SPEECH ACT OF REQUESTS FOUND IN DIFFERENT RATING FILMS

Firqo Amelia
Ahmad Yusuf Firdaus
Universitas Abdurachman Saleh Situbondo
firqo.amelia@gmail.com, fyrdhaus@gmail.com

ABSTRACT

This study aims to identify the forms of strategies and functions, and the relations between the uses of strategies and functions of requests in English that are found in several films with different ratings. To view the speech acts of request in English, two films that use English as a communication tool with different ratings were selected. The selection of films with different ratings is intended to highlight differences in the use of language in movies watched by children and adolescents. The selected films are rated G (General Audiences) and PG (Parental Guidance Suggested). The forms of speech act strategies invoked were classified based on the theory advanced by Trosborg (1995), while for identification of the functions of request speech acts, Tsui's Theory (1994) was referenced. From the analysis, it was concluded that there was no difference in strategies and functions used in the two films. Both use four strategies, namely indirect request, the hearer-oriented condition, speaker-based condition, and direct request. In addition, they also illustrate the same five functions: request for action, request for permission, offer, invitation, and proposal. The most frequently used strategy and function are direct request and request for action, respectively.

Keywords: *speech act, request, different rating*

INTRODUCTION

Linguistics is now experiencing a very significant development. In the last two decades, linguistics does not give attention to the pragmatic aspects of language in human life (Wijana, 1996: 3). However, pragmatics has developed lately, a study of language that emphasizes language material objects used in the human life (Kaelan, 2004: 134). Leech (1993: 2) says that the inclusion of pragmatics is the latest stage in the expansion of linguistic waves, from a narrow discipline that deal with the physical data language, into a broad discipline that includes forms, meanings and contexts. The development did not escape from the philosophers of language roles that are very concerned about pragmatic study, like Austin (1962), Searle (1969), and Grice (1975).

Based on the comparison with structural analysis, there are two things that are addressed in the analysis of pragmatics: (1) a lingual unit (or sentence) can be used to express a number of functions in communication, and (2) a communicative function specified may be disclosed with a number of lingual units. (Kaswanti Purwo, 1990: 14)

Mey (1993: 42) mentions that pragmatics is the study of human language usage

conditions as determined by the context of the community. More generally, Wittgenstein through Kaelan (2004: 136) states that the essence of language is its use in a variety of contexts of human life. In this case, Wittgenstein concluded that the meaning of a word is its use in a sentence, the meaning of a sentence is its use in the language and the meaning of language is its use in various contexts of human life. Furthermore Mey (1993: 38) specifically defines that the context is the environmental situation in the broad sense of substitutions that allows participants to interact, and that makes their speech comprehensible.

One theory studied in pragmatics is speech act theory. Pragmatics is the study of deixis, implicative, presuppositions, speech act, and aspects of discourse structure (Levinson, 1983: 27). Speech act theory says that every utterance contains action (Austin, 1962; Searle, 1969). Such actions can be analyzed in three different levels, namely locutionary acts (inform something), illocutionary acts (do something), and perlocutionary acts (influencing others). However, the main point in the study of speech act is illocutionary acts.

Finegan, et al. (1992, 307-308) divides the speech act into six types, including representatives (e.g. make demands, hypothesis, describe, advise); co missives (e.g. promise, threat); directives (e.g. command, plead, invite); declarations (e.g. state, baptize, marry, name); expressive (e.g. greet, apology, congratulate, thank you); and vindictive (e.g., organize, assess, forgive). From those six kinds of speech acts, this study only examines the speech act of request belonging to the types of directives.

This study is focused on knowing the strategies and functions of speech act of request in English. For users who are not English native speakers, sometimes we made mistakes in the use of forms of this speech acts. Therefore, knowing the strategies and functions of speech acts of request is very necessary.

To see the various forms of speech act of request in English, can be done by watching films. Film has become an integral part of culture as a reflection of daily activities (Wedding, Boyd & Niemiec, 2010: 1). From a film we can see the culture of a society, including the language used in their everyday conversation. Therefore, films are suitable as media to view and identify strategies and functions of speech acts of request.

