

Gender Differences in the Directness of Request Strategies in the Movies *Ocean's Eight* and *Ocean's Eleven*

Aisya Aracelly Rayhana Iffata Dhau, Adi Sutrisno*
English Department, Universitas Gadjah Mada, Indonesia

*Corresponding Author: adisutrisno@ugm.ac.id

ABSTRACT

This research examined the level of directness of request strategies found in the movies *Ocean's Eight* and *Ocean's Eleven*. The topic of request strategies itself is important to study in a way that even though all people use it in their daily lives, the act has been used differently by different people. This paper also aimed to see whether there are differences in request strategies made by male and female characters in terms of politeness strategies. The data used in this study are the utterances spoken by the characters that contain request strategies. The data then were analyzed using the theory proposed by Blum-Kulka and Olshtain (1984), followed by the classification of politeness strategies using the combined theory from Holmes (1995) and Brown and Levinson (1987). The result shows that the male characters used direct strategy (Mood Derivable) the most with 57 occurrences (58%). Meanwhile the female characters preferred using conventionally indirect strategy (Query Preparatory) the most with 18 occurrences (33%). Furthermore, this research found that male characters tended to use Bald-On-Record strategy while requesting (71%) and they also found using Referential Tags (2%) as Holmes (1995) stated that men prefer using the referential tag to check their statement's accuracy. The strategy that was mostly used by female characters was Bald-On-Record as well (35%). However, this strategy is balanced out with other strategies which were Affective Tags (31%). Affective Tags are preferred by women to soften their request or potential threat (Holmes, 1995).

Keywords: *request strategies in a movie; request strategies; politeness strategies; direct request strategies.*

INTRODUCTION

People carry out speech acts when they are communicating. One of the most commonly used speech acts is request (Tambulana & Sutrisno, 2021). According to Searle (2011), a request attempts to get the hearer to do what the speaker wants. When the speaker acts, they may request an object, an action, or a service, or they may also be requesting information.

In this research, the author used the movies *Ocean's Eight* and *Ocean's Eleven* as the source data. These movies were chosen in the consideration of the characters. The main characters in *Ocean's Eight* are all women while the main characters in *Ocean's Eleven* are all men. Both of the movies also have a similar plot and a core problem which is a revenge. The situation where the requests happened in both of the movies also similar in a way that the situation is mostly informal. The requests mostly uttered

among the main characters and between the same-sex. The other requests involving a minor character in both movies also have a rather same situation where it is mostly the main characters who are the one requesting to someone they know, or to a complete stranger. If the requests are made by the minor characters, it is usually resulted by the main characters' actions.

Furthermore, the topic of request strategies itself are chosen as it is important to know that even though people use it in daily life, the act have been different for everybody. It could be due to their characters, personalities, or the closeness of their relationship. Moreover, the variable gender itself raises curiosity on whether the distinction between man and woman has an effect on the speakers when they are requesting.

In the previous researches on request strategies that examined gender on it, the researchers were only comparing on which request strategy is most used by each gender. They did not add any additional information or theory on how is it different. That is why this particular topic is important to be analyzed.

This research attempted to investigate the level of directness of request strategies in both movies as well as the difference in terms of politeness strategies in requesting between gender. As suggested by a research from Janet Holmes in which she has found that women use politeness strategies a lot.

LITERATURE REVIEW

There have been many pieces of research on request strategies, some of which are also related to this study. One of them is research by Lestari and Sembodo (2019), who examined the requests' head acts and external modification in an American TV show, *Victorious*. They classified the head acts according to Blum-Kulka and Olshtain's theory (1984), while the external modifications were classified through the taxonomy proposed by Blum-Kulka, House, and Kasper (1989). The data were collected from the movie and then analyzed using Blum-Kulka's theory. In addition to that, external modifications were also identified. The result showed that most of the characters used direct strategies to make their requests; the authors stated

that the reason was probably the intimacy between the characters and the situation where the requests were made was informal.

The second study was by Tambulana and Sutrisno (2020). This work analyzed request strategies with a different objective: to investigate the types of request strategies and the types of request goals made by the characters in the movie *Silver Linings Playbook*. The data were taken from the subtitle of the movie. While the supporting data were taken from journals, books, and theses that are related to the work. The data then were classified using Blum-Kulka and Olshtain's theory. The author stated in the result that the most used request strategies were direct strategies.

The next work by Chia-Ti Heather Tseng (2015) is entitled "You Must Let Me Pass, Please!": An Investigation of Email Request Strategies by Taiwanese EFL Learners. It examined the politeness strategies used by Taiwanese EFL learners in their email messages. The analysis was done by using the CCSARP framework by Blum-Kulka, House, and Kasper (1989). The result revealed that there were no significant variations in the request strategies and in internal or external politeness devices in which the participants tended to use direct strategies as the head acts. However, some developmental sequences can be identified as the higher-level group was seen to use more internal and external modifiers for their request.

