Request Strategies Found in the Movie *Silver Linings Playbook*

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ABSTRACT

This research aimed to investigate the types of request strategies used by the characters in the movie *Silver Linings Playbook* (Russell, 2012). It also examined the types of request goals made by the characters. The data were taken from dialogues in the movie, which contained request utterances. The data were then classified into nine strategy types of request according to Blum-Kulka and Olshtain (1984), followed by the classification of the data into four types of request goals according to the theory proposed by Blum-Kulka, Danet & Gherson (1985). The results showed that 202 request strategies were made by the characters. The most frequently used request strategy found in the movie was a direct request, which was mood derivable with 111 occurrences (54.9%). In terms of goals, requests for action was found to be the most frequently implored type by the characters, and it was dominated by mood derivable strategy with 103 occurrences (64.8%).

Keywords: *context, request goals, request strategies, speech acts.*

INTRODUCTION

Request is one of the speech acts commonly used in everyday communication. According to Leech (2014, p. 136), requests are generally formed of directives, and the actions proposed to be performed by others at a cost to them, and normally for the speaker's benefit. The act may be a request for non-verbal goods and services (a request for an object, an action or some service) or a request for verbal goods and services (a request for information). However, requests have the potential to be intrusive and demanding toward the hearer when it has a significant imposition. One way to minimize the imposition of the request is to apply appropriate strategies in his request.

The choice of request strategies, however, depends on social factors, such as age, degree of familiarity, and social distance between the speaker and the hearer. Request strategies are also leveled from the most direct one to the most indirect ones. Examples of directness as it relates to request strategy can be seen in the following situations. When a student wants to ask his teacher to repeat his explanation during the class, he might say, "Sir, could you please repeat your explanation?" The indirect strategy of requests creates the impression of politeness. This strategy is appropriate because of the different age and social distance between the student and the teacher. Meanwhile, when a student wants to borrow the notes from his classmate, he might utter the request directly by saying, "Lend me your notes." This request is delivered in a direct request by using an imperative form. This strategy is appropriate

because the interlocutors are familiar with each other. The level of the directness of the request also differs from the goal of the request. Therefore, the speaker needs to choose the right strategy in uttering requests.

This research discusses request strategies uttered by the characters in the romantic comedy-drama movie *Silver Linings Playbook* by David O. Russell. The researcher chose this movie because there are a number of request utterances that can be analyzed based on their strategies. Moreover, the fact that the movie is about a young man who has bipolar disorder is also an interesting point to see how bipolar patient expresses his requests. He experiences mood swings between passionate highs and intentionally painful lows. In the movie, he uses a lot of requests in different situations and to a variety of people, especially with his parents and friends. However, it is sometimes difficult for him to control his request utterances in some situations due to his illness. Thus, it affects the way he utters a request to someone.

Although this research focuses on all request expressions uttered by all characters in the movie, more attention is given to Pat's expression of requests. The request made is confronted with his mental well-being at the time he utters them. Other characters' request expressions are used to highlight Pat's unique request expressions.

LITERATURE REVIEW

There have been many studies that deal with requests. For example, Daskalovska, Ivanovska, Kusevska, & Ulanska (2016) investigate the use of request strategies by English language learners in the Republic of Macedonia. The data were analysed according to the theory of request strategies proposed by Blum-Kulka, House & Kasper (1989). The results showed *query preparatory* to be the most frequently used type of request strategy used in formal and informal situations.

Next, Haryanto (2019) examined the types of request strategies used in the movie *500 Days of Summer* based on the gender of the speaker. The data were classified based on the theory of request strategies proposed by Blum-Kulka and Olshtain

(1984). The results showed that the male characters produced 30 strategies, while the female characters produced 25 strategies, and *mood derivable* became the most preferred request strategy. Another research is conducted by Achiba (2012), who investigated what strategies and linguistic devices a child's second-language learner used to make requests in English and what developmental path the learning process follows. This study demonstrated that strategies, linguistic exponents, and modifications show a steady developmental pattern. Also, the developmental patterns of request realization varied substantially according to goal.

