



**POLITENESS STRATEGIES AMONG CHARACTERS IN
OCEAN'S 8 MOVIE: A PRAGMATIC STUDY ON DIRECTIVE
SPEECH**

**In Partial Fulfillment of the requirements
For S-1 Degree Majoring Linguistic in English Department, Faculty of Humanities
Diponegoro University**

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PRONOUNCEMENT

This thesis is originally written by myself without copying someone else's work whether or not it is a published journals or thesis from any universities within any degrees. I assure that the thesis did not copy other published works except the sources stated in the reference section.

Semarang, 22 March 2022

A handwritten signature in black ink, consisting of a large, sweeping initial 'A' followed by several stylized, connected letters.

Annisa Zahrah Nurbami

MOTTO AND DEDICATION

“Just because you pray for something you want, doesn’t mean you’re going to get it ... it’s nice to think that someone else is out there, someone who loves, someone who understands you. And God helps us all. Just maybe not the way you think, or the way we want Him to.” –Pack up the Moon, Kristan Higgins.

APPROVAL

**POLITENESS STRATEGIES BETWEEN CHARACTERS IN
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This thesis is absolutely far from being perfect and needs improvement. Thus, any advice and suggestion are welcomed and appreciated. Finally, I hope this thesis would be helpful for those who want to learn about directive speech act or any related topics.

Semarang, 7 July 2022

Annisa Zahrah Nurbani

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ABSTRACT

In social interaction people use speeches to communicate with each other that often represented in literary works. There are various types of speeches in literary works influencing social and cultural factor in the way someone behaves. The research is conducted to describe the usage of politeness strategies in directive speech act, direct and indirect speech, and the types of directive act used by the characters in *Ocean's 8* movie. The research is using speech act theory by Searle and politeness strategy theory by Brown and Levinson. This is qualitative research in which the data are collected with documentation method. This starting with choosing directive speeches of the movie and categorizes them into direct and indirect speech and determine the social distance, power, and the politeness strategies of the characters. The researcher finds that there are four types of directive speech act used by the characters, which are: requesting, commanding/ordering, inviting, and begging. The utterances are expressed directly and indirectly. These utterances are determined by the social distance, power, and range of imposition, meanwhile, the result of the usage of politeness strategies used by the characters is determined by the power of the people involved in the conversation.

Keywords: *direct speech act, directive speech act, indirect speech act, Ocean's 8 movie, politeness strategy.*

INTISARI

Dalam interaksi sosial, seseorang menggunakan tindak tutur untuk berkomunikasi dengan yg lainnya yang seringkali muncul pada karya sastra. Bahasa yang muncul pada karya sastra tersebut dipengaruhi oleh faktor sosial dan budaya yang mempengaruhi cara seseorang dalam bersikap. Penelitian ini dilakukan untuk mengetahui penggunaan dari strategi kesopanan dalam tindak tutur direktif, tindak tutur langsung dan tidak langsung, dan jenis-jenis tindak tutur direktif yang digunakan oleh tokoh-tokoh dalam film *Ocean's 8*. Penelitian ini menggunakan teori tindak tutur dari Searle dan teori strategi kesopanan dari Brown dan Levinson. Penelitian ini merupakan penelitian kualitatif. Pada saat mengumpulkan data, peneliti memulai dengan menentukan tindak tutur direktif yang selanjutnya dikategorikan menjadi tindak tutur langsung dan tidak langsung. Setelah itu, peneliti menentukan kekuasaan, kedekatan, dan juga kesopanan. Penelitian ini menemukan empat jenis tindak tutur direktif: permintaan, perintah, ajakan, dan permohonan. Sedangkan untuk tindak tutur langsung dan tidak langsung ditentukan oleh kedekatan, kekuatan, dan tingkat beban antara penutur dan penerima. Hasil penelitian dalam penggunaan strategi kesopanan oleh para tokoh mengacu pada kekuasaan yang dipegang oleh orang-orang yang terlibat dalam percakapan tersebut.

Kata kunci: *film Ocean's 8, tindak tutur directive, tindak tutur langsung, tindak tutur tidak langsung, strategi kesopanan*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

There are many definitions of communication. According to (Kehoe, 2011:4), communication is when two or more people send and receive messages verbally and non-verbally. When communicating, someone uses speeches that will give the hearer an impulse to respond. The impulse might vary depending on the social interaction. For example, the speech to express how one feels, such as congratulating the addressee, making a statement, giving an order, commanding or asking, and advising.

Speeches used by people in a social interaction are often presented in papers, such as in literary works starting from books, dramas, movies, and so on. In those literary works, the characters communicate with another through dialogues. The characters are connected to the culture when communicating because communication is shaped through cultural characteristics—social class, roles, rules, laws, and customs (Hendrith, 2018:3). According to Dixon & Bortolussi (1996:406), these communications have messages that rely on cultural and social context conventions, which is the reflection of the real world that is depicted using a specific approach.

Culture influences communication in the way someone talks and how one behaves in different situations of social interaction with people from different cultures. By understanding that, one can act appropriately regarding to the speaker's culture.

