



**LEVELS OF DIRECTNESS OF REQUEST IN MAIN
CHARACTERS' UTTERANCES IN PRETTY WOMAN
MOVIE**

A FINAL PROJECT

In Partial Fulfillment of the Requirement

For S-1 Degree in Linguistics

In English Department, Faculty of Humanities

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PRONOUNCEMENT

I state truthfully that this project is compiled by me without taking the results from other research in any university, in S-1, S-2, and S-3 degree and in diploma. In addition, I ascertain that I do not take the material from other publications or someone's work except for the references mentioned in bibliography.

Semarang, 10 December 2018

Dhea Daramasajeng

MOTTO AND DEDICATION

“Desperation is a necessary ingredient to learning anything, or creating anything. Period. If you ain’t desperate at some point, you ain’t interesting.”

(Jim Carrey)

“Somebody should tell us, right at the start of our lives, that we are dying. Then we might live life to the limit, every minute of every day. Do it! I say. Whatever you want to do, do it now!”

(Michael Landon)

APPROVAL

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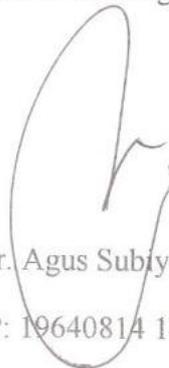
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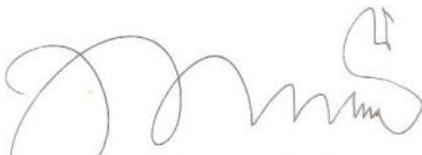
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I realize that this project is still far from perfect, therefore, I am so glad to receive any constructive criticism and recommendation to make this project better.

Finally, I expect that this project will be useful to the readers who want to do the same research on requests analysis.

Semarang, 10 December 2018

Dhea Daramasajeng

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ABSTRACT

Request is often performed in everyday life. People express their requests with different strategies depending on their needs. In this study, I focus on request performed by Edward Lewis towards Vivian Ward, the main characters of the movie *Pretty Woman*. Edward was a successful businessman, while Vivian was a sex worker. The purpose of this study is to explain the strategy that Edward mostly used in requesting Vivian according to Blum-Kulka's theory and the reason he chose the strategies. The result of this study shows that the most commonly used strategy was direct strategy with 6 (six) requests in which Edward used direct strategies. He used direct strategies because he wanted to make his request clear. The next strategy that Edward mostly used is conventionally indirect strategy. He used the strategy since he gave Vivian choice to accept or refuse his request. In brief, Edward's choice of a particular strategy is due to the time and situation of the speech event.

Keyword: pragmatics, speech act, utterance, speech act, movie

1. INTRODUCTION

People need to communicate to express their feeling, to share emotions, and to deliver messages. To communicate, people have a tool called language. According to Keith Davis (1967), communication is the way of delivering and conceive information from one another. Therefore, we can say that communication is not only delivering messages but also understanding the messages. Murphy, Hildebrandt, and Thomas (1997) state that communication is a way of sending and accepting verbal and non-verbal messages, and language is a tool to communicate in verbal communication.

One way to communicate is through movies. Movies are stories that are visualized. The author presents ideas and shares emotions using moving images and sound. The dialogue spoken by the characters contains speech acts of the conversation between the characters. In this paper, I discuss some dialogues between two main characters from one of the best American romantic comedy movies called *Pretty Woman*. Dialogues that are discussed are dialogues which contain requests. *Pretty Woman* is a story about a prostitute named Vivian who met a rich man named Edward. Their first meeting was when Edward asked Vivian for direction. Later, Edward hired Vivian to be his beck and call girl during his stay for a business affair in Los Angeles for a week. They finally fell for each other at the last moment. I analyzed the request utterances using the notion of request strategies proposed by Blum-Kulka (1987).

