monitor scans him. DING!) Departures Agent: "Enjoy your visit, Héctor!"	This utterance presents imperative request, in which the speaker ordered to the hearer to do what the speaker's says. Based on the utterance related to the context, the Departures Agent asked Hector to move forward in imperative form.

3.2.3 Interrogatives

The speaker used interrogatives condition to convey the request. In the other word, the speaker asks a question as a form of request to the listener. The data for interrogatives that found from the COCO movie are as follow:

Table 7. Interrogatives data

Data	Interrogatives	Analysis
1	Plaza Mariachi: "***C'mon, what did de la Cruz always say? (1)***" Miguel: "Seize your moment?"	This utterance presents interrogative request, in which the speaker ask a question to ask for a request to the hearer. Based on the utterance related to the context, the man asked to Miguel to say what De La Cruz's say in interrogative form.
2	Interviewer: "***Señor de la Cruz, can you tell us what did it take for you to seize your moment? (2)***" De La Cruz: "I had to have faith in my dream. No one was going to hand it to me. It was up to me to reach for that	This utterance presents interrogative request, in which the speaker ask a question to ask for a request to the hearer. Based on the utterance related to the context, the interviewer asked to Ernesto De La Cruz to explained what is seize your moment for him in interrogative form.

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	dream, grab it tight, and make it come true"	
3	Miguel: "*Excuse me, can I borrow your guitar? (3)*" Musician 1: "Sorry, muchacho"	This utterance presents interrogative request, in which the speaker ask a question to ask for a request to the hearer. Based on the utterance related to the context, Miguel asked to the musician to borrow him a guitar in interrogative form.
4	Hector: "Yes, it is I. Frida Kahlo. *Shall we skip the scanner? (4)* I'm on so many ofrendas, it'll just overwhelm your blinky thingie" (The monitor scans him, but an "X" appears, accompanied by a negative buzzing sound)	This utterance presents interrogative request, in which the speaker ask a question to ask for a request to the hearer. Based on the utterance related to the context, Hector asked to the officer to skip the scanner in interrogative form.
5	Hector: "*Can I at least get my costume back? (5)*" Correction officer: "Uh, no"	This utterance presents interrogative request, in which the speaker ask a question to ask for a request to the hearer. Based on the utterance related to the context, Hector asked to the corrections officer to get his costume back in interrogative form.
6	Miguel: "But I don't wanna... pick sides! *Why can't you be on MY side? Can you? (6)* That's what family's supposed to do -- support you. But you never will"	This utterance presents interrogative request, in which the speaker ask a question to ask for a request to the hearer. Based on the utterance related to the context, Miguel asked to Mama Imelda to be on his side in interrogative form.
7	De La Cruz: "AAAHHHH! Put me down! No, please! I beg of you, stop! Stop! NO!" Crowd Member: "*What did I miss? (7)*"	This utterance presents interrogative request, in which the speaker ask a question to ask for a request to the hearer. Based on the utterance related to the context, the crowd member asked to everyone about what did he miss in interrogative form.

3.3 Discussion

In this research, the researcher found the reason why the characters in COCO movie tend to use request for information and also request for action as the most type of request that used. It is because that request information is the most commonly used type of request in everyday conversation, which is also simple to convey. The researcher also found the reason why the characters in COCO movie tend to use imperatives and interrogatives as the most form of request that used. It is because request is included in the declarative or imperative form, in which the speaker ordered or expresses his desire to the listener to do what the speaker's says.

This research is crucial and meaningful because apart from the title and topic, the object of this research has never been studied before, also because the theme or topic of this research relates to the current conditions, there is speech acts in films. The researcher wants to provide an overview of meaning with context which can influence or ask someone to do something according to what the speaker said through this research. In this research, the directive speech act of request in COCO movie as an example is that the delivery of requests is divided into several types and forms.

The similarity of the research conducted by previous researchers with this research is that this study analyzed the topic of speech acts with a similar problem, which is about requesting. The difference is, the title of the movie of research conducted by previous researchers, in this study the title used was in a different film, while in this study, the title of the movie used was in the film COCO. The researcher uses theory types of requests by Blum-kulka (1984) and theory forms of request by Kreidler (2013).

4. CLOSING

Based on the finding and discussion, the researcher would like to present the conclusion. First, in finding types of requests there are 4 types of request expression, from the total utterance of types of requests were 27 data. They are request for action were 8 data, request for goods 5 data, request for information 9 data and request for permission 5 data. Second, the researcher presented the result of forms of request that used by the characters in COCO movie, there are 3 forms of request expression. From the total utterance of forms were 22 data, in finding forms of request there were forms of request, they are declaratives 5 data, imperatives 10 data and interrogatives 7 data.

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