Previously, there have been several studies of speech acts with the object of the film. Sulasi (2009) studied The Use of Request Expressions in The Film Entitled "Princess

Diaries" using the Tsui theory (1994) and found that the request for action is speech acts of request that have appeared in the film. Oktoberia (2012) with a study entitled Types of Directive Speech Acts Used in "Harry Potter The Deathly Hallows" and "Bride Wars" Movie Scripts comparing the two films with different genres and found that the speech acts of request appears more in the film Bride Wars genre comedy and is rated PG. Wijayanti (2013) conducted a study entitled The Expressions of Request Found in "Nanny Mc Phee and the Big Bang" Movie by Susanna White: Pragmatic Analysis. He found a number of 118 data are request expressions in the film Nanny Mc Phee and the Big Bang that is rated PG. This article focused on the relationship between strategies and functions of speech act theory using Trosborg (1995) and Tsui (1994) contained in two different films rated G and PG, which has not been done by previous studies.

To see the differences in strategies and functions in the movie with a different target audience, then two films with different ratings were used. This rating was divided into two parts based on the age of the audience, namely G (general audiences) and PG (parental guide suggested). Rating G is a film that is destined for the public, which means that the film can be watched by all ages. While the PG rating is the film that can be watched by children, but accompanied by a parent. By analyzing two films rated G and PG, then it showed the form of strategies and functions in the film that is intended to the public and the film that can be watched by children but accompanied by parents.

With the publication of the results of this study, it is expected that the public can know the form of strategies and functions of speech act of request in English, as well as how to choose a strategy and function of speech acts of request in English for using in certain circumstances.

Speech Acts

The concept of speech acts (Speech Acts) was first proposed by John L. Austin in his book entitled How to Do Things with Words (1962). Austin was the first person who suggested the idea that language can be used to perform actions via the distinction between speech constative and performative utterances. Constative speech reports or describes the world events or circumstances. Thus, constative utterances can be either right or wrong. While the performative utterances, do not describe completely wrong, and uttering the sentence is part of the action. (Austin, 1962: 6).

According to Austin, performative utterances in English is grammatically marked by the use of the first subject and

the verb regularly in present. In addition, the performative utterances also have some conditions in order to be valid. The terms are commonly called 'felicity conditions' (Parker, 1986: 13-15; Wijana, 1996: 24-27; Grundy, 2000: 53; Holtgraves, 2002: 11; Nadar, 2009: 12-14).

Validity of speech consists of, 1) the speaker and the situation should be appropriate; 2) the action must be carried out correctly and completely by the speaker and the hearer; 3) the speaker must have the appropriate intentions. Utterances like *Please come to my home tonight* is a valid invitation if the speaker really has been preparing to receive guests in the evening. However, the speech becomes invalid if the speaker actually going to go out of town in that night.

Austin distinguishes three types of actions relating to speech, namely locutionary, the origin of speech acts, action uttered a sentence within the meaning of the words or meaning of a sentence; Illocutionary, which acts to do something; and Perlocutionary, the effect produced when the speaker said something.

Austin understanding forwarded by J.R. Searle who then published the book Speech Acts. Moving from the thought of Austin on performative utterances, Searle (1969) developed the hypothesis that every utterance implies an action. Illocutionary

act is a central part in the study of speech acts. There are five types following illocutionary as disclosed by Searle (1985):

- Assertive, forms of speech that bind speakers of truth on what is said (eg stating, suggesting, reporting, informing, showing).

- Commissive, forms of speech used to express promise or specific deals (eg swearing, threatening, promising, and offering something).

- Directive, the form of speech which is done with the intention that the hearer do what is desired by the speakers (e.g.: ordering, requesting, asking, demanding, inviting).

- Expressive, form of speech that serves express or indicates a psychological attitude of the speakers to the particular circumstances (for example: praising, criticizing, congratulating, thanking, apologizing, condolence).

- Declarations, forms of speech that connects between the content of the speech with reality (e.g. deciding, prohibiting, annulling, firing, naming, lifting, isolating, punishing).

In addition to the five kinds of speech acts mentioned by Searle, Finegan (1992, 307-308) adding one more type of speech act that is 'verdictive'. Verdictive described as speech acts of making assumptions or

judgments (e.g., organizing, assessing, forgiving).

Speech Act of Request

Searle and Veken in Peter (1991: 100) describe speech acts of request as a directive illocutionary act which gives the possibility of rejection. Smith (1970: 123) describes that request as a more polite word for asking. Tsui (1994: 91) states that speech acts require classifying utterances in speech acts, i.e. requesting, inviting, asking permission, and offering. Speech act of requests require non-verbal response from the hearer.

Trosborg (1995: 187) defines request as an illocutionary act in which the speaker (the requester) communicates to the hearer (the requested) that he wants the requested party to perform an action for the benefit of the speaker. In short, the speech act of request is marked as the speaker's desire to the hearer to bring the state of affairs stated in the proposition.