The study by Jeanyfer and Tanto (2018), *Request Strategies in Indonesian: An Analysis of Politeness Phenomenon in Text Messages*, analyzed the indirectness level of request strategies in terms of the strength, distance, and degree of coercion in the use of language by the speakers when they were requesting for favors, things, or information from the hearers of different strength and distance relation through messaging apps. The author used the theory of politeness strategies by Brown and Levinson (1987) and the classification of speech acts by Austin and Searle. The data were collected through the natural text messages between the researcher and the participants and the screenshots of the conversation by the participants that were sent to the researcher. Then, the data were analyzed using Brown and Levinson's theory. The result revealed that the speakers who considered themselves from the lower

rank tended to use negative politeness strategies and modification devices to lessen the threat in the hearers' faces. The result also showed there were no significant differences among speakers who considered themselves from the same level. Speakers from higher ranks tended to speak informally as they understood that their actions would not threaten the hearers' faces.

The fifth research by Mohsen Shahrokhi (2012) investigated how request speech acts are made by Persian male native speakers who are still students. The data were collected through the Discourse Completion Test (DCT) which consisted of 12 situations. The data then were identified with the taxonomy proposed by Blum-Kulka et al (1989). The research used the combination of Blum-Kulka's modified version and the new request strategy found by the researcher to finalize the data analysis. This study revealed that Persian males preferred to request using Mood Derivable.

The last study by Çigdem Karatepe (2016) examined request forms used by Turkish learners of English and NSs of English in complaint letters. The data were collected through a hypothetical situation where they have to make a complaint letter to the registrar's office. The data then were examined using the CCSARP by Blum-Kulka, House, and Kepler. The result showed a tendency of the NNS informants to use direct statements to request while NSs preferred to use direct strategies, but the choice of their modal verb and the form of their direct strategy were not as blunt. It suggested that NSs avoided making explicit requests.

This research is different by concentrating on comparing and finding the difference between males and females when they are making a request. This research does not only attempt to find what type of strategies is most used by each gender, but it also investigates how they are different in terms of politeness. In this attempt, the additional theory on language and gender by Holmes (1995) as well as the theory on politeness strategies by Brown and Levinson (1987) are used. This study also focuses on analyzing the level of directness of request strategies in both movies as well as categorizing them with the taxonomy proposed by Blum-Kulka and Olshtain (1984).

THEORETICAL FRAMEWORK

Speech Acts

According to Searle (2011), a speech act is an action performed by speaking a language. This act could be in a form of making statements, giving commands, apologizing, asking questions, making promises, making request, and so on. There are three actions related to speech act (Austin, 1962). The first one is locutionary act, or the utterance that the speaker made or the words that the speaker speak. The next action is illocutionary act. Illocutionary act is the intention of the speaker by their action or the word they utter— performing an intentional utterance. The last one is perlocutionary act. This act deals with the effect of the utterance or the intended effect—for instance, while the intention of uttering words is to request someone to open the door, the effect of someone actually open the door is perlocutionary act. Request itself is an attempt to get the hearer do what the speaker say. Therefore, it falls under the category of illocutionary act, where the speaker intent to make the hearer do something.

Request Strategies

This research attempts to examine the request strategies in the movies *Ocean's Eight* and *Ocean's Eleven*. In this attempt, the author uses the taxonomy on request strategies as proposed by Blum-Kulka and Olshtain (1984). Blum-Kulka and Olshtain divided request strategies into three levels of directness strategies which are direct strategy, conventional indirect strategy, and non-conventional indirect strategy.

Direct Strategies

A direct request strategy is the explicit way of requesting as it uses imperatives, performatives, and hedged performatives such as “clean the house” (Blum-Kulka & Olshtain, 1984).

Mood Derivable. According to Blum-Kulka and Olshtain (1984), mood derivable is a request strategy where the grammatical mood in the verb of the utterance indicates the illocutionary act as request. The grammatical mood refers to the use of

verbs to indicate the purpose of the sentence. It could be to give command or ask a question.

Explicit Performatives. In this strategy, the speakers clearly and explicitly state the illocutionary force (Blum-Kulka & Olshtain, 1984). Illocutionary force is a device in illocutionary act to show the speaker's intention in producing the utterance.

Hedge Performatives. According to Blum-Kulka and Olshtain (1984), the illocutionary force in this strategy is usually embedded by the utterance.

Obligation Statements. This strategy is signaled by the direct point of the illocutionary force by the speakers from the semantic meaning of the locution.

Want Statements. In this strategy, the speakers express their intention or their feeling to the hearers.

Conventionally Indirect Strategies

According to Blum-Kulka and Olshtain (1984), conventionally indirect is a strategy where it needs contextual preconditions as conventionalized in a language.

