

# CHAPTER I

## INTRODUCTION

### 1.1. Background of The Study

One of the modern media platforms that emerged on the global scene is film (Sobur, 2004:126). A sort of electronic mass communication, film is an audiovisual medium that may present words, sounds, images, and their mashups. With the advent of film as a new medium, previously enjoyed entertainment may now be shared with the general public along with stories, events, music, comedies, and other technological offers (McQuail, 2003). The movie is a very powerful mass communication instrument that can be utilized for entertainment, education, or the dissemination of particular ideals and ways of life, according to Effendy (2003, p. 2009). A movie is also a great way to learn a language since it uses vocabulary that is typically spoken by native speakers in real-world circumstances

A speaker uses language in context and the hearer infers the meaning, this is referred to as speech act. The three stages of analysis are locutionary, illocutionary, and perlocutionary (Austin,1962). There are spoken acts between characters in the movie. In order to communicate with one another, speakers may perform certain actions, such as expressing regret, warning, inviting, thanking, offering, offering something in exchange, commanding and requesting (Brown and Levinson, 1987). According to Searle (1975), illocutionary speech has evolved into forceful, directive, commissive, expressive, and declaration speech.

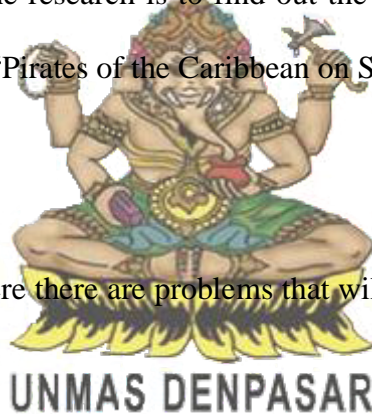
One of the subcategories of directive speech acts that deals with the act of asking something in the request. Because the directive illocutionary act may

disfavor other people, this act may need certain strategies to avoid harming the listener's "face". The terms pragmatic competency in social interaction between the speaker and hearer are used to describe spoken acts of request and courtesy. Researchers have an interest in the topic of language etiquette in communication. According to Yule (1996:60), "politeness" refers to the actions used to show that one is aware of another's face at all times.

According to pragmatics, being polite is a way of respecting one's appearance or feelings. It is important to emphasize the concept of politeness when requesting. To maintain the respect of the speaker or both parties while upholding the self-image of the other party, it is an act of politeness not to hurt communication out of consideration for others and for oneself.

The 2011 American movie "Pirates of the Caribbean on Stranger Tides" was filmed by Rob Marshall. The film spent the most money of all time, approximately 250 million dollars on the production of the film and grossed 1 billion dollars over the budget on the production of the film. It has high popularity when the film is released to theaters. In search of the Fountain of Youth, it describes the exploits of a pirate named Jack Sparrow who is a captain of a pirate ship, Blackbeard, and Barbossa. This film tells the story of Jack Sparrow who wants to find a treasure fountain of youth. In the era of the British and Spanish empires were hostile. On his way, he hears someone disguised as him to find a pirate crew. Jack also wanted to find out who was behind the disguise after finding out who was disguised as himself, it turns out that Angelica, the woman he met in Senville first. Angelica disguises herself as Jack Sparrow to find a pirate crew because she wants to find

the Fountain of Youth to save her father from death. Blackbeard who is a captain of a pirate ship and Barbossa the captain of the ship from the British occupation fought because Barbossa had a grudge against Blackbeard in the past. Barbossa who smeared his sword with deadly poison, won against Blackbeard after stabbing him in the stomach. Angelica who is Blackbeard's daughter accidentally held the sword and was poisoned. Jack who is in love with Angelica gives water from Fountain of Youth to save her from death. Angelica was saved and Blackbeard died after being exposed to the poison. The researcher picked this movie because it takes place during a time when social stratification meant and it must pay attention to politeness. The purpose of the research is to find out the types of politeness and requesting found in the film "Pirates of the Caribbean on Stranger Tides" movie.



## **1.2. Problems of The Study**

In researching the film here there are problems that will be examined, here are problems of the research:

1. What requesting forms are found from the characters in "The Pirates of the Caribbean on Stranger Tides" movie?
2. What types of politeness are found in "The Pirates of the Caribbean on Stranger Tides movie"?