Speech Act of Request Strategies

Trosborg (1995: 192) classifies speech acts of request into four categories:

1) *Indirect requests*

Is a request without explicit requisite illocutionary force. The speaker does not mention (or specify) the desired action and avoids calling the other person as the intended agent. An indirect request uses Hinting Strategies.

2) *Hearer-oriented conditions*

The hearer is in a position to control to decide whether or not to perform the request. Hearer-oriented conditions employ two strategies of request: ability/willingness/permission and suggestory formulae.

3) *Speaker-based conditions*

The speaker's desires become the focal point of the interaction. A requester can choose to focus on speaker-based conditions, rather than querying hearer-oriented conditions. It places the speaker's interest above the hearer's; the request becomes more direct in its demand. Speaker-based conditions employ two strategies of request; they are wishes and desires/need.

4) *Direct requests*

The speaker makes an explicit point of the illocutionary of his speech. The speech act of request may use a performative or imperative statement. Direct request includes three request strategies, namely: obligation, performative, and imperative.

a. Functions of Speech Act of Request

Tsui (1994: 101) in Sulasi (2009) classifies the request into five functions:

1) *Request for Action*

is a request that asks someone to do something. The action is the intended

prospect and for the benefit of the speaker. A positive response will require the other person to do some non verbal action. Action requests are usually manifested by "Can / could you do X?" We can also use "will" and "would" to ask someone to do something.

2) *Request for Permission*

Is a request that asks someone to allow or ask permission to do something. Permission requests involve the speaker's performance in future actions aimed at his own advantage. It is difficult to refuse permission applications because the action is for the benefit of the speaker and not too burdensome because the speaker will take an action.

3) *Offer*

Offer is a request to offer something to accept or reject. It takes action for the future and is beneficial to the hearer. Appreciation and thanks are presented by the hearer. Notice the following utterances:

- *Can I help you?*

- *Let me get a chair for you.*

Both utterances above are the demand for the offer. His actions are for the sake of the listener. Speakers behave as if actions in the future are beneficial to the hearer.

4) *Invitation*

Is a request to invite, go, or come to a place. The hearer can either refuse or accept it and it is beneficial to the hearer. Invitations are usually realized with "Would you like ...?"

5) *Proposal*

Is a request for suggestions that non-verbal actions are performed by speakers and hearers and that is helpful for both. Proposals are realized by using "Can/Could/Shall we do....?", "Let's" and "Why do not".

1. Movie ratings based on ages

Based on the Motion Picture Association of America standard, there are five categories of movie ratings based on the target audience's age:

a. G - *General audiences*

A movie rating that contains no language of violence, sex, and nudity for adults. The 'G' rating is not a letter of approval or indicates that the film consists of a children's scene. Some aspects show the film uses simple and polite everyday language.

b. PG – *Parental guide suggested*

This movie rating requires parental supervision before their children watch. Parents may find things that are less suitable for their child, this is where the role of parents to straighten it out. Movies may contain violent, sexual, and language scenes that are rather complicated but not too much.

c. PG13 – *Parents strongly cautioned*

A movie rating that emphasize parents for strict supervision because there are sections

that contains violent, sexual, and conversational scenes containing harsh and intricate language that are not suitable for serving in children under 13.

d. R – *Restricted*

The film with this rating contains things that are mature. Parents are expected to study the content of the film carefully before inviting or allowing their sons and daughters to watch a movie with this rating.

e. PG 17 – *No one 17 and under admitted*

The film with this rating clearly displays scenes that can only be watched by adult audiences. Underage people are not allowed to watch movies with this rating.

2. Data sources

This study used two films with different ratings as data sources, Monsters University which has G rating and Frozen which has PG rating.

a. Monsters University (G)

Monsters University tells about the life of monsters with its two main characters namely Michele (Mike) and Sullivan (Sully). The setting is in a campus with its academic and entertainment atmosphere. Students who are all monsters were required to live in campus dormitories. The problems began when Mike met Sullivan and competed in learning. This continued until finally the incident that made them have to be together and eventually became close friends.

Monsters University is a 3D computer animated comedy film of the United States produced by Pixar Animation Studios and released by Walt Disney Pictures. Directed by Dan Scanlon and produced by Kori Rae, the film was a fourteenth movie produced by Pixar, and a prequel of the previous film, Monsters, Inc. (2001). The film was released on 21 June 2013 in the United States, accompanied by the release of a short film titled The Blue Umbrella, directed by Saschka Unseld (Wikipedia).