Suggestion Formulae. This strategy contains a suggestion from the speaker to the hearer, hence the name (Blum-Kulka & Olshtain, 1984). It is marked by the use of suggestory signals such as "why don't you"

Query Preparatory. According to Blum-Kulka and Olshtain (1984), this strategy shows preparatory conditions such as ability, willingness, or possibilities.

Non-Conventionally Indirect Strategies

Non-Conventionally Indirect is the least direct strategy where the hearer need to interpret the request as it contains hints (Blum-Kulka & Olshtain, 1984).

Strong Hints. The utterance in this strategy contains a partial reference of the element for implementing the act.

Mild Hints. Unlike strong hints, the utterance in this strategy does not contain any partial

references yet still interpretable through its context.

Language and Gender

Research by Janet Holmes (1995) has found that women tend to use politeness strategies a lot. Holmes also found that men and women use tag questions as hedges in different ways. While men use the referential tag more often to check the accuracy of their statement, women use affective tags more. This tag is used to encourage the person they are talking to contribute to the conversation or to soften the potential threat of criticism or request. In addition to the politeness strategies, the theory proposed by Brown and Levinson (1987) will be combined with the theory by Holmes (1995) resulted in six categories which are,

Affective Tags

Affective tags seek a concern to the hearer. It can be seen from the word like "would you".

Referential Tags

Referential tags are used to seek information or confirmation to make that the information the speakers delivered is correct.

Bald-On Record

This strategy does not attempt to lessen the threat on the hearer's face as the speakers do it in the most direct and clear way.

Positive Politeness

Positive politeness can be indicated by showing some respect to the hearers. The threat is lessen by the speakers as they assure the hearers that they at least want some of the hearers' wants. It usually used in a group of friends or close people.

Negative Politeness

This strategy is an avoidance-based where it is characterized by the speaker paying attention to the hearers' self-image and the threat is minimized by the speakers apologizing for interrupting or showing some pessimistic and minimize the imposition.

Off-Record Indirect

This strategy usually has hints in it, or the speakers vaguely say what they want so that the hearers have to interpret themselves and the meaning is negotiable to some degree.

METHODS

The data used in this research were taken from the utterances from the characters in the movies *Ocean's Eight* and *Ocean's Eleven*. In collecting the data, the researcher first watched the entire movies and used subtitles to understand unclear words. After that, the utterances containing request strategies were listed. The list was double-checked to make sure that they were matched with the word spoken by the characters.

The data then were analyzed using Blum-Kulka and Olshain's theory on request strategies (1984). The researcher classified them and listed them accordingly from the most direct strategies category to the non-conventional direct strategies category, which also was divided into several subcategories in each. Furthermore, the data were used to analyze using the theory by Holmes (1995), Brown, and Levinson (1987). This was done to investigate the differences between male and female characters when they were requesting.

RESULTS AND DISCUSSION

Overall, 154 requests were found in the two movies *Ocean's Eight* and *Ocean's Eleven*. 55 of them were made by the female characters and the remaining 99 by male characters.

Request Strategies

The requests were classified according to the theory proposed by Blum-Kulka and Olshain (1984) which are divided into 3 strategies: Direct Strategy, Conventionally Indirect Strategy, and Non-Conventionally Indirect Strategy.

Table 1. The frequency of request strategies used in the movies

No.	Strategies	Sub-strategies	Female (%)	Male (%)
1.	Direct Strategy	Mood Derivable	25.45	57.58
		Explicit Performatives	5.45	2.02
		Hedge Performatives	3.64	1.01
		Obligation Statements	0.00	2.02
		Want Statements	16.36	11.11
		Suggestion Formulae	7.27	11.11
2.	Conventionally Indirect Strategy	Query Preparatory	32.73	12.12
		Non-Strong Hints	7.27	3.03
3.	Non-Conventionally Indirect Strategy	Mild Hints	1.82	0.00
		Total	100.00	100.00

As Table 1 shows, the direct strategy was most often used by both female characters (50.91%) and male characters (73.74%) with the Mood Derivable substrategy being used the most by both groups (25.45% female and 57.58% male). The next commonly used strategy by female and male characters was the conventionally indirect strategy with which the female characters used slightly more often (40%) than the male characters (23.23%). The non-conventionally indirect strategy was the least commonly used strategy by both female (9.09%) and male (3.03%) characters in the two movies.

Mood Derivable

The Mood Derivable substrategy is a request strategy where the intention or the purpose of the utterance can be seen by the choice of the verb. It is usually expressed in the form of imperative or command expression.

- (1) 00:20:06 → 00:20:15 [Ocean's Eight Female Characters]

Context: *Debbie and Lou plan to steal a necklace from Cartier and some jewelries in Met Gala. They*

need to find some people to help them make the plan successful. One person that they need in the group is a hacker. The hacker will help them to hack the security camera and make it not capturing their actions. They do some background research about the person they can work with, but they are mostly Russian. Debbie, on the other hand, does not want Russian. So, she asks Lou to keep searching for a hacker who are not a Russian.