This research is an extension of the previous studies. It is aimed to identify request strategies used by the characters in the movie *Silver Linings Playbook*. It focuses on investigating the types of request strategies used by the characters in the movie and also identifying the types of request goals from each request. Similar to the previous research, in this researcher we used the theory of request strategies proposed by Blum-Kulka and Olshtain (1984).

THEORETICAL FRAMEWORK

Speech Acts

According to Yule (1996), speech acts are defined as any actions performed via utterances, and they are commonly given particular labels, like an apology, complaint, compliment, invitation, promise, or request (p. 47). There are three stages in performing an act via utterances: locutionary act, illocutionary act, and perlocutionary act. The locutionary act is the words that the speaker utters. The illocutionary act is the speaker's intention by his or her action or what is done by uttering the words—for instance, requesting action on the part of the hearer and the specific goal that the speaker has in mind. The last one is the perlocutionary act, affecting the hearer or the intended effect.

In order to make the performance of a speech act to be recognized by the hearer, some felicity conditions have to be met. According to Searle (1969), there are four felicity conditions for a request (p.66).

a. **Propositional condition**, which means that the utterance must be a future act of hearer.

b. **Preparatory conditions**, there are two things which are included in this section. The first one is that the hearer can do the action. The second one is not obvious to both speaker and hearer that the hearer will do the action in the ordinary course of events of his own consent.

c. **Sincerity conditions**, which means that the speaker sincerely wants the hearer to do the action.

d. **Essential conditions,** which means that the utterance must count as an attempt to get the hearer to do the action.

Request Strategies

According to Brown and Levinson (1987), requests are face-threatening acts because they primarily threaten the addressee's or hearer's negative-face want, and by making a request, the speaker wants the hearer to do something or refrain from doing (pp. 65-66). By making a request, the speaker requires some strategies in order to achieve his request's goal. According to Blum-Kulka and Olshtain (1984), there are three major levels of directness on request strategies (p. 201).

a. **The most direct or explicit level**

Requests at this level are marked by the use of imperatives. This strategy includes five sub-strategies: mood derivable, explicit performative, hedged performative, locution derivable and scope stating.

b. **The conventionally indirect level**

Requests at this level include reference to contextual preconditions as conventionalized in a given language. This strategy can be recognized by using the marker such as, *could* and *would*. This strategy is divided into two sub-strategies: language specific suggestory formulae and reference to preparatory conditions.

c. **The nonconventionally indirect level**

Requests at this level are made by giving hints. The realization of a request can be done by either partial reference to the object or element that supports the act. This strategy consists of two sub-strategies: strong hint and mild hint.

Request Goals

According to Achiba (2003), "Requests are purposeful" (p. 93). When people are uttering their request, they have a particular goal or an intended meaning. Therefore, in achieving request goals, people need to choose appropriate strategies to deliver their requests. Blum-Kulka, Danet & Gherson (1985, p. 118), stated that "the notion of 'goal' relates to the relationship between the speaker's intention and the hearer's compliance as it can be inferred from the type of activity required from the hearer." A request goal is fulfilled when the speaker gets his intended meaning by uttering his request. According to them, four types of request goals can be distinguished.

a. **Requests for action,** the compliance of the case in this request goal needs action on the part of the hearer. An example of this case is a request to open the window. Compliance, then, requires the hearer to do the action the speaker requested, such as opening the window.

b. **Requests for goods,** the compliance of this request goal demands handing over material goods (which might be small or large, handed over temporarily or forever). An example is when somebody requests a glass of water. Compliance, then, requires the handing over of the requested object.

c. **Requests for information,** this request goal differs from other types of request goals because, in this case, the compliance is verbal goods. An example is when someone is asking for directions to the meeting room. Compliance, then, requires the information of the direction to the meeting room.

d. **Requests for permission,** this request goal is a speaker- rather than hearer-oriented on two accounts: If granted, a request for permission encourages the speaker and not the hearer, and it raises a threat to the requestor's rather than to the requestee's face. It should be noted that the verbalization of a request for permission, such as a child asking for permission to go to a party, raises in itself an admission of

asymmetric power relationships. Compliance is achieved by the addressee's allowance to join the party. Requests for permission are therefore likely to be indirect.