## **1.3. Objectives of The Study**

In accordance with the research problem mentioned above, here are the objectives of the research:

1. To describe the requesting forms found from the conversation of the characters in “The Pirates of the Caribbean on Stranger Tides” movie
2. To explain the types of politeness used in “The Pirates of the Caribbean on Stranger Tides” movie

#### **1.4. Limitations of The Study**

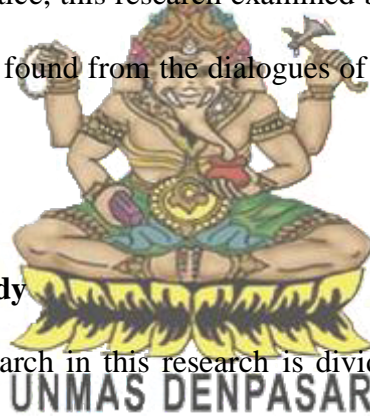
In order to narrow down the subject of this study, it exclusively focuses on the forms of polite request that the characters in the movie “Pirates of the Caribbean on Stranger Tides” use. The utterance taken for analysis starts from the beginning to the end of the movie. In practice, this research examined by taking some data that represented requesting forms found from the dialogues of the characters and what types of politeness are used.

#### **1.5. Significance of The Study**

The significance of research in this research is divided into theoretical and practical significance.

##### **1.5.1. Theoretical Significance**

This study was intended to serve as a guide for future, more useful research. Additionally, this study is a contribution to the subject of linguistics because it examines how politeness is displayed in a movie about piracy and how speech acts are used in this setting.



### **1.5.2. Practical Significance**

Practical applications of the study's findings are possible as a conceptual contribution to pragmatic studies that deal with direct speech problems. The results of this study ought to act as a roadmap for future studies that include pragmatics inquiries. It also provides instructions on how to submit a request in the languages for those learning English as a second language.



## CHAPTER II

### REVIEW OF RELATED LITERATURE, CONCEPTS AND THEORIES

#### 2.1 Review of Related Literature

Several researchers have studied politeness, including Sari et al. (2015), Ayuningtyas (2012), Indahsari et al. (2021), Cahyono (2015), and Nora (2015). First is the article by Sari et al. (2015), with the title: *Politeness and Requesting Techniques Used by EFL Students*. According to Sari's research on request strategy, the request strategy tended to take the shape of urgent tactics that revealed the relationship between interlocutors. Additionally, when two or more groups of persons with varying social status were participating in a conversation, negative politeness methods tended to be the ones that were most frequently employed. Similar analyzes by researchers focused on request politeness strategies. The difference is that this research is about how politeness used in films while Sari focuses on how politeness is used to teach EFL students.

Second is article by Ayuningtyas (2012), with the title: *Does Politeness Strategy in Request Always Work Well?* She found that the bald on record method is the most dominant politeness tactic employed when making requests. Whereas the use of negative politeness is justified by the speaker's desire the lessen compulsion. Based on the aforementioned information, the speaker employs this technique regardless of the listener's age and relationship. It is also clear that using politeness techniques does not always result in the speakers getting what they desire. Most of the time, the request's actual content determines whether the listener

agrees to the speaker's request. Similar analyzes by researchers focused on request politeness strategies. The distinction between this study and Ayuningtyas's research is that the former looks at how politeness is utilized to determine if it always functions well in casual social interactions, while the latter looks at how politeness is used by characters in a film.

Third review is the article by Indahsari et al. (2021), with the title: *Politeness Techniques Employed in Mata Najwa Program, Cipta Kerja: Mana Fakta Mana Dusta* was used. According to this study, Najwa utilized positive politeness when seeking agreement, emphasizing that speaker knows about that and cares about hearer's desire, avoiding agreement, utilizing a group identification marker, and including both the speaker and hearer in the action. Negative politeness and bald on tactics come in fewer varieties than positive ones, such as lowering the other person burden's and questioning and hedging. The last type, however is task oriented and belongs to bald on record strategies. This study and the present have similar analyzes in that they both concentrate on courteous request tactics. The study by Indahsari et al. contrasts with this one in that the former explores the various politeness strategies used by Mata Najwa host when she conducted interviews with guests, while the latter focuses on the methods of politeness employed by fictional characters.