Debbie: “Are there no hackers who aren’t Russians?”

Lou: “No, there’s barely any Russians who aren’t hackers.”

Debbie: “**Just keep looking, please.**”

Lou: “Sure.”

The strategy used in making the request “Just keep looking, please” in (1) can be considered mood derivable. The grammatical mood of the verb “keep looking” signals the illocutionary force of the request. Debbie asks Lou directly to help her find the hacker who is not Russian. Debbie and Lou are two best friends who have known each other for a long time. Therefore, Debbie can easily ask Lou without having to fear Lou misunderstanding her words or being offended by her request. On the other hand, Lou also does not seem to be offended by her request so she agrees to do it.

Explicit Performatives

In this strategy, the speakers clearly and explicitly state the illocutionary force (Blum-Kulka & Olshtain, 1984). It usually expresses the mood of demanding to get the hearers perform something requested. It can be signaled by the word “I told you”.

(2) 00:34:54 → 00:35:09 [Ocean’s Eight Female Characters]

Context: *Rose and Amita, two members of the group lead by Debbie, are convincing the Tiffany’s executive officer to borrow the necklace that has been kept underground for a long time. This necklace is the one they plan to steal. Amita acts like Rose’s assistant. The officer however does not show them the necklace. Instead, he shows them another necklace. Amita then asks him where the necklace is and he says that there is some logistical problem and*

he thinks they want to see that necklace first. Rose and Amita then say that they only want that necklace. After hearing that, the officer says that there has to be a long discussion about it to which both Amita and Rose agreed.

Officer: “it would require its own security. A new insurance policy.”

Rose: “**I am sure you will work out all these details.**”

Officer: “It is not that simple. I am afraid the answer is no.”

The request in (2) above can be considered as made using the explicit performative strategy because the speaker explicitly stated the request. By Rose saying “I am sure you will work out”, it indicates the illocutionary force. Through these words, the speaker could make the hearer do what they intend to yet still leave room for the hearer to reject the request. As the request happens in a rather formal situation, where the hearer is a stranger to Rose, she does not directly say that he should “bring the necklace”. Yet, she still explicitly states her intention.

Hedge Performatives

In this strategy, the intention of the speaker is usually immersed by the utterance (Blum-Kulka & Olshtain, 1984). It could be indicated by the use of verbs that express the intention such as “I would like” or “let me”.

(3) 00:03:58 → 00:04:15 [Ocean Eight Female Characters]

Context: *Right after going out of jail, Debbie goes to a shopping mall. She picks up some cosmetics that she needs like lipstick and perfume. Then she goes to the cashier pretending to be an old customer and saying that she wants to return the stuff she just stolen. The cashier politely asks for her receipt. Debbie lies and says that the stuff is unopened and she has never touched it. She then is asked to show her credit card that she used to buy the stuffs or she can go to the client service. Debbie then says that she will just keep the stuffs and ask for a bag.*

Debbie: “**Hi, I’d like to return this.**”

The cashier: “Oh of course. Do you have your receipt?”

Debbie: “No. But they are unopened. They have not been touched.”

The request in (3) above was made using the Hedge Performative strategy as the utterance embeds the naming of the illocutionary force. It can be seen in the words “I’d like to”. The intention in Debbie’s utterance here is clear as she pretends to want to return the makeup. Yet, the usage of “I’d like to” also makes her request less harsh and does not offend the cashier. As Debbie and the cashier do not know each other and they surely have just met.

Obligation Statements

According to Blum-Kulka and Olshtain (1984) in their book, this type of strategy is signaled by the direct point of the illocutionary force by the speakers from the semantic meaning of the locution. It is marked by the use of obligation words like “have to”, “must” or “have got to”.

(4) 00:55:27 → 00:56:36 [Ocean’s Eleven Male Characters]

Context: *Before the robbery, Yen, a Chinese acrobat and also a member of the group, is practicing his move. He is the one who will put the bomb to make the door open from inside the safe. That is why he is put in the box which will be delivered into the safe. He has to come out from the box and move to the door. Rusty asks him to move without touching the floor. While Yen is practicing, everyone else is watching and making bet.*

Rusty: “**You have to get from there to the door without touching the floor.** What do you do?”

Turk: “Ten says he shorts it.”

Everyone: “Twenty.”

The request in (4) above is made using the Obligation Statement strategy. Rusty utters “You have to” which implies that there is an expectation that Yen should not touch the floor while moving to the door. This strategy intensifies the illocutionary force to the hearer. By saying “you have to”, Yen is obliged to what Rusty asks. Even though this strategy obliges you to do what the speaker wants, in this case, Yen does not have any problem as he does not reject

it and does as he told to. This is also because they have a close relationship with each other.

Want Statements

Blum-Kulka and Olshtain (1984) stated that this strategy expresses the speakers’ intention or feeling to the hearer. It is used when the speaker wants to softening their strong intention. It can be recognized by “I want to” or “I need”.