To analyze request strategies and request goals in the movie, in the following section, the writer needs to present the context in which the request strategies and goals are portrayed. Similarly, the writer finds it essential to thoroughly discuss speech acts to understand request strategy and request goals.

Context

According to Sperber and Wilson (1995), context is the set of premises used in interpreting an utterance (p. 15). Adding a context in a dialogue can give us a better understanding of what the speaker and the hearer are talking about. According to Cutting (2000), there are three types of context.

a. **Situational context** is the immediate physical co-presence, the situation where the interaction between the speaker and the hearer occurs at the moment of speaking.

b. **Background knowledge context** is divided into two types. The first one is general cultural knowledge, while the second one is interpersonal knowledge. Cultural general knowledge is everything most people carry with them in their minds about areas of life. Interpersonal knowledge is a piece of specific or private knowledge about the history of the speakers. In short, background knowledge is what people know about each other and the world.

c. **Co-textual context** is the context of the text itself.

METHODS

This research used qualitative methods. The primary data of this research were taken through observation from the subtitled version of the movie *Silver Linings Playbook* (2012) while supporting data were taken from materials of books, journals, and thesis related to the topic of the research. The movie was streamed through the online streaming provider named MAXstream.

The data were collected from the requests found in the movie *Silver Linings Playbook*. In analyzing the data, first, the data were classified based on the request strategy type according to the theory proposed by Blum-Kulka and Olshtain (1984). The request goals were classified based on the theory proposed by Blum Kulka *et al.* (1985, p. 118).

RESULTS AND DISCUSSION

From the data, there are 202 request utterances used by the characters in the movie. The data were categorized into nine strategy types of request according to Blum-Kulka and Olshtain (1984), including three levels of directness. The most direct strategies consist of mood derivable, explicit performatives, hedged performatives, locution derivable, and scope stating. The conventionally indirect strategies consist of language-specific suggestory formulae and reference to preparatory conditions. Nonconventional indirect strategies consist of strong hints and mild hints. The following table presents the results of the data analysis in terms of the request strategy types.

Table 1. Frequencies and Distributions of Request Strategy Types

Directness Level	Token	%
Direct Strategy	152	75.3
Conventionally Indirect Strategy	37	18.3
Nonconventinally Indirect Strategy	13	6.4
Total	202	100.0

The table above shows the frequencies and distributions of request strategies in the movie *Silver Linings Playbook*. It shows that the direct strategy is the most frequently used request strategy. The next common strategy is conventionally indirect strategy and the least common is the nonconventionally indirect strategy.

Direct Strategy

As mentioned above, the direct strategy is the most common strategy used by the characters in the movie *Silver Linings Playbook*. Out of 202 requests, 152 of them were expressed directly. The tendency of using this strategy is due to the close relationship between the characters of the movie, who are family members, friends, and neighbors. Therefore, requests are usually made in a direct form, such as imperatives. The examples of this strategy are presented below.

Mood Derivable

According to Blum-Kulka and Olshtain (1984), mood derivable is the utterance in which the grammatical mood of the verb signals the illocutionary force of the request. The requests which are made in this strategy are usually expressed in the form of imperative or command expression.

(1)   00:20:24,350 - 00:20:27,400 (MD17 #RA26)

Context: Pat, Pat Sr., and Dolores were in the house. Pat was so happy after his friend, Ronnie and his wife invited him to dinner at their house. He wanted to tell his wife about it by calling her but his father did not allow him to do that. Pat's father requested Pat to put the phone down by grabbing Pat's hand.