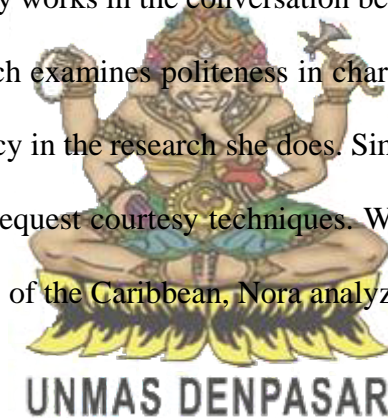
The fourth review is by Cahyono (2015), with the title: *Politeness Strategies of the Request Found in Mirror-Mirror: Snow White* movie. He found that the majority of the characters in this film went bald by request. It was evident from the characters use of the biggest quantity of politeness tactic documented. When the



characters in bald on record urged the hearers to help the requesters, they frequently utilized the high imposition and lower imposition. Similar analysis to those in this study concentrated on request courtesy techniques. In contrast to Cahyono's analysis of the movie Snow White, this study examines the politeness in the movie Pirates of the Caribbean.

The fifth review is by Nora (2015), with the title: *An Analysis of Politeness Strategies in HER movie*. She found that the characters were still being polite despite having a close relationship and using an address term in the conversation as well as the politeness tactic. The relation between distance and the choice of strategy and how the strategy works in the conversation become the focus of Nora.

In Nora's research which examines politeness in character helps the writer in researching character decency in the research she does. Similar analysis to those in this study concentrated on request courtesy techniques. While this study explores civility in the movie Piiirates of the Caribbean, Nora analyzes the movie HER.



## **2.2 Concepts**

Concepts describe the definition of term and phenomena under study. All of them will be explained clearly to avoid any confusion about the object being studied and to set the limit and boundary in this study.

### **2.2.1 Speech Act of Requesting**

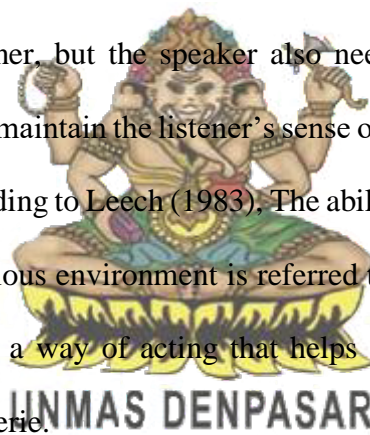
A speaker uses language in context and the hearer infers the meaning, this is referred to as a speech act. The three stages of analysis are locutionary, illocutionary



and perlocutionary (Austin, 1962). According to Searle (1975), illocutionary speech has evolved into forceful, directive, commissive, expressive, and declarational speech. Requests are directive speech acts with the illocutionary goal of persuading the hearer to take a particular action (Searle, 1975).

### **2.2.2 Politeness**

Being courteous is using good manners or etiquette in real life to prevent upsetting other people. It is a phenomenon that varies depending on the culture, therefore occasionally what is considered polite in one community may be extremely ruder or simply absurd in another. Not only does the speaker's intent need to be clear to the listener, but the speaker also needs to be careful in the language they use. It seeks to maintain the listener's sense of ease and to bring about harmony among them. According to Leech (1983), The ability to communicate with others in a relatively harmonious environment is referred to as civility. According to Leech, being courteous is a way of acting that helps social groups build and maintain feelings of camaraderie.



### **2.2.3 Movie**

A movie is a piece of art that is offered as a kind of entertainment and is made up of a number of live images that are rotated to provide the appearance of moving pictures. The plot of a movie may be an original scenario that the director or writer had in mind, just taking into account the crucial incidents required for the plot to advance. Movies and requests have a relationship in which all of the characters'

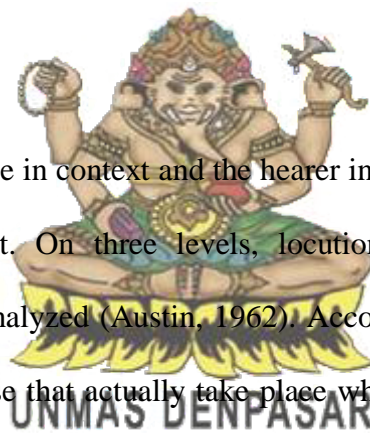
actions, expressions, and circumstances are connected to how they portray politeness, particularly in requests shown in the movie.

## **2.3 Theories**

The theories by Blum-Kulka (1984) and Brown and Levinson (1987) are the primary theories that would be used to analyze the data. First about the several types of requests, including strong and subtle hints, scope expressing, suggestory formulae, explicit per-formative and hedge per-formative (Blum-Kulka, 1984). Second about the various politeness tactics: bald on the record, bald off record, positive and negative politeness (Brown and Levinson, 1987).