Monsters University includes films rated G (General Audiences) for not containing many violent, awful, and sexual scenes. Instead, the film contains a moral message of honesty, friendship, solidarity, self-confidence, and hard work. The language used is simple and does not use too many difficult terms. This movie is suitable to be watched by all ages.

b. Frozen (PG)

This very popular movie around the world tells the story of Elsa and Anna living in the kingdom of Arendelle. Elsa has a super power which is also a weakness, which is able to freeze everything. Its power has made its empire trapped in a great winter. The frantic Elsa finally left the palace. Elsa's sister, Anna, is trying to find her sister to stop the winter 'curse'. Anna also had an exciting adventure accompanied by a mountain man named Kristoff and his

deer, Sven, and a snowman named Olaf (http://www.petelagi.com).

Frozen is a 3D animated film of the year 2013 produced by Walt Disney Animation Studios and released by Walt Disney Pictures on 27 November 2013. This film is the 53rd animated film of Walt Disney Animated Classics created based on the fairy tale of Hans Christian Andersen entitled Queen of Snow. Kristen Bell, Idina Menzel, Jonathan Groff, Josh Gad, and Santino Fontana became the dubbers in the film (Wikipedia).

Frozen includes movies with PG rating (Parental guidance suggested). This film contains several scenes of cartoon violence. This movie is suitable for viewing by all ages, but it is recommended to be accompanied and guided by parents.

METHODOLOGY

This research is a qualitative research with purposive sampling which means data and data sources are taken based on research questions and research objectives. The data in this study are words, phrases, clauses or sentences that contain speech acts of request. The data sources are two movies of the same genre but with different age ratings: Monsters University (G) and Frozen (PG). It saw the strategies and functions of speech acts of request containing in each film. Furthermore, the

strategies and functions of each film with G and PG ratings were compared to the similarities and differences.

Data Analysis Technique

According to Spradley (1980), analysis technique includes four analytical steps: domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis.

1. Domain analysis

Domain analysis is used to analyze the description of the object of research in general or at the surface level, but relatively intact about the object of the study (Bungin, 2007: 204). Data selection is done at this stage. The data in this study are speech acts of requests containing in the film Monsters University (G) and Frozen (PG).

2. Taxonomic analysis

Taxonomic analysis is an analysis focused on a particular domain or sub domain. This analysis aims to reduce large data into groups based on the natural categories of the reality of the object of his research (Santosa, 2012: 60). At this stage, the data obtained are classified to the types of strategies and functions of speech acts used. The author also gives the code on the data of speech acts of request.

3. Componential analysis

Santosa (2012: 63) explains that "componential analysis basically connects

between components or aspects (in this case are categories) that have been done on taxonomic analysis." Componential analysis is used to analyze elements that have contrasting relationships with each other in domains that have been determined to be analyzed in more detail. In this study, this stage includes the relationship between the classification of strategy and the function of speech acts of request.

4. Cultural theme analysis

Bungin (2007: 213) says that the analysis of cultural themes can be done to find relationships in the domains that are analyzed so as to form a holistic unity, in a complex form that can finally surface on the themes or factors most dominate and less dominant domains. In this study the cultural theme analysis was obtained after repeated analysis of the domain, so that the final conclusion about strategy and function in each film.

FINDINGS AND DISCUSION

This study discusses the strategies and functions of G-rated film Monsters University and PG-rated film Frozen.

1. Strategies of speech acts of request

There are four strategies based on the classification of Trosborg (1995) that appear both in films with G rating

(Monsters University) and films with PG rating (Frozen).

a. Indirect request

In the movie with a rating of G, from the amount of data as much as 53 data, the form of action strategy requested requests do not come directly 10 times, which means 18.9%. While in the film with PG rating, from the amount of data as much as 50 data, this form the strategy appears seven times, which means 14%. The form of indirect speech acts of request on the movie Monsters University as in datum 2.

Oh! Sir! Right here! Little green guy, two o'clock!

This is said by Mike to a guide father when Mike and his friends make a study visit to a place called Scare Floor. Mike uttered the utterance to ask the guide's father to notice it because his voice was drowning with the noise of his friends. He calls attention by showing his characteristics with the phrase "*little green guy*" and the location where he is "*two o'clock*". This expression goes into the type of indirect request because the speaker does not directly mention his request to be noticed, but by showing the characteristics of himself and where he is located.

b. Hearer-oriented condition

For hearer-oriented condition strategy, a movie rated G showed five data of a total of

53 data. While in the film with PG rating, the data found as many as five data from the total of 50 data. In percentage, we found 9.4% usage for the movie with G rating and 10% usage for the movie with PG rating. The examples of use in the movie with a rating of G as shown in the five data from the following Monsters University film:

Gladys, promise me you'll keep auditioning. This was told by Mike when he said good-bye to the bus passengers when he arrived at the gates of Monster University. He asks his friend Gladys, one of the bus passengers, to keep auditioning by saying, "*promise me you'll keep auditioning*". This is for a farewell. This tutorial belongs to the category of a hearer-oriented condition that refers to the suggestion. The speaker advises the other person to do something.

c. Speaker-based condition

The next speech act strategy is speaker-based condition. In the movie with a rating of G, 53 data obtained, this strategy was used eight times, with a percentage of 15% usage. As for films with PG rating, from 50 data obtained, this strategy was used 12 times, with a percentage of 24%. The example of this strategy is like in datum 3 movie with rating of G Monsters University.

Excuse me. Fellas. How about we do tallest in the back?

This utterance was uttered by Mike to his friends while he was in study tour to a place called Scare Floor. Mike said this to ask his tall friends to move back because Mike himself was short and he is in the back position. This causes it to not see what lies ahead. By saying, "How about we do tallest in the back?" Mike begs his tall friends to be behind, so everyone can see what lies ahead. This utterance includes strategy of speaker-based condition because the speaker focuses on his situation and makes the request to be fulfilled by his hearer.

d. Direct request

Strategy of speech acts of request direct request is the most widely used. It showed by the amount of data 53 speech acts, there are 30 data of direct request on the movie with rating G. While in the film with PG rating, there are 26 speech acts of direct request from 50 data found. Viewed from the percentage, there are 57% of direct speech acts on films rated G, and 52% of direct speech acts on films with PG ratings. Here is an example of direct speech acts on a movie with rating G as it appears on the movie Monsters University datum 1.

Come on, Karen. We're falling behind.

This utterance is said by little Mike when he is studying to a place called Scare Floor. Karen is a teacher in charge of accompanying the students in the study visit. Not getting a partner, Mike is paired

with the teacher. Feeling abandoned by his other friends, Mike invites his teacher to walk rather quickly by saying, "*Come on, Karen.*". This utterance is included in the direct request strategy because the speaker directly says his request to the hearer.

2. Functions of Speech Acts of Request

To see the usefulness of speech acts of request, it can be seen from the functions of speech acts of request.

At Monsters University, a movie rated G, found five functions of speech actsof request: request for action, request for permission, offer, invitation, and proposal. While in Frozen, the film with PG rating, found four functions of speech acts of request, which are request for action, request for permission, offer, and proposal. The function as invitation did not find in the frozen movie with PG rating.

a. Request for action

Request for action is function ofspeech acts of request to ask someone to do something. This function is the most common feature in both G-rated movies and PG-rated movies. Of the 53 data found on Monsters University, a total of 31 data are requests for action. While on Frozen, out of a total of 50 data, 27 data are requests for action. On percentage, Monsters University has 58.5% and Frozen has 54% of speech acts request as request for action.

The example of speech acts of request functioning as request for action found on a movie with a G rating as indicated by datum 4 of Monsters University film.

Come on, guys. I want to see.

This utterance is told by Mike to his friends when they are at a study visit to Scare Floor. Mike asks his friends to shift because his eyesight is blocked by his friends who are taller than him. By saying "*Come on, guys. I want to see it.*" The speaker (Mike) asks his hearers (Mike's friends) to take action (shift) so that the speaker can fulfil what he wants (see what lies ahead).

b. Request for permission

Request for permission is a function of speech acts of request to ask someone to permit or request permission to do something. In the film with rating G found 5 data from 53 data that serves as a request for permission, while in the film with rating PG found as much as 6 data from 50 data. On percentage, they are 9.4% usage rate for movies with G rating and 12% for movies with PG rating.

The realization of the use of speech acts of request that serves as a request for permission in the movie with rating G as shown by datum 28 in Monsters University film.

Excuse me. I just want to get my stuff.

This utterance is told by Mike to Sullivan when they are in the same room. The room

is narrow and make them difficult to move. The thing that worsens the condition is Mike and Sullivan's poor relationship. The two of them became a little freaked out. For example, as in the morning Mike will pick up his goods, at the same time Sullivan will also take his belongings. Mike used the utterance "*Excuse me*" to let Sullivan give him a way to get his things. This speech acts of request as a request for permission because the speaker requests permission from the hearer to take the things.

c. *Offer*

Offer is a function of speech acts of request to offer something. It will be accepted or rejected. Movies with rating G and PG use speech acts of request with this function. Of the 53 data in the film with rating G found data as much as a data of speech acts that serves as an offer, whereas in the film with PG rating was found four data from 50 data. On percentage, there are 2% in the film with G rating and 8% in the movie with PG rating.