(5) 00:02:31 → 00:02:44 [Ocean’s Eight Female Characters]

Context: *On her way out from the prison, Debbie is picking up her stuff. The officer who works there, Dina, is talking about how Debbie’s answer when she is being questioned to make Debbie a parolee is already spread and everybody knows it. She also compliments Debbie’s watch which Debbie stole from her brother, Danny. Debbie then tells Dina about the cigarette shipment and asks Dina to take her portion and trade the rest of the cigarette.*

Debbie: “So we’re still gonna get a regular shipment next week. You take your cut, plus a few extra cartons, okay? **I want you to trade them, not smoke them.**”

Dina: “So where are you going?”

Debbie: “Well, I have 45 bucks, Dina. I can go anywhere I want.”

This request in (5) can be classified as made using the want statement strategy and it can be seen by the expression “I want you to”. Debbie says that she wants or wishes that Dina will do what she wants her to do. The term “I want you to” also make her desires clearer. It can emphasize her request’s intention so that Dina will understand it.

Suggestion Formulae

This strategy contains a suggestion from the speaker to the hearer, hence the name (Blum-Kulka & Olshtain, 1984). It is signaled by words like “how about”, “why do not you”, and “what about”

(6) 00:18:52 - 00:20:06 [Ocean’s Eight Female Characters]

Context: *Rose finally accepts the request to dress Daphne. Debbie, Lou, and Rose are planning on which dress would suit Daphne the best. In the middle of the discussion, Debbie and Lou request Rose to make Daphne wear a necklace from Cartier.*

Rose: “Maybe we could give her.. Maybe..”

Debbie: “**Maybe we could give her this.**”

Rose: “God no. Not chic. We can do better than that.”

The request in (6) above can be classified as made using the suggestion formulae strategy because, in that utterance, Debbie gives Rose a suggestion which indirectly requests her to give Daphne a necklace from Cartier. It can be seen by the word “maybe we could”. Though the suggestion is rejected at first as Rose states that the necklace is not good and they can do better by giving her another necklace, the suggestion is approved in the end.

Query Preparatory

According to Blum-Kulka and Olshtain (1984) this type of strategy shows preparatory conditions such as ability, willingness, or possibilities. It is signaled by phrases such as “can I”, “may I”, etc.

(7) 00:04:42 → 00:04:52 [Ocean’s Eight Female Characters]

Context: *In a hotel, Debbie eavesdrops on a conversation between one of the customers and the receptionist, Monica. The customers are a married couple who is checking out from the hotel and will continue their traveling plans. In the same hotel, Debbie makes a phone call to the receptionist pretending that she is the wife of the previous customer. She says that their flight is canceled and she wants to stay at the hotel. She also asks if she can send a maid to get their things drop at the hotel room first as they want to go to other places first.*

Debbie : “Hi, this is Mrs. Randall. We just checked out of room 2814. **May I speak with Monica, please?**”

Monica : “This is she.”

Debbie: “Hi, Monica. Uh, we just found out our flight was canceled.”

The request in (7) above clearly contains a reference to preparatory conditions. The utterance indicates that Debbie wants to speak with Monica. The word “may” is used to seek the willingness of the hearer. Debbie asks Monica’s willingness to speak with her to discuss about the hotel room. Debbie and Monica do not know each other; that is why Debbie uses this strategy to express her request to be more polite.

Strong Hints

The utterance in this strategy contains a partial reference of the element for implementing the act (Blum-Kulka & Olshtain, 1984). This strategy gives a strong hint yet the intention of the request is still not apparent.

(8) 00:29:03 → 00:29:10 [Ocean’s Eight Female Characters]

Context: *Debbie calls Tammie saying that she needs her help. Tammy refuses because she is already retired from that kind of job where she has to lie and steal things. She also has a family to take care of now. Just like what Debbie has predicted, she is actually in Tammy’s garage to persuade her because she knows she cannot do that through a phone call. In the garage, Debbie keeps asking Tammy to join them as a fence. While Tammy is still on her mind about not joining it. Debbie then asks Tammy whether she is bored being a wife and a mother or not because she knows that Tammy actually missed her ex-job. In the middle of their argumentation, Tammy’s daughter asks Tammy for dinner.*

Daughter: “**Mommy, when is dinner ready?**”

Tammy: “sweetheart. I will be right there. I am so sorry. Mommy will be right there.”

Daughter: “but I am hungry.”

Tammie’s daughter is indirectly requesting Tammie to make dinner. By asking “when is dinner ready?”, she is hinting that she wants Tammie to cook for her. The illocutionary act of the utterance is that Tammy’s daughter requests her mother to make dinner. The perlocutionary act is that the utterance can cause Tammy to cook for her daughter. Furthermore, she also says that she is hungry which

implies a request for Tammie to make dinner right away.