### **2.3.1 Speech Act**

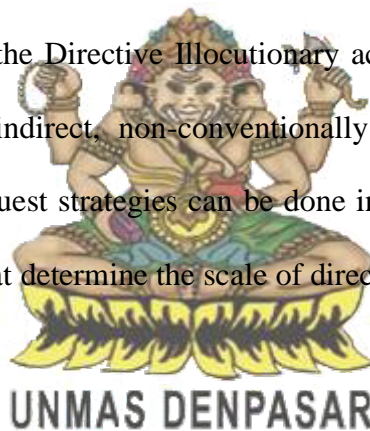
A speaker uses language in context and the hearer infers the meaning, this is referred to as a speech act. On three levels, locutionary, illocutionary and perlocutionary, it could be analyzed (Austin, 1962). According to Tarigan (2009: 35), locutionary acts are those that actually take place while illocutionary speech acts are those that have the authority to do an action by just stating anything (Tarigan 2009:35). Searle (1975) classified illocutionary speech act become assertive, directives, commissive, expressive, declarations. Assertive speech acts are speech acts related to the truth of what was said. A directive speech act is a speech act intended to make the interlocutor do something. In the directives there are words requesting, command and ask. Requesting sentence, for example: I would like you to give your homework earlier. Command sentence, for example: I'm asking you to clean up the tables now. Ask sentence, for example: Why is this room



so hot? The commissive speech act is a speech act that is bound between the speaker and an action performed next time. Expressive speech acts are utterances that are carried out so that the utterance is interpreted as an evaluation. Perlocutionary is the result of a combination of locutionary and illocutionary. The action is carried out directly by the speaker. This perlocutionary act has an influence on the speech partner who listens to the speech (Chaer, 2010). As a result of this influence, the response from the speech partner is not only in the form of words, but also in the form of action or deed.

### 2.3.2 Types of Requesting Act

Request is the part of the Directive Illocutionary acts. Types of requesting are: direct, conventionally indirect, non-conventionally indirect (Blum-Kulka, 1984). The realization of request strategies can be done in many ways depending on the context of situation that determine the scale of directness.



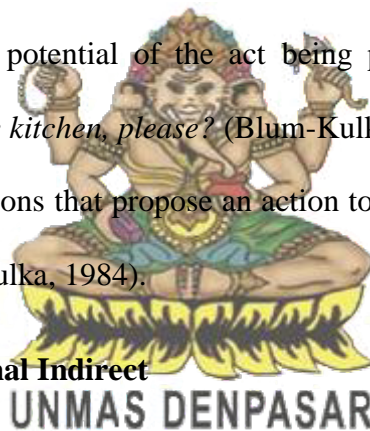
#### 2.3.2.1 The Direct Request

The direct request is realized by request syntactically marked, such as imperatives, the request as: 1) explicit per-formative (Austin, 1962). It is the illocutionary force of the utterance that is explicitly named by the speakers, for example: *I'm asking you not to park the car here*; 2) Hedge per-formative (Fraser, 1975). It is a request utterance used to soften bare requests with performative to show politeness. For example: *I would like you to give your lecture a week earlier*; 3) Mood derivable is the grammatical mood of verb in the utterance marks its illocutionary force as a request, for example: *Leave me alone*; 4) Want statement/

scope stating. It is a request utterance that expresses the speaker's intention as desire, need, demand or that event denoted in the proposition come about, for example: *I really wish you'd stop bothering me* (Blum-Kulka, 1984).

### 2.3.2.2 The Conventionally Indirect

The conventionally indirect are the procedures that realize the act by reference to contextual preconditions necessary for its performance. In the request strategies of query preparatory and suggestory formulae. 1) Query preparatory is request utterances which contain the most explicit fulfillment of a request, where an interrogative is the central structure, reference to preparatory circumstances, e.g., capacity or willingness, the potential of the act being performed, is made for instance: *Could you clean the kitchen, please?* (Blum-Kulka, 1984). 2) Suggestory formulae are request expressions that propose an action to the listener, as in: *How about cleaning up?* (Blum-Kulka, 1984).



### 2.3.2.3 The Non-Conventional Indirect

Blum-Kulka (1984) defined the open-ended set of indirect strategies (hints) as those that either strongly hint or provide a weak reference to an object or element that is required for the implementation of the act in order to materialize the request. As an illustration: *Why is the window open?* Alternatively, by relying on contextual cues, which is referred to be a moderate suggestion, as in: *It's cold in here.*

### 2.3.3 Types of Politeness

Politeness strategies are way that used by someone to convey her/his utterances politely. Both the speaker and the hearer utilize politeness techniques to

communicate effectively and avoid or lessen the negative effects of speaker's actions on their own perceptions. The four primary categories of politeness methods are positive politeness, negative politeness, bald on and off record, according to Brown and Levinson (1987).