An example of speech act of request that function as an offer on a movie with G rating as it is shown in the movie Monsters University on the following datum 21.

Hey. Do you mind?

The utterance is spoken by Mike as Sullivan passed in front of him and dropped his books. This happens in the classroom when they are facing a practical exam.

Politely, Mike asks Sullivan to get his fallen book by saying "*Do you mind?*" This is an offer given by the speaker to the other person to do something, which is to take the fallen book.

d. Invitation

Invitation is a function of speech acts of request to invite, order to go or come to a place. This function of speech acts is found only in movies rated G and not found in the movie with PG rating. A total of 10 data of speech acts function as invitation found in the movie Monsters University. On percentage, it is found the number of 19% use of speech acts of request that serve as an invitation in the movie with rating G. The example of this function as shown in the data 47 in the Monsters University film.

Come on, let's go, you maniac! We're celebrating.

The utterance is spoken by Sullivan to Mike shortly after their team won the race. Sullivan and Mike are in one team. Sullivan takes Mike out of the field to celebrate their victory by saying "*Come on, let's go*". This utterance is included in the speech acts of request that serves as invitation because the speaker invites the hearer to go to a place.

e. Proposal

Proposal is a function of speech acts of request to request the interlocuters do non-verbal action, and useful to both parties.

This function is found in movies with G and PG ratings. In the film Monsters University that has G rating found as many as six data from 53 data, which also means 11.3% of the data found. While in the frozen film that has a PG rating found 13 data out of 50 data, which also means 26% of the data found.

This is the examples of this function as shown in the following Monsters University movie data 36.

I want you to stop making us look like fools.

This utterance is uttered by Mike to Chet, one of Mike's team leaders in the race. At that time Chet and his friends are embarrassing Mike and his team. Then

Mike says, "*I want you to stop making us look like fools*" as I begged Chet to let Chet and his friends stop embarrassing Mike and his friends. This utterance is included in the speech acts of request functioning as proposal because the speaker asks the hearer to do something but this provision benefits parties, the speaker and the hearer.

3. The relation between the strategies and functions of speech acts of request

To find the relationship between strategies and functions of speech acts of request from G-rated and PG-rated movies, see the following componental table for Monster University and Frozen films:

Function \ Strategy	Request for action	Request for permission	Offer	Invi-tation	Proposal	Number of data
Indirect Request	8	1		2		11
Hearer-oriented condition	2	1	1		1	5
Speaker-based condition	1	3		1	3	8
Direct request	21			7	2	30

Number of data	31	5	1	10	6	53

Table 1. The relation between strategies and functions of speech acts of request in

Monsters University

Table 1 show the relation between strategies and functions of speech acts of request applying in the film with rating G, *Monsters University*. The indirect request strategy serves as request for action, request for permission, and invitation. The hearer-oriented condition strategy serves as request for action, request for permission, offer, and proposal. The speaker-based condition strategy works for request for action, request for permission, invitation, and proposal. Finally, the direct request strategy serves as request for action, invitation, and proposal.

Function \ Strategy	Request for action	Request for permission	Offer	Invitation	Proposal	Number of data
Indirect Request	4		2		1	7
Hearer-oriented condition	2		2		1	5
Speaker-based condition	2	3			7	12
Direct request	19	3			4	26
Number of data	27	6	4	0	13	50

Table 2. The relation between strategies and functions of speech acts of request in

Frozen

Furthermore, table 2 shows the relation between strategies and functions of speech acts of request on the film with PG rating, *Frozen*. Both indirect request strategy and hearer-oriented condition strategy serve as request for action, offer, and proposal. The speaker-based condition strategy works for

request for action, request for permission, and proposal. While the direct request strategy also serves as request for action, request for permission, and proposal.

In addition to demonstrate the relation between strategies and functions of speech acts of request applied in the film Monsters University, table 1 shows the amount of data that appears on each of strategy and function of speech acts of request. Based on the table, from 53 data, the strategy and function that is most frequently appear on *Monsters University* is direct request that serves as request for action with a total of 21 data. Then, the indirect request serves as request for action which was found as many as 8 data, followed by direct request that serves as invitation which was found as many as 7 data. Furthermore, speaker-based condition that functions as request for permission and speaker-based condition that serves as proposal that each consists of 3 data, hearer-oriented condition that functions as request for action, indirect request that serves as invitation, and direct request that serves as proposal each of which amounted to 2 data. Indirect request as request for permission, hearer-oriented condition as request for permission, hearer-oriented condition as offer, hearer-oriented condition as proposal, speaker-based condition as request for action, and speaker-

based condition as invitation each of which amounts to 1 data.