Pat Sr.: **Put the phone down.**

Pat: What are you just doing?

Pat Sr.: **Put the phone down, please.**

Pat: What are you doing?

Pat Sr.: Stop.

In the dialogue above, Pat Sr.'s utterance is classified as a mood derivable strategy. The grammatical mood of the verb used by Pat Sr. 'put' in the utterance signals the illocutionary force of the request. Pat Sr. directly asked his son, Pat, to put the phone down to prevent him from calling his wife, Nikki. The way Pat Sr. expressed his request was forceful because it was formed in an imperative sentence.

Hedged Performative

The illocutionary verb in this request strategy points out that the requestive intent is modified, such as using modal verbs or verbs that express intention. Phrases used to distinguish requests belonging to this strategy include: 'I would like to…', 'I would like you to…', or let me…'.

(2)   00:37:47,200 - 00:38:04,500 (HP4 #RP9)

Context: Pat was in his therapy session with his psychiatrist, Dr. Patel. The doctor told Pat that he seemed to have trouble the night before. Pat requested Dr. Patel to let him explain about what happened that night. He explained everything that happened to him along with his mother and his father.

Dr. Patel: You seem to have trouble last night.

Pat: **Let me just set the record straight about last night.** Hurting my mother was a mistake, and I hate myself for it. And I hate my illness. And I wanna control it. My father, on the other hand, had no trouble slapping the shit out of me last night, which I did not return, because I could've killed him. And I didn't. He's 65 years old. Don't you think I could've beat the shit out of him? I mean…

In the dialogue above, Pat's request is categorized as hedged performative strategy because there is a phrase 'let me'. By using this phrase, it can soften the request and reduce the force toward the addressee. Pat asked Dr. Patel to listen to an explanation of the incident that the night before. Pat preferred to use the phrase 'let me' because he tried to defend himself with his strong argument.

Locution Derivable

The utterance in this strategy has the obligation of the addressee to realize the act. The characteristics of this strategy can be marked by the use of obligation words (e.g. must, have to, have got to, etc.).

(3)   00:15:06,400 --> 00:15:12,500 (LD3 #RA15)

Context: Pat and Dolores were in the kitchen. Dolores requested Pat to take his medication. However, Pat refused to do that by saying that he could not make it. Dolores threatened Pat if he did not take his medications she would call the hospital and they would come for him.

Dolores: **Pat, you have to take your medication.**

Pat: I can't, Mom. I can't make it.

Dolores: I will call them. They'll come for you.

In the dialogue above, Dolores's request is classified as locution derivable strategy. It can be indicated by the use of the obligation word 'have to' in the utterance. The use of this strategy is to intensify the illocutionary force to the hearer. Dolores asked Pat to take his medication as the doctor prescribed it. By saying, *Pat, you have to take your medication,* Dolores marks the obligation statement in the word 'have to.' Pat should feel obliged to do what his mother asked, but he refused to do it.

Scope Stating

This strategy is used when the speaker wants to utter his strong intention or desire but softer. The characteristics of this strategy can be marked by the use of some phrases such as, 'I want to…', 'I wanna…', 'I want…', 'I need…', etc. By employing this strategy, the request becomes less threatening to the hearer.

(4) 01:40:01,950 - 01:40:09,800(SS7 #RA148)

Context: Pat and Tiffany were at the hotel where the dance competition would be held. Before he started to perform they needed to register first. Then, they walked up the stairs and they had a small talk. In the meantime, Tiffany requested Pat to remember everything and all the good stuff they had. Pat said that he certainly did.

Tiffany: **I want you to remember everything. I want you to remember all of the good stuff that we have here.**

Pat: Of course I do.

In the dialogue above, Tiffany's request is classified as a scope-stating strategy. It can be indicated by the use of the phrase 'I want you' in the utterance. This strategy represents the desire of the speaker regarding what he wants to make the hearer do the requested act. Moreover, the phrase 'I want you…' in Tiffany's utterance makes her request's desire clearly stated and makes it more apparent.