### 2.3.3.1 Positive Politeness

The desire for acceptance and respect in all types of social encounters is what is referred to as positive politeness. (Brown and Levinson in Watts, 2003:86). The speaker gives a positive self-image to the addressees. This tactic is employed to make the audience members feel good about themselves, their hobbies, or their goods, and is most frequently used in settings when the audience members are very familiar with one another.

Brown and Levinson (in Watts, 2003:86) divided positive politeness into 15 types, namely:

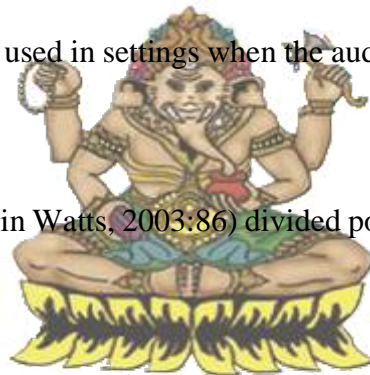
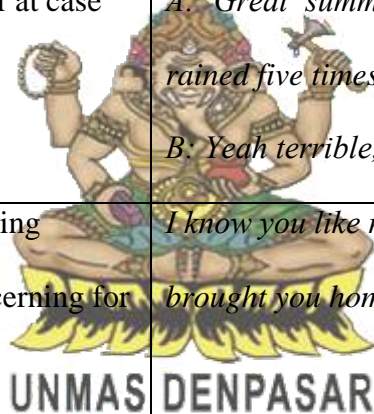


Table 2.1 Positive politeness strategies

| No | Sub-Strategies  | Examples  |
|----|---|---|
| 1  | Attending to H (her/his interests, wants, needs, goods)           | <i>Jim you are really good, at solving computer problems.</i>                         |
| 2  | Exaggerating (interest, approval, sympathy with H)                | <i>Good old Jim. Just the man I wanted to see. I knew I'd find you here.</i>          |
| 3  | Intensifying interest to the hearer in the speaker's contribution | <i>You'll never guess what Fred told me last night. This is right up your street.</i> |

|    |  |   |
|----|--|---|
| 4  | Using in-group identity markers in speech                                | <i>Here's my old mate Fred. How are you doing today, mate?</i>  |
| 5  | Seeking agreement on safe topics   | <i>I agree right. Manchester United played really badly last night, didn't they?</i>                                |
| 6  | Avoiding disagreement  | <i>Well, in a way, I suppose you're sort of right. But look at it like this. Why don't you...?</i>                  |
| 7  | Presupposing, raising, asserting common ground                           | <i>People like me and you, Bill don't like being pushed around like that, do we? Why don't you go and complain?</i> |
| 8  | Joking to put the hearer at ease   | <i>A: Great summer we're having. It's only rained five times a week on average.<br/>B: Yeah terrible, isn't it?</i> |
| 9  | Asserting or presupposing knowledge of and concerning for hearer's wants | <i>I know you like marshmallows so, I've brought you home a whole box of them.</i>                                  |
| 10 | Offering, promising  | <i>I'll make you out to dinner on Saturday if you'll cook the dinner this evening.</i>                              |
| 11 | Being optimistic that the hearer wants the speaker wants                 | <i>I know you're always glad to get a tip or two on gardening, Fred.</i>  |
| 12 | Including both S and H in the activity                                   | <i>I'm feeling really hungry. Let's stop for a bit</i>  |



|    |   |   |
|----|---|---|
| 13 | Giving or asking for reasons  | <i>I think you've had a bit too much to drink<br/>Jim. Why not to stay at our place this<br/>evening?</i> |
| 14 | Asserting reciprocal exchange or<br>tit for that                      | <i>Dad, if you help me with my math<br/>homework, I'll mow the lawn after school<br/>tomorrow.</i>        |
| 15 | Giving gifts to H (goods,<br>sympathy, understanding,<br>cooperation) | <i>A: Have a glass of malt whiskey Rick.<br/>B: Terrific! Thanks.</i>                                     |

Source: (Watts, 2003)