Mild Hints

Unlike strong hints, in this strategy the utterance does not contain any partial references yet still interpretable through its context (Blum-Kulka & Olshtain, 1984).

(9) 00:29:03 → 00:29:10 [Ocean's Eight Female Characters]

Context: *Debbie calls Tammie saying that she needs her help. Tammy refuses because she is already retired from that kind of job where she has to lie and steal things. She also has a family to take care of now. Just like what Debbie has predicted, she is actually in Tammy's garage to persuade her because she knows she cannot do that through a phone call. In the garage, Debbie keeps asking Tammy to join them as a fence. While Tammy is still on her mind about not joining it. Debbie then asks Tammy whether she is bored being a wife and a mother or not because she knows that Tammy actually missed her ex-job. In the middle of their argumentation, Tammy's daughter asks Tammy for dinner.*

Debbie: "You're not bored out here, are you, Tam-Tam?"

Tammy "No, I'm not bored out here at all."

Debbie "Good. Good."

The dialogue above is classified as Mild Hints. The utterance has no reference to the request. The illocutionary act in this utterance is to request Tammy to join in the plan by asking her whether Tammy is bored being a housewife. It is a hint to tell that she has a job that Tammie can do instead of staying at home. The intention of the request is still interpretable because they both know Tammy can do a lot of things outside the house. It means that she indirectly asks Tammie to do the job so that she will not be bored. The perlocutionary act here is that Tammy joins the Debbie in the plan in the end.

Politeness Strategies of Requests by Female and Male Characters

In an attempt to see the difference between female and male characters in using politeness strategies of

requests, the data were classified into types of politeness strategies as well as tag questions. The theory used in this study was a combination of the theory by Holmes (1995) and Brown and Levinson (1987). In this case, there are 6 types of strategies which are: Affective Tags, Referential Tag, Bald on-Record, Positive Politeness, Negative Politeness, and Off-Record.

Table 2. The frequency of politeness strategies of requests by female and male characters in both movies

No.	Strategy	Female (%)	Male (%)
1.	Affective Tags	30.91	10.10
2.	Referential Tags	0.00	2.02
3.	Bald-On Record	34.55	70.71
4.	Positive politeness	18.18	8.08
5.	Negative Politeness	7.27	5.05
6.	Off-Record	9.09	4.04
Total		100.00	100.00

The table shows that both female and male characters preferred to use bald-on record strategy which is the most direct one. However, the female characters also tended to use affective tags a lot which balanced the bald-on record strategy. While there were a wide gap between bald-on record strategy and the other strategies in the male characters' data. It shows that female characters tend to be more polite than the male characters. As Blum-Kulka (1987) stated that "direct strategy can be recognized as impolite because they indicate a lack of concern to the hearer's face". The male characters preferred to use bald-on record the most and this strategy is the direct and clear way of saying things, thus it can be perceived as less polite. Therefore, it can be concluded that the female characters were more polite.

Affective Tags

According to Holmes (1995), this tag is used to express the speakers' concern to the hearer as well as to soften the request threat. It could be seen by the choice of the word like "would" or "can".

(10) 00:33:02 - 00:33:28 [Ocean's Eight Female Characters]

Context: *Tammy is busy moving the equipment that the group will use to duplicate the necklace. As they*

plan to steal the necklace and divide it into eight parts, they need to make a replica of the necklace to be put back on Daphne. Because the equipment is enormous, she needs someone's help and so she calls Charlie, her friend.

Tammy: “**Charlie, would you do me a favor? Can you put that right there?**”

Here Tammy uses an affective tag to soften her requests. It can be seen by the word “Would you” and “can you”. Furthermore, this tag is also used not to seek information when the speaker is uncertain but more to express her concern to the hearer. Tammy wants Charlie's help but she does not want to be bossy. This conversation is happening between cross-sex. And although Tammy seems to know Charlie well, she still tries to be polite and use the affective tags when requesting. The fact that they are an opposite gender here does not seem to make a big difference as Tammy also requests politely among same-sex.

Referential Tags

A referential tag is used to seek information or confirmation to make sure that the information the speakers delivered is correct (Holmes, 1995). Holmes also stated that men prefer to use this tag.

(11) 00:47:07 → 00:47:32 [Ocean's Eleven Male Characters]

Context: *Tess, Danny's ex-wife, works as a curator in Terry's museum. After she introduces someone who is a possible buyer to Terry, Tess and Terry talk for a little bit. Even though they are in a relationship, Terry does not want to make it obvious. Terry then proceeds to asks Tess about their plan for the night where they will have a dinner. Tess then confirms that they will still have the dinner together.*

Tess: “You like it?”