I found 2 (two) previous studies related to my study. They are Susi Wahyuningsih's "*Compliment and Compliment Response used by the Characters in Pretty Woman*" (2017) and Dian Permata Sari's "*Apologizing Acts in the Film Entitled Pretty Woman* (2009). The first study focuses on the kinds of compliment act and their responses. Her purposes are to identify the topics of the compliment acts, types of compliment responses, and politeness strategies used in the utterances. The results of this study show that the mostly used compliment topic is appearance. However, the study does not mention the type of compliment response mostly uttered. Finally, the politeness strategy that is commonly used is positive politeness. The second study focuses on speech acts of apologizing. Her purpose is to examine the types of apology strategies, the elements which affect the choice of apology strategies, and the use of apologies act in depicting the relationship between the characters. The result of this study shows that there are 7 (seven) types of apology act. There are expression of regret, offer of apology, expression of self deficiency, request for forgiveness, implicit explanation, explicit explanation, and expression of lack of intent. Thus, the elements which affect the choice of apology are the nature and the severity of infraction, the circumstances in which the infraction occurred, and the relative familiarity and the sex between the interact. The use of apology act in depicting the relationship between the characters are to maintain the harmony, restore the balance of interaction, reduce tension, and prevent

offense. In summary, in these two studies the researchers do not discuss Edward's requests to Vivian. Since I have not found study related to request levels of directness in *Pretty Woman*, I made an attempt to enrich the study of requests in the movie *Pretty Woman*. In this study, I focus on the request utterances spoken by Edward and Vivian, and aim that the problem of this study is to find out the strategies and types of strategies that Edward used to deliver his requests to Vivian, and the reason he chose the strategy. Then, the purpose of this study is to show the strategy that Edward mostly used in requesting towards Vivian.

2. THEORETICAL FRAMEWORK

Speech act was first introduced by Austin (1962) and developed by Searle (1969). They believe that words are not only used to deliver information but also to perform an action. Speech act related to three general acts.. First, "locutionary act" is the act of saying an utterance or producing valuable linguistics expression. Second is "illocutionary act". Illocutionary act is the intention or purpose that the speaker wants to be performed by saying something. Finally, "perlocutionary act" is an effect that happens after the speaker says or writes something.

Searle added five general functions of speech acts (see Yule 1996:53-54). These five (5) functions are:

1. Declaration is an utterance spoken by the speaker to change reality.

For example, : Jury Foreman: We find the defendant guilty.

2. Representative is an utterance in which the speaker asserts his/her belief towards something, such as statement of fact, assertions, conclusions, and descriptions. “The earth rotates on its axis!” is an example of a representative.
3. Expressive is an utterance spoken by the speaker to show his/her toward the situation. This type of speech act is related to the speaker’s feeling. This can be an expression of pleasure, pain, likes, dislikes, joy, or sorrow, such as, “I passed the test! I’m so happy!”
4. Directive is an utterance in which the speaker wants to get someone to do something. It expresses the speaker’s desire, such as commands, orders, requests, and suggestions. An the example of directive is that “Do not leave me alone!”
5. Comissive is an utterance spoken by the speaker to commit to a future action, such as promises, threats, refusals, and pledges. “I’m going to attend your graduation ceremony!” is a commissive.

In this study, I will focus on request acts. According to Searle (1969), a request is a directive speech act that its illocutionary goal is to make the hearer do something. It is not obvious for both the hearer and the speaker that the hearer will do something in the normal course of the event. As the speaker initiates the request, the speaker trusts the hearer is able to do something as the speaker’s wish. Byon (2004:1674), holds that a request is a directive speech act that creates

an attempt on the part of the speaker to make the hearer do something for the speaker.

Request utterances need to fit ‘the felicity condition of request’ so as to be called *a request*. According to Austin (1962), felicity condition is the condition which must be fulfilled for an utterance to achieve their goals. Felicity condition consists of four elements; they are propositional content, preparatory condition, sincerity condition, and essential condition. Here are the felicity condition for requests proposed by Searle (1969:66-67):

- a. Propositional Content : Future act A (action) of H (hearer).
- b. Preparatory Condition : (I) H is able to do A (II) It is not obvious to both S (speaker) and H that H will do A in the normal course of events.
- c. Sincerity Condition : S wants H to do A.
- d. Essential Condition : Count as an attempt to get H to do A.

According to Blum-Kulka and Olshtain (1984:201) “by making a request, the speaker impinges on the hearer’s claim to freedom of action and freedom from impositive.” As the speaker expects result from his/her utterance, s/he should pay attention to the level of directness, so his/her utterance will be successful. For instance, when the hearer is in a good mood in doing something and the speaker wants the hearer to stop the do something for the speaker, the best way to ask the hearer is by using conventionally indirect so it would not drop the hearer’s mood immediately. Blum-Kulka and Olshtain (1984) propose three major levels of directness of request. First, “direct strategy” is a

request strategy that is syntactically noticeable as imperatives and hedged performatives. Second, “conventionally indirect strategy” is a request strategy that is used by pointing to contextual preconditions needed for its performance as conventionalized in the language. Third, “non-conventionally indirect strategy” is a strategy that is spoken by pointing to an object or by believing on contextual hints to get the hearer to do something.