Conventionally Indirect Strategy

According to table 1, there are only a few requests which employ this type of strategy. Out of 202 requests, 37 of them are classified into this strategy. There are two types of request strategies in this level of directness: language-specific suggestory formulae (suggestory formulae) and reference to preparatory conditions. The request made in this strategy appears to be more polite because the request is uttered indirectly. The examples of this strategy are presented below, along with further discussion.

Language Specific Suggestory Formulae

According to Blum-Kulka and Olshtain (1984), the utterance in this strategy contains a suggestion to the hearer to do something. The speaker of this strategy expresses his request by giving a suggestion. The characteristics of this strategy can be marked by the use of some suggestory signals such as, 'why don't you (we)…?', 'how about…?', 'what about…?', etc.

(5) 00:36:35,250 --> 00:36:39,587 (SF2 #RA61)

Context: Pat stopped running and then he told Tiffany to stop following him. He felt disturbed by Tiffany, so he suggested running somewhere else. He added that there were many roads to run in, so she could take one of them. Pat was also asking Tiffany what she was trying to do with him. Tiffany explained that she liked that road and that was also her neighborhood so there was nothing wrong with that.

Pat: **Well, then, why don't you run somewhere else?** There's a fucking tons of roads to run in. What are you trying to do?

Tiffany: I like this road. This is my neighborhood

In this example, Pat was jogging by himself, but Tiffany came by, making Pat feel disturbed. Since Pat felt disturbed by Tiffany's coming, he suggested Tiffany taking another road.

Reference to Preparatory Conditions

According to Blum-Kulka and Olshtain (1984), the utterance in this strategy contains a reference to

preparatory conditions for the possibility of the request (e.g. ability, willingness, or the possibility of the act being performed). The characteristics of this strategy can be marked by the use of some phrases such as, 'can you (I, we)…?, 'could you (I, we)…?', 'will you…?', 'would you…?', 'would you like to…?', etc. By using this strategy, requests become less forceful and more suggestive.

(6)   00:11:18,600 --> 00:11:33,900 (PC3 #RP3)

Context: Pat was in the mental health clinic. He stepped into the lobby and there was a female receptionist sitting at her desk and then she pushed a signing sheet to Pat who entered the room. As he was writing down his name, there was a song playing entitled "My Cherie Amour" by Stevie Wonder and he got triggered by this song. First, he asked the receptionist if the song is really playing or not and then, he requested the receptionist to turn the song off. However, she told Pat that she could not do that because she did not have the controls.

Pat: Is that song really playing?

Receptionist: We have music sometimes.

Pat: That song is killing me. **Could you please turn it off?**

Receptionist: I can't.

Pat: What do you mean you can't?

Receptionist: I don't have the controls. I'm sorry I don't have the controls.

The request in the example above is classified as reference to preparatory conditions. It is indicated by the use of the phrase 'could you' in the request. Pat asked the receptionist's willingness to turn the music off because it made him feel tormented by the song. It was assumed that Pat and the receptionist were not familiar to each other, so he used this strategy to make the request sound more polite and to increase the possibility of the request to be fulfilled. However, the receptionist refused to do the request because she did not have the control.

Nonconventional Indirect Strategy

This strategy is the least common strategy used by the characters in the movie. Out of 202 requests, 13 of them are performed using a nonconventional indirect strategy. There are two types of request strategy at this level, which are solid hints and mild mints. The request made in this strategy depends to a large degree on contextual knowledge rather than on the literal or utterance meaning so that the speaker's intention may not always be correctly interpreted. Therefore, only a few requests using this strategy were found in this movie. The examples of this strategy are presented below, along with further discussion.

Strong Hints

According to Blum-Kulka and Olshtain (1984), the utterance in this strategy contains a partial reference to objects or elements needed to implement the act. Giving a solid hint provides a strong clue for the hearer to perform the act, but the intention of the request is not apparent. This strategy depends on the interpretation of the contextual knowledge.