Terry: “I like that you like it. **I'll see you tonight?**”

The request above is made using as a referential tag as in this context, Terry and Tess have made a promise to each other before that they will have dinner together. Terry's question “I'll see you tonight?” here stands as a question that seeks confirmation from Tess that they really will meet and have dinner together. He wants to make sure

once again. Tess also has to confirm here that the plan is still has not changed. The opposite gender here also does not seem to be the exact reason why Terry particularly uses referential tag to Tess. It is more due to the fact they know the plan they made before and Terry just wants to make sure of it.

Bald-On Record

This type of politeness strategies does not attempt to lessen the threat of the request to the hearers' face as the speakers do it in the most direct and clear way (Brown & Levinson, 1987).

(12) 00:25:45 → 00:25:55 [Ocean's Eight Female Characters]

Context: *Daphne, a famous celebrity, meets Rose at a restaurant because an article about Rose meeting with Daphne's rival has been published. While they are talking, Rose keeps looking out a window because Debbie and Lou are there distracting her which is a part of the plan. They have to make Rose seems not to be interested in Daphne. Daphne is wondering why Rose always looks out the window. After she does not see anything outside the window, she asks Rose why she stares at the window. Rose then apologizes and Daphne repeats that she wants Rose to be her dresser for the Met Ball.*

Rose: “I watched one of her films last night. She is actually really good.”

Lou: “Whatever you do, don't frown.”

Debbie: “**Just ignore her.**”

The request in (12) above is made using a task-oriented Bald-On-Record strategy. As it can be seen, Debbie wants Rose to ignore Daphne. In this sentence, Debbie also directly asks her considering their close relationship. So, she does not need to attempt to minimize the threat to Rose's face as she knows that they are friends and Rose will not get offended by her request.

Positive Politeness

According to Brown and Levinson (1987), Positive politeness can be indicated by showing some respect to the hearers. The threat is lessen by the speakers as they assure the hearers that they at least want some

of the hearers' wants. It usually used in a group of friends or close people. It can be in a form of promise, praise, exaggerate, be optimistic, using in-group identity marker, and so on.

(13) 01:22:60 → 01:23:05 [Ocean's Eleven Male Characters]

Context: Danny and the others have already done their part in sneaking to get to the vault. They are waiting for Basher to turn off the electricity. However, Basher hasn't ready yet. He needs time so that the machine works.

Danny: "Livingston, we're set"

Rusty: "Livingston, we're set"

Livingston: "Basher we're set"

Basher: "Hang on a minute, chief"

Livingston: "We don't have a minute. Yen is going to suffocate."

Basher: "**Well then, you better leave off bothering me don't you think?**"

The request in (13) above is made using a positive politeness strategy. Basher here uses the strategy of seeking agreement by asking "Don't you think?". The strategy occurs as the tag at the end of the question. This tag is used to make sure that the information is delivered and they have an agreement.

Negative Politeness

This strategy is characterized by the speaker paying attention to the hearers' self-image and the threat is minimized by the speakers apologizing for interrupting or showing some pessimistic and minimize the imposition (Brown & Levinson, 1987).

(14) 00:05:30 → 00:05:34 [Ocean's Eight Female Characters]

Context: Debbie enters the hotel room after she get the room back. There is a housekeeper who is cleaning the room. As soon as she enters, Debbie asks the woman to clean the room later because she is tired.

Debbie: "**Hi. I am so sorry. Can you finish up later? I just have to get off my feet.**"

The Maid: "Of course."

Debbie: "Thank you so much"

The request in (13) above can be classified as made using a negative politeness strategy. According to Brown and Levinson (1987), one type of negative politeness is apologizing. "Hi. I am Sorry" indicates that Debbie apologizes first in order to minimize the threat that may threaten the hearer's face. Furthermore, she also asks a request by using a question and explaining her situation why she asks her to leave the room. By uttering "Can you finish up later? I just have to get off my feet.", it could be interpreted that she asks her to leave without threatening her face instead of saying for example "get out". As Debbie also utters a request to someone she does not know, she uses this strategy to be polite.

Off-Record

Brown and Levinson (1987) stated that this strategy usually have hints in it, or the speakers vaguely say what they want so that the hearers have to interpret themselves and the meaning is negotiable to some degree.

00:29:03 → 00:29:10 [Ocean's Eight Female Characters]

Context: Debbie calls Tammie saying that she needs her help. Tammy refuses because she is already retired from that kind of job where she has to lie and steal things. She also has a family to take care of now. Just like what Debbie has predicted, she is actually in Tammy's garage to persuade her because she knows she cannot do that through a phone call. In the garage, Debbie keeps asking Tammy to join them as a fence. While Tammy is still on her mind about not joining it. Debbie then asks Tammy whether she is bored being a wife and a mother or not because she knows that Tammy actually missed her ex-job. In the middle of their argumentation, Tammy's daughter asks Tammy for dinner.

Debbie: "**You're not bored out here, are you, Tam-Tam?**"

Tammy: "No, I'm not bored out here at all."

Debbie: "Good. Good."