These three strategies are further developed into nine types of request:

a. Mood Derivable

Mood derivable is a strategy using grammatical mood¹ to deliver its illocutionary force as request. This can be clearly seen as a request. For example: (a) Turn the radio on, (b) Say it louder!

b. Performative

Performative is an utterance in which the illocutionary act is mentioned clearly. For instance, I am asking you not to smoke here!

c. Hedged Performative

Hedged performative is a strategy using modals or subordination to make an illocutionary force, such as, “I must warn you not to smoke in here”.

¹ Mood means the quality of a verb which submits the speaker’s attitude to a subject. Moods are divided into three: indicative mood (fact), imperative mood (command, request), and subjunctive mood (wish).

d. Obligation statement

In this strategy, the illocutionary point is immediately derivable from the semantic sense of the illocutionary. For the example is that “You will have to move your car!”

e. Want Statement

The utterance of this statement contains the speaker’s desire or intention for the hearer to do the act, such as “I really wish he would stop stalking me.”

f. Suggestory Formulae

In suggestory formulae, the utterance contains a suggestion for the hearer to perform an act, such as (a) How about watching TV?, (b) Why don’t you put it back?

g. Query Preparatory

Query preparatory is a strategy that includes reference to preparatory condition, such as ability or willingness. For the example is that “Could you clean up my room, please?”

h. Strong Hints

This strategy requires an object or a thing that is needed to do the request. For example, “You’ve borrowed my car for two weeks!” . In this case, the speaker mentioned an object, *my car*, that would be needed for the hearer to complete the act. The speaker wanted the hearer to return the car.

3. RESEARCH METHODS

3.1 Types of Research

This is descriptive qualitative research. Descriptive research is an effective way to get information used in designing hypothesis and suggesting association. Monsen and Horn (2008:5) stated that descriptive research frequently explains a relevant but non-qualified topic including a well focused research question. This research is descriptive research because in this research I describe the strategies of Edward's request to Vivian.

Cresswell (1994) mentioned that qualitative research is established as a query process of compassionating a social or human problem, according to creating a complex, comprehensive image, shaped with words, telling itemized views of informants, and conducted in a natural setting". This study is qualitative since I collected the data then analyzed the strategies used by Edward in uttering his request to Vivian.

3.2 Method of Collecting Data

The study uses Gary Marshall's movie *Pretty Woman*, released in 1990, as in the primary data. In collecting the data, I decided to use non-participant observation methods by watching the movie and transcribing the dialogue.

Arykunto (1998:15) stated that population is the entire subject and Ary, et al (2010) mentioned that population is identified as the whole participants of any well-identified stage of people, phenomenon, or object.

Creswell (2008) holds that population is a class of individuals having the same characteristics, and population can be small or large. The population of this study is all Edward's utterances in his conversations with Vivian.

Sample is the representative part of a population. According to Arykunto (2002), sample is a small class that is examined, and Creswell (2008) wrote that sample is sub class of target population that the researcher needs to identify. The sample of my study is that all utterances which contain requests act spoken by Edward towards Vivian. This is called purposive sampling, since purposive sampling is conducted by selecting the data based on the purpose of the study.

3.3 Method of Analyzing Data

I used distributional method to prove the strategies and note taking method to collect the data. Then, the data were analyzed using felicity condition request strategies' method. First of all, Edward utterances would have to meet Searle's felicity condition of requests so as to be able to be classified as request. For example:

Vivian : I got a dress. A cocktail one.
Edward : That's good. **I'll be in the hotel lobby, 7.45 sharp.**
Vivian : What? You're not coming up to the door?
Edward : This isn't date. It's business.

First, the propositional content of Edward's utterance is the future act of Vivian to get ready in the hotel lobby at 7.45 pm sharp. The

preparatory conditions of the utterance are the ability of Vivian to be ready in the hotel lobby at 7.45 pm, and it is not obvious to both of them that Vivian would be ready in the hotel lobby at that time without Edward's asking her. Third, the sincerity condition is Edward's desire for Vivian to be ready at 7.45 pm sharp in the hotel lobby. Finally, the essential condition is that the request was counted as Edward's effort to make Vivian ready in the hotel lobby at the time mentioned.