### 2.3.3.2 Negative Politeness

Negative politeness is repressive behavior directed at the addressee's negative face, which is his desire for unrestricted action and attention. Levinson (1987:129). It places emphasis on avoiding imposition on the hearer and is geared towards the hearer's unfavorable face. The chance that the hearer may be threatened with a face-threat is decreased by the speaker's endeavor to prevent imposition,

**Table 2.2 Negative Politeness Strategies**

| No | Sub-strategies   | Examples   |
|----|--|--|
| 1  | Being conventionally indirect                            | <i>Could you tell me the time, please?</i>                                 |
| 2  | Questioning using hedge:<br>hedge on illocutionary force | <i>I wonder whether I could just sort of ask you a<br/>little question</i> |



|    |   |  |
|----|---|--|
| 3  | Being pessimistic   | <i>If you had a little time to spare for me this afternoon, I'd like to talk about my paper</i>  |
| 4  | Minimizing the imposition   | <i>Could I talk to you for just a minute</i>   |
| 5  | Giving deference  | <i>Excuse me, officer</i>  |
| 6  | Apologizing   | <i>Sorry to bother you but...</i>  |
| 7  | Impersonalize speaker and hearer: avoid the pronouns I and You    | <i>A: That car is parked in a no-parking area</i><br><i>B: It's mine, officer</i><br><i>A: Well, it'll have to have a parking ticket</i> |
| 8  | Stating the FTA as a general rule                                 | <i>Parking on the double yellow lines is illegal</i>   |
| 9  | Nominalising  | <i>Participation in an illegal demonstration is punishable by law</i>  |
| 10 | Going on record as incurring a debt, or as not indebted of hearer | <i>If you could just sort out of problem I've got with my formatting, I'll buy you a beer at lunchtime</i>                               |

Source: (Watts, 2003)

### 2.3.3.3 Bald on- Record

The main justification for using bald on record is straightforward: generally, the speaker will go for the bald on record technique anytime he wants to carry out the face threat action (FTA) as effectively as possible rather than wanting to appease the hearer's face, even in the slightest.

**Table 2.3 Bald on Record Strategies**

| No | Sub-strategies                      | Examples   |
|----|-------------------------------------|--|
| 1  | Showing disagreement<br>(criticism) | <i>No one makes your hair stronger</i>                 |
| 2  | Giving suggestion/advice            | <i>Dress like a goddess and gods will flock to you</i> |
| 3  | Warning; threatening                | <i>Don't hide your body smell</i>                      |
| 4  | Using imperative form               | <i>Go away</i>   |

Source: (Brown and Levinson, 1987)

#### **2.3.3.4 Off Record strategy**

This strategy is generally done through indirect speech act so that the context and said the situation is an important element in understanding politeness strategy (Brown and Levinson, 1987:211). The use of face treatment act is done off record when it took some ways to understand the purpose of such communications because of the speech act requesting will be addressees was impressed ambiguous and difficult to understand.

**Table 2.4 Off Record Strategies**

| No | Sub-strategies           | Examples  |
|----|--------------------------|---|
| 1  | Giving hints             | <i>It's cold here. (Instead of shut the window)</i> |
| 2  | Giving association rules | <i>Oh, God. I've got a headache again</i>           |
| 3  | Presupposing             | <i>I cleaned the home again today</i>               |

|    |                                  |  |
|----|----------------------------------|--|
| 4  | Understating                     | <i>The green hat is quite nice for you. (Quite means not so good)</i>  |
| 5  | Overstating                      | <i>I asked for a hundred times, but you never give me the answer</i>   |
| 6  | Using tautologies                | <i>War is a war</i>  |
| 7  | Using contradictions             | <i>A: Are you okay with him?<br/>B: Well, between yes and no</i>       |
| 8  | Being ironic                     | <i>Yeah, Jim is a real genius. (He'd just done many stupid things)</i> |
| 9  | Using metaphors                  | <i>Harry is a real fish. (He swims like a fish)</i>                    |
| 10 | Using rhetorical questions       | <i>How many times do I should tell you?</i>                            |
| 11 | Being ambiguous                  | <i>John is pretty sharp</i>  |
| 12 | Being vague                      | <i>I'm going down the road for a bit. (To the mini-market)</i>         |
| 13 | Over-generalizing                | <i>Mature people sometimes help do the dishes.</i>                     |
| 14 | Displacing hearer's name         | <i>Someone has to be responsible with the mess</i>                     |
| 15 | Being incomplete, using ellipsis | <i>Well, I'll just...</i>  |

Source: (Brown and Levinson, 1987)