(7)   00:29:16,500 --> 00:29:25,000 (SH4 #RA40)

Context: Pat, Tiffany, Ronnie, and Veronica were having dinner together. In the meantime Tiffany was about to go home and she asked Pat to go with her. Meanwhile, Veronica reassured Tiffany whether she was really going to go right away even though the dinner was not done yet. Tiffany said that she really wanted to go and she said that it was great to have dinner with them. In the middle of the conversation, Ronnie requested everybody to stop debating because the baby is sleeping. As if Tiffany was going to go, she apologized to Ronnie and told him that she did not mean to wake the baby up. She said goodbye to Veronica and Ronnie, then Pat followed her out, while Ronnie said sorry to Pat. Pat gave a code to him that he was alright.

Veronica: You really wanna go right now?

Tiffany: Yes, I really wanna go. It's been great.

Ronnie: **Okay, okay, guys, the baby is sleeping.**

Tiffany: Sorry, I don't wanna wake up the baby. Bye.

Ronnie: (to Pat) Sorry, man.

In the conversation above, it can be seen that Ronnie's utterance can be classified as a strong hint. Ronnie does not clearly make the request to Veronica or Tiffany. However, his utterance is actually an

attempt to give Tiffany and Veronica a hint to be quiet by saying, "Okay, okay, guys, the baby is sleeping." By saying his request indirectly, Ronnie attempts to make the request less forceful and prevents them from being upset.

Mild Hints

According to Blum-Kulka and Olshtain (1984), the utterance in this strategy makes no reference to the request proper (or any of its elements), but it can be interpreted through the context as a request. By employing a mild hint, it provides fewer clues for the hearer to perform the act.

(8)   00:37:08,000 --> 00:37:10,250 (MH2 #RA62)

Context: *Pat took off down an alleyway to ditch Tiffany. As Pat slowed to a jog again, he muttered to himself. Pat noticeably disturbed the encounter of Tiffany and then Tiffany reappeared from another alley behind Pat. Tiffany said hey to Pat. Pat told Tiffany that he was married as Pat requested her to stop disturbing him. Tiffany replied that she is married also.*

Tiffany: Hey!

Pat: What the fuck?! **I'm married!**

Tiffany: So am I!

The utterance "I'm married" is classified as a mild hint because it has no reference to the request element. In the situation above, Pat was annoyed by Tiffany's arrival, and then he said, "I'm married". Pat's utterance indicated that he requested Tiffany to stay away from him by saying that he is already married. By using this strategy, the intention of the request is not clearly stated by the speaker, but it can be understood from the contextual knowledge.

From the discussion and classification of the data presented above, the evidence shows that direct strategy by means of mood derivable strategy is the most frequently used strategy by the characters of the movie *Silver Linings Playbook*. Then, it is followed by a conventionally indirect strategy employing reference to preparatory conditions.

Request Goals

Table 2. Frequency of Request Goals

Request Goals	Token	%
Request for action	159	78.71
Request for goods	6	2.97
Request for information	15	7.43
Request for permission	22	10.89
Total	202	100.0

Table 2 above shows the frequency of request goals used by the characters in the movie. The variation of strategies used by the characters seems to result from the different goals occasioned by the situation. The high frequency of direct strategies in requests for action is primarily composed of the use of *mood derivable* (64.8%). Mood derivable is also a dominant strategy in requests for goods (50%). Meanwhile, reference to preparatory conditions is the most dominant strategy in requests for information and requests for permission with 53.3% and 54.5%. The section below is the analysis of the findings.

Requests for Action

According to Blum-Kulka, Danet & Gherson (1985), the compliance of this goal requires some activity on the part of the hearer, such as a request to open the window (p. 118). Thus, the focus of the request is on act or performance, not the object itself. In cases where quick compliance is essential for goal achievement, there is a need to formulate the request most explicitly and shortly as possible.