Having identified all Edward's requests to Vivian, I analyzed the data in accordance to Blum-Kulka's (1989) nine types of request:

1. Direct Strategies
 - a. Mood Derivable
 - b. Performative
 - c. Hedged Performative
 - d. Obligation Statement
 - e. Want Statement
2. Conventionally Indirect Strategies
 - a. Suggestory Formulae
 - b. Query Preparatory
3. Non – Conventionally Indirect Strategies
 - a. Strong Hints
 - b. Mild Hints

4 DISCUSSION

Request Levels of Directness

Based on the findings, I used fourteen utterances of requests spoken by Edward. I argue that those utterances can be classified into three major types:

1. Direct Strategies

Direct strategies can be divided into five. In this study, I found two (2) utterances of mood derivable, three (3) utterances of hedged performative, and two (2) utterances of want statement.

2. Conventionally Indirect Strategies

This strategy can be categorized into suggestory formulae and query preparatory. Based on the analysis, I found five (5) utterances which belong to conventionally indirect strategies. Three (3) of them are suggestory formulae and the rest are query preparatory.

3. Non – Conventionally Indirect Strategies

Non – conventionally indirect strategies can be distinguished into two: strong hints and mild hints. From the analysis, I found three (3) utterances and they are all categorized as strong hints.

4.1 Direct Strategies

4.1.1 Mood Derivable

Edward : **Stay. Stay the night with me.** And not because I'm paying you, but because you want to.

Vivian : I can't.

The conversation above occurred when Vivian was about to leave the hotel after she confessed her feeling toward Edward for the second

time. She wanted a romantic relationship but Edward still could not accept it. Thus, Vivian decided to leave, even though she was supposed to leave the next day. Initially, Edward let her go and paid her because Vivian was a sex worker who accidentally met Edward and he hired her to be his beck and call girl during his business trip in Los Angeles. When this conversation happened, she had worked for him for a week, during which they had slept together.

Edward, however, was in a state of confusion. Deep in his heart, he found it hard to let Vivian go, but he did not want to date anyone after his second break up because without his realizing, his ex wife and his ex girlfriend were always being at his beck and call girl. That was why he told Vivian that he did not need any romantic hassles when he proposed Vivian to be at his beck and call girl. Thus, when he opened the door for Vivian, he closed it back quickly and asked her to stay the night not because he paid her but because she wanted to stay the night with him. Vivian refused it.

As can be seen in the dialogue, Edward asked Vivian to stay by saying "*Stay. Stay the night with me.*" The utterance is called mood derivable because he used grammatical mood to deliver the illocutionary force of his request. In this case, he used the imperative form "*stay*" to make it clear for Vivian that he really wanted her to stay with him. He used the imperative form because their relation was already intimate. Besides, he knew that Vivian wanted to be with him,

so that the utterance would not threaten her. Thus, in this strategy, Edward made the motive to be seen clearly so Vivian had no difficulty to see Edward's intention.

4.1.2 Hedged Performative

This strategy is marked with the use of modals or subordination to make an illocutionary force. In the conversation, Edward asked Vivian to get down from the balcony since he had acrophobia (phobia of heights).

Edward : **I'd like for you to get down from there; you're making me nervous.**

Vivian : It's making you nervous? What if I just leaned back a little bit like this? Would you – Would you rescue me if I fell?

Edward : Vivian, I'm serious. Come – I'm not looking.

Vivian : It's really high. Look, no hands, no hands! Okay, all right. I'm sorry.

The conversation above occurred the next day after their first meet. Edward and Vivian just got home after the meeting with Mr. Morse, Edward's client. The meeting went hard. Then, Vivian tried to calm Edward while climbing on to the balcony. Edward asked Vivian to get down by saying '*I would like for you to get down from there,*'. Edward used foreword '*I would like*' with a modal '*would*' to make the request polite since they just met yesterday and were not close enough.

4.1.3 Want Statement

The conversation below happened after Edward proposed her to be at his beck and call girl in the next morning after he requested her to

accompany him into the hotel. He asked her to buy some clothes due to their evening occasion and handed her some cash.