While table 2 summaries the strategies and functions that appear in the film with rating PG, *Frozen*. Similar to the G-rated movie, the most prominent strategy and function in this movie is the direct request that acts as request for action, with a total of 19 data from 50 total data found. Furthermore, speaker-based condition that serves as request with the total of 7 data, followed by indirect request that acts as request for action and direct request that serves as proposal each of which amounts to 4 data, speaker-based condition as request for permission and direct request as request for permission each with 3 data, indiecr request as offer, hearer-oriented condition as request for action, hearer-oriented condition as offer, speaker-based condition as request for action each of 2 data. Finally, the strategy and function that only appear once are indirect request as proposal and hearer-oriented condition as proposal.

The conclusion of this study is more interesting and valid when it is compared with previous studies. Sulasi (2009) who conducted research on the phrase applying to the movie G-rated Princess Diaries states that there are 27 request expressions in the film and the most frequently used function in the film is the request for action. In the same position, this study also found that the

most common function is the request for action. It is because the essence of request is asking the hearer to do an action (Trosborg, 1995: 187).

Oktoberia (2012), which examines two different films, Harry Potter-The Deathly Hallow (rating PG-13) and Bride Wars (rating PG) states that request expressions are more common in PG-rated Bride Wars films, with 24: 30 data comparison. It is different from the result of this study. The difference in yield between films with PG and G rating is not too conspicuous, ie 50: 53 data. Wijayanti (2013) who studied the film with PG rating found 118 data of speech acts of request. This suggests that further research is needed to conclude that the difference in the ratings of some films shows the difference in the number of expressions of speech acts of request. However, from this study it can be concluded that in speech acts of request, either from films with G or PG ratings, the dominating function is the request for action.

CONCLUSION

From the descriptions above, it is concluded that some matters relate to the strategy and function of the speech acts of request of the movie with rating G (target audience for all ages) i.e. Monsters University and the movie with rating PG (target audience for

all ages but with parental guidance) Frozen, as well as the general comparison of acting speech acts in films with different ratings. First, in the Monsters University movie that has a G rating, found four strategies based on the Trosborg (1995) classification used, they are indirect request, hearer-oriented condition, speaker-based condition, and direct request. The dominant strategy that emerges is direct request. Meanwhile, based on Tsui (1994) found that the five functions of speech acts of request used in this film are request for action, request for permission, offer, invitation, and proposal. The most frequently used function is the request for action.

Secondly, in the Frozen film with rating PG, similar to Monsters University with rating G, found four strategies based on the Trosborg (1995) classification used, they are indirect request, hearer-oriented condition, speaker-based condition, and direct request. The dominant strategy that emerges is direct request. Meanwhile, based on Tsui (1994) it was found that the five functions of speech acts of request used in this film are request for action, request for permission, offer, invitation, and proposal. The most widely found function is the request for action.

Thirdly, it is generally assumed that the most common strategies and functions in different rating films are the same, is direct

requests and request for action. By using direct request, the speaker expresses directly the intent of the request. While the purpose of the speaker to do the act of speech acts of request is to ask the hearer to do something, which in general is in the form of action.

From these conclusions, several things can be taken as good suggestions for the community as the language users as well as researchers who are interested in studying speech acts, especially speech acts of request. For the community, in expressing the desire to ask something to the hearer should be adjusted to the situation and conditions at the time of the speech delivered and the distance of the relationship between the speaker and the hearer. Speech acts of request do not need always be expressed directly, but can also be expressed indirectly with the background knowledge between the speaker and the hearer.

Then, for further researchers, it is advisable to do further research. As to see if there is relationships between movies that have different ratings with the use of speech acts of request that appear.

REFERENCES

Austin, J.L. (1962). *How to Do Things with Words*. New York: Oxford University Press.

Brown, P. & Levinson, S.C. (1987). *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press.

Finegan, E., Besnier, N., Blair, D., Collins, P. (1992). *Language Its Structure and Use*. Marricksville, NSW: Harcourt Brace Jovanovich Group (Australia) Pty Ltd.

Grundy, P. (2000). *Doing Pragmatics*. London: Arnold.

Holtgraves, T.M. (2002). *Language as Social Action*. London: Lawrence Erlbaum Associates.