(9)   00:10:41,900 --> 00:10:49,500 (MD9 #RA12)

Context: *Pat Sr. and Pat were in front of the house. They were talking about the broken window which was caused by Pat. Then, Dolores, Pat's mother asked Pat to get in the car with her because he had to go to therapy. However, Pat did not want to go there. As she was concerned with the mental health of Pat, she requested him to go because it was a part of the deal and if he did not do it then he could not live with his parents.*

Dolores: **Get in the car, Pat.** You have to go to therapy.

Pat: I don't wanna go to therapy.

Dolores: You have to go. It's part of the deal. You can't live with us and not go.

In the example above, to achieve the goal of the strategy on her request, Dolores used mood derivable strategy. The relationship between Dolores and Pat is between mother and son. She uttered the request in the most direct strategy to his son because she is more powerful than Pat. That is why she has the right to ask her son to do what she wants. In the dialogue, Dolores requested his son, Pat, to do something by saying, "Get in the car, Pat." The request is made in imperative form, and the goal is to request action. In this situation, Dolores makes the request to be more explicit and shorter by using an imperative form. It can be seen by the use of the verb 'get' in her request.

Requests for Goods

According to Blum-Kulka, Danet & Gherson (1985), the compliance of this goal demands handing over material goods (which might be small or large, handed over temporarily or forever), such as a request for a loan (p. 118).

(10)   00:20:30,150 - 00:20:34,100 (MD18 #RG1)

Context: *Pat was trying to call Nikki, but his father, Pat Sr. tried to stop him from doing that. He did not want Pat to call Nikki, so he requested Pat to give the phone to him.*

Pat: Dad! This is my life.

Pat Sr.: **Give me the phone.** Give me the phone.

In the example above, Pat Sr. asked Pat to give the telephone to him. He used mood derivable strategy because it is the most direct and explicit way of making requests. It is clear that the request is happening between father and son. Pat Sr. is more powerful than Pat because he is his son. He is likely to choose a direct strategy in his request.

Requests for Information

According to Blum-Kulka *et al.* (1985), requests for information differ from other types of request goals in that they are aimed solely at *verbal goods* (as cited in Forgas, 1985, p. 118). This request goal is primarily formulated by conventional indirect strategy because the request aims to gain information. By making the request in an indirect form, it will minimize the cost to the hearer. Therefore, the chance of the request being granted is bigger.

(11)   00:13:58,721 --> 00:14:22,529 (PC4 #RI2)

Context: *Pat and Dr. Patel were in the counseling session. Dr. Patel requested Pat to tell him about the incident which happened with him and his wife. Then, Pat explained everything that happened before and after the incident, including how he was undiagnosed bipolar and how he dealt with the symptoms.*

Dr. Patel: All right. **Can you talk about something that you did before or after?**

Pat: Yeah, about a week before the incident, I called the cops and I told them that my wife and the history guy were plotting against me by embezzling money from the local high school, which wasn't true. It was a delusion. And we later found out from the hospital that's because I'm, uh…

In this example, the strategy is formulated in conventionally indirect strategy, which is a reference to preparatory conditions. The request is happening between Dr. Patel and Pat. The relationship between them is doctor and patient. It was in a therapy session where the doctor needs to dig information from the patient. The doctor needs to formulate the request in a polite strategy. The request was aimed to get information from the hearer. It can be seen from the situation that Dr. Patel asked Pat to tell him about something he did before and after the incident. This strategy is used to ask the speaker availability of the hearer to perform an act, which is why it makes the request sound more polite. Therefore, the goal of the request can be achieved successfully. As compliance, Pat explained to Dr. Patel what actually happened to him that night.

