

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the review of related literature. These parts include, Meaning of expression, Meaning of request, types of request, strategies of request, meaning of movie, kinds of movie, some characteristics of a good movie and review of previous study.

A. Expression

Pragmatics is concerned with the study of meaning as a communicated by the speaker (writer) and interpreted by listener (reader) Yule (1996:3).

While Searle (1969:18) states, speech act or acts performed in the utterance of a sentence are in general a function of the meaning of the sentence. There are some expressions in speech act, such as, apologize, command, request, and so on.

As a principle of expressibility that whatever can be said, can be meant by someone, and can be understood by other it is called by expression Searle (1969:22).

There are some ways, how the expression will be performed by someone. Such as, making of assertion, asking of question, giving an order, (a somewhat archaic form) expressing a wish or desire.

B. Request

According to Searle, request is one of illocutionary act.

Illocutionary act is the force or intention behind the act of saying something. It is performed via the communicative force of an utterance such as the making of statement, confirmation, promise, request, etc.

Tsui (1994:91) states that request subsumes utterances which have been referred to in the speech act literature, as request, invite, ask for permission, and offer. Request needs non verbal response from the addressee.

According to Trosborg (1994:187) request is an illocutionary act whereby a speaker (requester) conveys to hearer (requestee) that he or she wants the requestee to perform the act, which is for the benefit of the speaker. Moreover, the function or purpose of request is to involve the hearer in some future actions, which have positive consequences for the speaker.

Request is one of speech act which expresses the speaker's desire for the hearer to perform an action with the added proviso that the hearer takes this expressed desire as the reason to act. In fact request are performed by the speaker expressing for the addressee to do a particular thing and usually aim for the addressee to intend to do it. Requesting occurs when the speaker's utterance has the function of attempting to obtain a specific piece of information.

Request is one of the essential linguistic topics to analyze since it is defined as a face-threatening act (FTA) that requires the ability of the speaker not only in the language itself, but also in applying the language used in its context. Significantly, in order to make a request, people have to be careful. Because, it can be considered something that burdens the addressee. Besides, the requester also runs the risk of losing face him or herself, as the requestee (the hearer) may choose to refuse to comply with his or her wishes. Therefore, a speaker needs to apply the appropriate strategy to convey what he or she wants to say to the hearer.

Tsui (1994:101) classifies request into five classes namely request for action, request for permission, offer, invitation, and proposal.

1. Request for Action

Request for action is a request that asks someone to do something. It projects addressee's action and it is for the speaker's benefit. A positive response will commit the addressee to some non verbal action. Request for action is typically realized by "Can/Could you do X?" or "Will" and "Would" to ask someone to do something.

2. Request for Permission

Request for permission is a request that asks someone to allow something or to ask permission to do something. Request for permission involves the speaker's performance in the future action which is aimed to his or her own benefit. It is very difficult to refuse request for permission

because the action is for the speaker's benefit and it is less imposing since the speaker is going to perform the action.

3. Offer

Offer is a request of offering something to be accepted or refused. It commits the future action and benefit to the addressee. An appreciation and thank are expressed by the addressee.

4. Invitation

Invitation is a request to invite, go, or come to somewhere. The addressee may refuse or accept it and it is beneficial for the addressee.

5. Proposal

Proposal is a request of suggestion that non-verbal action is performed by the speaker and the hearer and it is beneficial for both the speaker and hearer. Request for proposal is presented by using "Can/Could/Shall, Let's, why don't".

Based on the speech act theory Searle(1969), there are two ways of performing the same act: directly and indirectly.

1. Direct Request

Direct request or imperatives, explicitly state the desired action. Searle (1969) said that, a request as a directive act by the speaker, who directs the hearer to perform a task of which the latter is capable. A

directive act is a face-threatening act involving a threat to the addressee's negative face, which has been defined as "the want of every" competent adult member" that his action be unimpeded by others. The directive can be expressed off record with no explicit directive force or on record with explicit directive force. In the case of latter, the speaker can voice the directive with or without face redress in terms of mitigating devices.

In the case of unmodified imperatives and unhedged performative utterances the directive is phrased explicitly without face redress and serves as an order. Likewise, modals like, shall and must are employed to impose a high degree of obligation on the addressee. Face-redress, on the other hand, can be obtained by using conventionally indirect directives, either in the form of "hearer oriented" question concerning the ability or willingness of the addressee to perform a certain action. By employing the modals, can/could, will/would by permission statements or by 'speaker-based' want statements expressing the addresser's desires and needs. And finally, directives can be performed indirectly with no explicit marker of impositive intent.

A direct strategy as an utterance in which the speaker's intention and the propositional content are identical. This clearly indicates that a direct strategy has one illocutionary force or meaning as well as the speaker explicitly conveying his or her intention.

When considering direct strategies in request (Blum-kulka et al., 1989) identified four direct strategies. These strategies are mood derivable (imperatives), performatives (hedged and explicit), obligation, and want statement.

a. Imperative

It is a request strategy that is directly signaling that the utterance is an order. The order is issued by authority figures that must be obeyed. For example:

Lines	Characters	Utterances
1.	Sean	Hey, I think i found a way of the beach
2.	Kailani	What was that?
3.	Gabato	It's a scary noise in a dark a cave.
4.		Keep moving! Keep moving!

b. Performative

It is a request strategy which explicitly states the requestive intent with inclusion of a performative verb. Such as, ask, request, order, demand, command, etc. Usually, the request strategy is used to ask someone performs something. For example:

Lines	Characters	Utterances
1.	Mother	Do you want to explain to me?.
2.	Sean	Don't worry about it, mom.
3.		It's nothing, really.

c. Obligation

It is a request strategy which employ a statement of obligation. The speaker exerts either his or her own authority. For example:

Lines	Characters	Utterances
1.	Kailani	(Thunder crashing)
2.		We have to go around the storm,
3.		there is no island there!

d. Want Statement

It is request strategy which expresses the speaker's request more bluntly as a demand. For example:

Lines	Characters	Utterances
1.	Alexander	Everybody okey?
2.	Hank	Yeah!
3.	Alexander	Well, don't judt atand here, apploud!