Edward : I'll be gone most of the day. **I want you to buy some clothes**

Vivian : You really should think about traveler checks.

Edward's utterance is a want statement because it contains his desire or wish for Vivian to buy some clothes. It can be seen from his word "*I want you to*" which showed his desire. Not like their first meeting, Edward used the word '*want*' to ask Vivian directly to buy some clothes because he wanted to show his superiority as her boss right away after Vivian agreed to be his employee for a week.

4.2 Conventionally Indirect Strategies

4.2.1 Suggestory Formulae

Edward : **Why don't we finish this tomorrow?** It's really late and I have to work.

Vivian : Why don't you not go to work tomorrow?

Edward : Me, not work?

Vivian : Yeah.

Edward : I do own the company.

The dialogue above occurred when they were playing board game in the midnight after they spent several days together. In the middle of the game, Edward realized that the night was getting late and he had to work the next morning. Thus, he suggested that Vivian stop playing the game and continued it the following day.

Edward said “*Why don’t we*” as a suggestion to perform something because Vivian was in a very good mood in the middle of the game. He did not want to just drop her mood by saying, for instance, “*Stop the game, I have to work tomorrow morning*”. He also could not ask her in a polite way, such as, “*I would be very pleased if you would stop the game*” because it would make a gap, which would hurt Vivian since their relationship was getting closer.

4.2.2 Query Preparatory

In the morning, when Edward was about to leave for work after his meeting with Vivian the previous night, Stuckey, Edward’s friend and lawyer, called him. He said that Edward should have brought a date for the meeting with Mr. Morse tonight to keep it social. Stuckey offered some girls, but Edward refused, saying that he already had one. Then, Edward asked Vivian to be at his beck and call girl during his business trip in Los Angeles for a week.

Edward : Vivian, I have a business proposition for you.
Vivian : What do you want?
Edward : I’m gonna be in town until Sunday, I’d like you to spend the week with me.
Vivian : Really?
Edward : Yes. Yes, I’d like to hire you as an employee. **Would you consider spending the week with me?**
Vivian : Look, I’d love to be at your “beck and call” girl, but you’re a rich, good lookin’ guy. You could get a million girls free.
Edward : I want a professional. I dont need romantic hassless this week.

The utterance above is called query preparatory condition because it contains reference to preparatory condition, i.e. Vivian's willingness, in the utterance "*Would you consider spending the week with me?*". The word 'would' is used to make the request more polite. Edward used this strategy because he tried to not consider Vivian as a prostitute. He wanted to pay respect to Vivian. For him, Vivian was just a woman he met last night and he needed her help to be his employee. That was why Edward asked her politely so that Vivian had a choice to accept or refuse his request without feeling burdened.

4.3 Non-Conventionally Indirect Strategies

4.3.1 Strong Hints

Vivian : You don't sleep, you don't do drugs, you don't drink, you hardly eat. What do you do Edward? 'Cause I know you're not a lawyer.

Edward : That's right. **There are four other chairs here.**

Vivian : Oh.

In the next morning, after Edward and Vivian's first meeting, Vivian, who just woke up, walked into the dining room and greeted Edward. Edward put his newspaper down and offered Vivian to have a breakfast. Vivian smiled, took a bread, and asked some questions while she was trying to sit on the table. Edward gave a short answer for her question and then he asked her to sit on a chair by telling her that there were four chairs in the dining room.

Based on the conversation above, Edward's request is a strong hints because he made his request non-coercive by pointing to four

chairs existing in the room to make her sit (instead of asking her directly to sit on the chair). He also could see whether Vivian was cooperative or not. If she was cooperative, she would sit on a chair.

5 CONCLUSION

According to the findings, I conclude that Edward used each strategy based on the time and situation. He used complex sentence to make his request as polite as possible in the early days. Then, he started to use compact and short sentence, such as imperative form in mood derivable strategy since their relationship was already intimate. Thus, he used suggestory formulae to make Vivian stopped the game when their relationship was already intimate and Vivian was on fire in the middle of the game. Later, Edward used want statement to show his superiority as Vivian's boss right after Vivian agreed to work with him for a week. In choosing the level of directness in uttering his request, Edward adjusted the level of politeness that he used by seeing Vivian's position as a woman from the lower classes, and not as a sex worker. He tried his best to fix Vivian's behaviour, so she could behave well in front of people, in a good way.

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