Various types of speech are used in literary works: commissive, assertive, expressive, directive, and declaration speech act. These speeches are influenced by many factors, such as social factors and cultural factors. In *Ocean's 8* movie (Milch & Ross, 2016), the characters used one of these speeches. Therefore, this thesis aims to discover the strategy when using one of the speech act types, the directive speech act, in the *Ocean's 8* movie.

The difference between the previous studies with this study is that there is no study discussing about politeness strategies on directive speech act and the directness of the *Ocean's 8* movie. The novelty is to find out the type of directive speech act used among the characters as well as the strategy and factors when using the politeness strategies.

1.2 Research Questions

In order to solve the problems of the study, the author proposes three research questions, as follows:

1. What kinds of directive speech act are used in the *Ocean's 8* movie script by the characters?
2. Why the factors determine the speech act directness and indirectness in the characters' communication?
3. How politeness strategies are used when the characters are communicating?

1.3 Objectives of the Study

Regarding the research problems, the thesis has three objectives, which are:

1. To identify the types of speech acts used in the *Ocean's 8* movie script by the characters.
2. To explain the factors that determine the use politeness strategies by both the speaker and the hearer.
3. To describe the directness and indirectness speech act in the movie script.

1.4 Scope of the Study

Several types of speech acts might appear in literary works in the form of dialogues with specific function. These speeches are: commissive, directive, expressive, declarative, and assertive. Therefore, the study will only focus on the characters' directive speech acts because it represents the relationship between two or more people, influenced by several factors. To analyze this, the researcher will be using the speech act theory by Searle. Besides, the study only focuses on the politeness strategies used by the characters in the movie script using the politeness strategies theory by Brown and Levinson.

1.5 Significance of the Study

Theoretically, the author expects the study might be developed by the other researcher related to the speech act theory as well as politeness strategies theory.

Practically, in hope, the study is conducted with the purpose that the result provides knowledge for the ones who are researching the strategies when using speech act and the

factors that determine the use of direct or indirect speech act, as well as the strategy used when using politeness strategies.

1.6 Previous Studies

The first study by Nur & Rosa (2019) is entitled *An Analysis of Politeness Strategies in the Directive Uttered by Characters in Big Hero 6*, examined about politeness in *Big Hero 6* movie. The research found the difference between a request and an order, and a request usually is made by someone with lower power or status; meanwhile, the order is mainly done by someone with a higher power to someone whose status is lower. The researcher also defines *suggestion* as an opinion uttered by a speaker related to what the hearer should do or the otherwise.

The second study by Keilly Kristani & Muhartoyo (2013) is entitled *Directive Speech Act in the Movie "Sleeping Beauty,"* that only focused on discussing the locutionary, illocutionary, and perlocutionary directive speech act in *Sleeping Beauty* movie. The study found that the movie's plot would be boring without directive speech acts. For example, Maleficent would not run away if King Stefan did not command the troops to repel her. But, in the movie, King Stefan did command the troops to chase her away, and that is what makes the storyline interesting.

The third study by Della & Sembiring (2018) entitled *An Analysis of Directive Speech Acts by Searle Theory in "Sleeping Beauty" Movie Script* proves that directive speech act emphasizes the speaker's power and dominance that usually comes in the command form.

Besides that, the study also claims that the movie genre takes a role in the use of directive speech acts.

The fourth study is by Oktoberia (2007) entitled *The Harry Potter The Deathly Hallows* and *Bride Wars* movies scripts about the directive speech act shows a significant result. Since *Harry Potter* movie is a fiction movie, the study found that the most used directive speech act is the command strategy. Meanwhile, since *Bride Wars* is a comedy movie, the most frequent directive speech act is requested because the language that is used is familiar and friendly.

The fifth study is by Widodo (2019) entitled *Directive Speech Acts found in "13 Reasons Why" Serial Movie*. The study claims that a request is to ask the addressee to do what the speaker utters in question form, whereas the question is to ask the addressee about the wants of the speaker and frequently happens when the speaker has no clue about something. Meanwhile, a requirement has required the addressee to do something, prohibitive is to prohibit the addressee from doing something, permissive is to ask the speaker for permission, and advisories to suggest the addressee do something.

The sixth study is by Hidayah (2019) entitled *An Analysis of Directives Speech Acts in Film Script of Iron Man 2*, found five directive speech act strategies along with their determiner. First, questioning—is functioned to ask the addressee about something, ordering and commanding—when the utterance consists of authoritative order. However, the difference is that order does not have to come from someone with higher status. Advising is when the speaker intends to suggest an action matter. Requesting is when the speaker asks the addressee to do something.

The seventh study is by Suryanti & Afriana (2004) analyzing about *Cinderella* movie found whenever a command strategy is used, there is always an action that follows. In contrast, the speaker's intention is not always fulfilled whenever the begging strategy is used. For advising and requesting strategies are used, the addressee has the right to accept or reject the speaker's wants.