Requests for Permission

According to Blum-Kulka, Danet & Gherson (1985), requests for permission are a speaker – rather than hearer-oriented on two accounts: If granted, a request for permission encourages the speaker and not the hearer, and it raises a threat to the requestor's rather than the requestee's face (p. 118). This goal is likely to be in an indirect form. The most dominant strategy in this goal is a reference to preparatory conditions. This strategy can make the request sounds more polite because it is uttered in an indirect way. The formula of the strategy is mainly in the form of "can I…?" or "can we…?" It is why the possibility of the request to be fulfilled by saying it in an indirect strategy is bigger than using other strategies.

(12)   00:02:28,600 --> 00:02:39,650 (PC1 #RP1)

Context: *Pat and his mom, Dolores just got in the car. Pat was in the front passenger seat and Dolores in the driver's seat. When the car began to move, a man was standing on a road blocking their way carrying a suitcase. Then, Dolores stopped the car. The man was actually a friend of Pat named Danny, who was also a patient of the same hospital. Pat asked his mom to give Danny a ride to North Philly. However, Dolores seemed to disagree with his son's request, but Pat was reassuring his mom that everything would be fine.*

Pat: Hey, Mom…**Can we give Danny a ride to North Philly**?

Dolores: What? I don't understand.

Pat: Oh, no, it'll be fine. It'll be fine.

In this example, the strategy is formulated in conventionally indirect strategy, which is a reference to preparatory conditions. The request is made by Pat to his mother Dolores. It is a request from a powerless speaker to a powerful one. Pat is likely to choose an indirect strategy in his request to make his mother realize it. Dolores has the right to choose whether she will give Danny a ride to North Philly or not because she is the driver. The indirect strategy in this request might be related to power differences since one is more apt to seek permission from a person of a higher power. In this situation, Pat asked for his mother's permission to give Danny a ride to North Philly. Since the strategy was formulated in an indirect way, it makes the request sounds more polite

and increases the possibility of the request being granted.

From the discussion and classification of the data presented above, it can be seen that requests for action dominate the type of request goals made by the characters in the movie. This goal is largely composed of the use of mood derivable (64.8%). Meanwhile, requests for information and requests for permission which are likely to be indirect, are dominated with reference to preparatory conditions. Requests for goods are also dominated with mood derivable strategy but only appear in a low amount of requests.

The strategies are varied due to the goal of the request. The type of request goal determines the choice of request strategy. Mood derivable is the most dominant strategy in the realization of requests for action. Meanwhile, reference to preparatory conditions is the most dominant strategy in requests for information and requests for permission. This finding is confirmed by a study proposed by Blum-Kulka, Danet & Gherson (1985), which shows that request for action being the most direct and request for permission the least direct. It is also found that the social relationship between the speaker and the hearer determines the choice of request strategy. The higher familiarity between the speaker and the hearer creates a more direct request.

CONCLUSION

The research finding indicates that all the strategies are found in the movie, except *explicit performative*. Of the strategies found, *Mood derivable* is the most frequently used by the characters, with 111 occurrences in total (54.9%). The second most frequent strategy is a *reference to preparatory conditions* which reach 27 occurrences (13.4%). The following strategy is *locution derivable* with 26 occurrences (12.9%). *Mild hints* are the least used strategy with 2 occurrences (1%). The tendency of using *mood derivable* is because of the close relationships between the characters of the movie. Most of the characters are family members and friends, so it is possible to make the request in a direct way. Moreover, by making requests in a direct form, the intention can be conveyed effectively.

Furthermore, the result shows that requests for action dominate the type of request goal. This goal is primarily composed of *mood derivable* strategies. There are 103 occurrences (64.8%) of *mood derivable,* which goals are *requests for action.* Meanwhile, *requests for information* and *requests for permission* which are likely to be indirect, are dominated by *reference to preparatory conditions.* There are eight occurrences (53.3%) and 12 occurrences (54.5%) each. At the same time, *requests for goods* are dominated with mood derivable with 3 occurrences (50%). The choice of strategy of the request depends on to whom the request aimed. The higher the familiarity between the speaker and the hearer creates a more direct request. So, the relation between the speaker and the hearer allows the speaker to use a certain strategy.

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