Kaelan. (2004). "Filsafat Analitis menurut Ludwig Wittgenstein: Relevansinya bagi Pengembangan Pragmatik". *Journal of Humaniora* volume 16, No. 2, June 2004: 133-146.

Kaswanti Purwo, B. (1990). *Pragmatik dan Pengajaran Bahasa Menyibak Kurikulum 1984*.Yogyakarta: Kanisius Press.

Mey, J. (1993). *Pragmatics*. Oxford: United Kingdom.

Nadar, F.X. (2009). *Pragmatik dan Penelitian Pragmatik*. Yogyakarta: Graha Ilmu.

Leech, G. (1993). *Prinsip-Prinsip Pragmatik*. (terjemahan) M.D.D. Oka. Jakarta: Universitas Indonesia Press.

Levinson, S.C. (1983). *Pragmatics*. Cambridge: Cambridge University Press.

Oktoberia, L. (2012). Types of Directive Speech Acts Used in "Harry Potter-The Deathly Hallows" and "Bride Wars" Movie Scripts. http://ejournal.unp.ac.id/index.php/ell/article/download/1815/1553. Retrieved on November 10, 2016.

Parker, F. (1986). *Linguistics for Non-Linguists*. London: Taylor & Francis Ltd.

Peter, S. 1991. *Speech Act Theory, Discourse Structure and Indirect Speech Acts*. England: The University of Leeds Press.

Santosa, R. (2012). *Metode Penelitian Kualitatif Kebahasaan*. Book draft. Surakarta: Fakultas Sastra dan Seni Rupa

Searle, J.R. (1969). *A Theory of Speech Acts*. Cambridge: Cambridge University Press.

Spradley, J.P. (1980). *Participant Observation*. New York: Holt, Rinehart and Winston.

Sulasi, S. (2009). *The Use of Request Expressions in The Film Entitled "Princess Diaries"*. Surakarta: Sebelas Maret University Press.

Trosborg, A. (1995). *Interlanguange Pragmatics*. Germany: Walter de Gruyter & Co.

Wedding, D., Boyd, M.A., dan Ryan M.N. (2010) *Movies and Mental Illness: Using Films to Understand Psychopathology 3rd Revised Edition*. Massachusetts: Hogrefe Publishing.

Wijana, I Dewa Putu. (1996). *Dasar-Dasar Pragmatik*. Yogyakarta: Andi Press.

Wijayanti, I.I. (2013). The Expressions of Request Found in "Nanny Mc Phee and the Big Bang" Movie by Susanna White: Pragmatic Analysis. http://eprints.ums.ac.id/24570/15/PUBLICATION_ARTICLE.pdf. Retrieved on November 10, 2016.

HOME   ABOUT   LOGIN   REGISTER   SEARCH   CURRENT   ARCHIVES   ANNOUNCEMENTS

Vol 6, No 2 (2018)

DOI: http://dx.doi.org/10.33603/perspective.v6i2

Table of Contents

ISSN: 2621-6981

IN COLLABORATION WITH

ASIACALL

MAIN MENU

Editorial Team

Reviewer

Peer-Review Process

Focus and Scope

Publication Ethics

Copyright and License Statement

Article Publication Charge

Author Guidelines

Indexing and Reputation

Copyright Transfer Agreement

JOURNAL TEMPLATE

TEMPLATE

INDEXED BY

sinta
Science and Technology Index

Google Scholar

GARUDA
GARBA RUJUKAN DIGITAL

MORAREF

MENDELEY

OPEN JOURNAL SYSTEMS

ACADEMIC JOURNAL PERSPECTIVE:
Education, Language, and Literature
http://jurnal.ugj.ac.id/index.php/Perspective/

E-ISSN 2621-6981
P-ISSN 2354-7340

HOME   ABOUT   LOGIN   REGISTER   SEARCH   CURRENT   ARCHIVES   ANNOUNCEMENTS

Home > About the Journal > **Editorial Team**

Editorial Team

Chief Editor

Hendriwanto Hendriwanto, Universitas Swadaya Gunung Jati, Indonesia

Editorial Board

Dwiniasih Dwiniasih, Swadaya Gunung Jati university, Indonesia
Muhammad Lukman Syafii, Muhammadiyah University of Ponorogo, Indonesia
Choiril Anwar, Universitas Islam Sultan Agung, Indonesia
Apandi Apandi, Swadaya Gunung Jati University, Indonesia
Farah Sukmawati Wahidah, Swadaya Gunung Jati University, Indonesia
Mahmud Mahmud, Swadaya Gunung Jati University, Indonesia

ISSN: 2621-6981