In this context, Debbie gives Tammy a hint which indicates that she uses the Off-Record strategy. She says “you’re not bored out here, are you, Tam-Tam?” and it gives a hint to Tammy that Debbie is going to ask Tammy for something. As Debbie knows that Tammy is now a housewife without much to do, she asks Tammy whether she is bored. The utterance gives Tammy a clue that Debbie has a nice job for her to do. Knowing that Debbie comes along the way to Tammy’s house when Tammy is already declared that she has retired from that kind of job where she has to become a criminal. Tammy then realizes that the job must be related to stealing, that is why she refuse it at first.

CONCLUSION

This research examines the level of directness of request strategies found in *Ocean’s Eight* and *Ocean’s Eleven*. Furthermore, this study also attempts to see the differences in the request in terms of the politeness made by male and female characters in both movies. From the discussion in the previous chapter, there are 154 utterances found containing request strategies. Based on the findings, the male characters preferred direct requests the most by means of mood derivable in expressing their request. The tendency to use direct strategy might be due to the relationship between the characters. Most of the characters are friends, thus it is possible to make requests directly. On the other hand, the female characters used indirect strategies the most which are query preparatory. Although they have a pretty close relationship as they are friends, they still possibly preferred the strategy because they want to lessen the threat that they might have put to the hearer if they use direct strategy.

Most of the requests were made between the same-sex. There are about 25 data of request between opposite gender. However, it does not make a big change in the type of strategy that the requests are classified into. As if it is the female characters who are the one making requests, they do not directly request for it. They prefer using query preparatory or want statements. In other hand, when it is the male characters who is requesting, they prefer using mood derivable.

It is also found that female characters tend to be more polite. Blum-Kulka (1987) stated that direct strategy can be perceived as impolite as they are lack of concern to the hearer’s face. The male characters use the bald-on-record strategy the most which is a direct way of saying things. While for the female characters, the direct and indirect strategy is rather balanced. It can be seen in the use of the bald-on-record strategy 19 times and the affective tag strategy 17 times.

According to the research by Holmes (1995), it is stated that men tend to use referential tags and women tend to use affective tags. These tags also are used in different functions. While men use referential tags to check their accuracy, women use affective tags to soften their requests. In line with the data found, the male characters are found twice using referential tag while the female characters do not use it at all. The female characters preferred using affective tags while they are requesting. Therefore, based on the data, it can be concluded that the female characters tend to be more polite than the male characters when requesting.

REFERENCES

- Blum-Kulka, S. (1987). Indirectness and Politeness in Request: Same or Different? *Journal of Pragmatics*, 11(2), 131-146.
[https://doi.org/10.1016/0378-2166\(87\)90192-5](https://doi.org/10.1016/0378-2166(87)90192-5).
- Blum-Kulka, S., & Olshtain, E. (1984). Requests and Apologies: A Cross-Cultural Study of Speech Act Realization Patterns (CCSARP)1. *Applied Linguistics*, 5(3), 196-213.
<https://doi.org/10.1093/applin/5.3.196>.
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge University Press.
- Holmes, J. (1995). *Women, men and politeness*. Longman.
- Jeanyfer., & Tanto, T. (2018). Request Strategies in Indonesian: An Analysis of Politeness Phenomena in Text Messages. *Journal of*

- Language and Literature*, 18(2), 132–137.
<https://doi.org/10.24071/joll.2018.180204>.
- Karatepe, Y. (2016). Indirectness in requests in complaint letters to the higher institution by Turkish EFL students. *Procedia - Social and Behavioral Sciences*, 232, 354–361.
<https://doi.org/10.1016/j.sbspro.2016.10.050>.
- Lestari, W. A., & Sembodo, T. J. P. (2019). Request strategies in the TV series *Victorious*. *Lexicon*, 6(1), 69-77.
<https://doi.org/10.22146/lexicon.v6i1.50310>.
- Milch, O., & Ross, G. (2016). *Ocean's Eight*. Warner Bros. Pictures.
- Searle, J. R. (2011). *Speech acts: An essay in the philosophy of language* (34th. print). Cambridge Univ. Press.
- Shahrokhi, M. (2012). Perception of Dominance, Distance and Imposition in Persian Males' Request Speech ACT Strategies. *Procedia - Social and Behavioral Sciences*, 46, 678–685.
<https://doi.org/10.1016/j.sbspro.2012.05.181>
- Soderbergh, Steven. (2001). *Ocean's Eleven*. Village Roadshow Pictures.
- Tambulana, F. R., & Sutrisno, A. (2021). Request strategies as seen in the movie *Silver Linings Playbook*. *Lexicon*, 7(2), 160-170.
<https://doi.org/10.22146/lexicon.v7i2.66564>.
- Tseng, C.-T. H. (2015). “You must let me pass, please!”: An investigation of email request strategies by Taiwanese EFL learners. *Journal of ELT and Applied Linguistics (JELTAL)*, 3(1), 11-28.