2. Indirect Request

Indirect request implicitly state the desire action. An indirect strategy is defined as an utterance in which the speaker's intent is at odds with the propositional content. This is to say that, an indirect strategy entails more than one illocutionary force or meaning as well as the speaker implicitly conveying his or her intention. Blum categorized, hint as a sub strategy of indirect request strategy.

a. Hint

Hint strategy is a request strategy which does not explicitly state the speaker's request for desired action. For example:

Lines	Characters	Utterances
1.	Kailani	What island?
2.	Gabato	Wow! Amazing
3.	Hank	(Amazed)

C. Movie

Summer (1992:476) defines that movie is a roll of material which is sensitive to light and which is used in camera for taking photographs or moving picture for the cinema.

According to Arsyad (2011:49), movie is pictures in a frame where frame by frame is projected through the projector lens mechanically. So that the picture in the screen looks alive.

Jesse (2007) states that movie is a photographic record of an artistic performance, but not artform in its own right.

Based on the explanation above, movie can be said that, movie is a kind of visual media which showing the record of artist or actor performance completely by sound that has purpose, to make the condition is more interesting.

a. Action movies

Movie that has a lot of exciting effects like car chases and gun fights, involving stuntmen. They usually involve 'goodies' and 'baddies', so war and crime are common subjects. Action movies usually need very little effort to watch, since the plot is normally simple. For example, in Die Hard, terrorists take control of a skyscraper and ask for a bigransom in exchange for not killing the hostage workers. One hero somehow manages to save everyone. Action movies do not usually make people cry, but if the action movie is also a drama, emotion will be involved.

b. Adventure Movies

Movie that usually involves a hero who sets out on a quest to save the world or loved ones.

c. Animated movies

Movie that uses artificial images like talking pigs to tell a story. These movies used to be drawn by hand, oneframe at a time, but are now made on computers.

d. Buddy movies

Movie that involves 2 heroes, one must save the other, both must overcome obstacles. Buddy movies often involve comedy, but there is also some emotion, because of the close friendship between the 'buddies'.

e. Comedies

Are funny movies about people being silly or doing unusual things that make the audience laugh.

f. Documentaries

Are movies that are (or claim to be) about real people and real events. They are nearly always serious and may involve strongly emotional subjects, for example cruelty.

g. Film noir movies

Are 1940s-era detective dramas about crime and violence.

h. Family movies

Are made to be good for the entire family. They are mainly made for children but often entertaining for adults as well. Disney is famous for their family movies.

i. Horror movies

Movie that uses fear to excite the audience. Music, lighting and sets (man-made places in movie studios where the movie is made) are all designed to add to the feeling.

j. Romantic Comedies (Rom-Coms)

Are usually love stories about 2 people from different worlds, who must overcome obstacles to be together. Rom-Coms are always light-hearted, but may include some emotion.

k. Science fiction movies

Are set in the future or in outer space. Some use their future or alien settings to ask questions about the meaning of life or how we should think about life. Science fiction movies often use special effects to create images of alien worlds, outer space, alien creatures, and spaceships.

l. Thrillers

Are usually about a mystery, strange event, or crime that needs to be solved. The audience is kept guessing until the final minutes, when there are usually 'twists' in the plot (surprises).

m. Suspense

These are movies that keep you on the edge of your seat. They usually have multiple twists that confuse the watcher.

n. Western movies

Movie that tells stories about cowboys in the western United States in the 1800s. They are usually really Action movies, but with historical costume. They may or may not involve Indians (Native Americans).

o. Fantasy

Fantasy movies include magical and impossible things that any real human being cannot do.

While Munadi (2008:117) categorized some characteristics of a good movie. There are some characteristics of a good movie:

- a. Attractive the students interesting.
- b. Real and authentic.
- c. Up to date.
- d. Appropriate with the students grade.
- e. Use a correct language.
- f. The disciplinary of sequence.
- g. Satisfied technique.

D. Review of Previous Study

Research about request expression has been conducted by some researchers.

Pradiyan (2013) from Muhammadiyah University of Surakarta conducted a qualitative research with the title “Request Strategies used in Twilight Novel” by Stephenie Meyer. In his research, he tried to find strategies used in a novel entitled “Twilight”. And the result of the research showed that there are some strategies that found in the novel include of hint, questioning, suggestory formulae, statement of speaker’s wishes, statement of obligation, performatives, imperatives.

In my research, movie as a media that is used to find out the strategies are used by the characters were in the movie entitled “The Journey of Mysterious Island 2”. There are five strategies that have been found by the reseacher. They are imperatives, performatives, obligation, want statement, and hint. And also reasons why the characters used request expression in the movie. From my research can be conclude that, there are five strategies are used in the movie entitled “The Journey of Mysterious Island 2” with reasons based on the context.