The eighth study is by Mubarik Baeha & Elfiondri (2021) entitled *An Analysis of Directive Speech Act in The Four Brothers Movie* found that directive speech act can be classified by the word "please" because it implicates that the speaker wants the hearer to do what they desire. Besides, the study also found that question marks can show the interrogative form of the directive speech act. According to the researcher, the question mark gives the impression that the hearer would be more interested in responding and giving respect to the speaker.

The ninth study is by Sinulingga (2020) entitled *An Analysis of Speech Act in 3 Nafas Likas Movie* shows that when a command is given to the hearer, oftentimes, the hearer does not say anything but directly does what is commanded. Meanwhile, when an order is given, the hearer is more likely to check the speaker's order first before they do it.

The last study is by Azizah & Suhardi (2020) entitled *Directive and Commissive Speech Acts in "Kartini" Movie*. The researcher found that questioning is used because of the speaker's curiosity, which can be functioned to seek information that demands an answer. Meanwhile, according to the research findings, the researcher found that command is similar to a request. However, a command is somehow more substantial than a request because it is usually uttered by someone who has a higher position.

Since the research object is relatively new, the film was released in 2018. The writer only found several pieces of research that explored *Ocean's 8*. The problem of these researches mainly lies in women's empowerment, such as female masculinity, women's resistance to patriarchy, and feminism.

The difference between this research and the prior research in the past is that the author has not found a research discussing the kinds of directive speech act strategies and the direct, indirect speech used in *Ocean's 8* movie. Besides that, from the previous studies, the author only found the most used types of directive speech act and politeness strategies used in a literary work. The previous study has not discussed the factors behind the strategy when using the directive speech act.

1.7 Writing Organization

Chapter I : Introduction

In this chapter, includes background of the study, researcher questions, objectives of the study, scope of the study, significance of the study, and previous studies.

Chapter II : Theoretical Framework

In this chapter, explains about directive speech act theory, directness and indirectness by Searle, politeness strategies theories by Brown and Levinson, and research method.

Chapter III: Findings and Discussion

This chapter gives the answer of the research questions and the discussion of the answer that is divided into three sections. First, Directive speech act types (request, command/order, inviting, and begging); second, direct and indirect speech act; third, politeness strategies (bald on record strategy, off record strategy, negative politeness, and positive politeness).

Chapter IV: Conclusion

This chapter sums up the answers of the research questions.

CHAPTER II

THEORY AND METHOD

2.1 Directive Speech Act

The directive speech act is a part of the illocutionary speech act founded by Austin and later developed by Searle. Directive speech act is only one of the five illocutionary acts, which are: commissive, assertive, expressive, and declaration. Directive speech act has a meaning where the interlocutor attempts to get the hearer to do something (Searle, 2005:3). According to Searle, directive speech is always related to the hearer doing something in the future. Verbs that are connected to this kind of speech act are to invite, to permit, to advice, to ask, to order, to command, to beg, to request, to entreat, to pray, to plead, and to entreat. Besides that, according to Austin, *challenge*, *dare*, and *defy* also belong to this class.

Directive speech is more likely to be in the imperative mood, for instance, “*close the curtain, please.*” Nevertheless, there are some cases where directive speech acts can be declarative sentence that is functioned to inform something, interrogative sentence in the form of asking for a piece of information, requesting, and persuading (Mulyana, 2020:3) exclamation sentence, and conditional sentence.

2.2 Direct Speech Act

Searle (2005:31) distinguished speech acts into direct and indirect speech acts. According to him, a direct speech act can be summed up as a situation where the interlocutor says something they mean. Searle argues that a direct speech act has a literal meaning, consisting of a set of truths.

Meanwhile according to Yule (1996:54-56), a sentence is considered as a direct speech act if there is a direct relationship between the structure and the function. The structure in this case is the type of sentence that is being used by the speaker, meanwhile the function is the speaker's intention (Searle, 2005:30). For example, when someone wants the other to do something, they have to express it using imperative sentence, or when someone wants to ask the other about something, they should use interrogative sentence. As an instance, when a mother asks her daughter, the sentence "*where is your father?*" means that there is a correlation between the structure and function in which the structure is interrogative sentence whereas the function is to ask where the father is. The mother would expect an answer about the father's location.

2.3 Indirect Speech Act

An indirect speech act occurs when there is an indirect relationship between the structure and function. For example, one of the most general kinds of indirect speech acts has an interrogative form, but the function is not to ask a question. As a result of this, when the

speaker utters the question, instead expecting the answer, they expect an action (Yule, 1996:56).

There is a lexical marker in English that questions the assumption of the hearer's ability, such as, '*can you*' or '*could you.*' Besides, there is also a pattern whereby asking about future likelihood relating to doing something, such as '*would you*' or '*will you*' (Yule, 1996:56). However, these modal verbs in indirect speech act are not used to ask the hearer's willingness but to give an answer in form of action.

Hence, an indirect speech act happens when the hearer and speaker share a common background, both linguistic and non-linguistic. By that, the speaker communicates beyond what he says by counting on the expected background that the hearer and speaker share. In other words, indirect speech act we understand as an utterance that has a difference between what the speaker says and what he means (Senft, 2014:27).

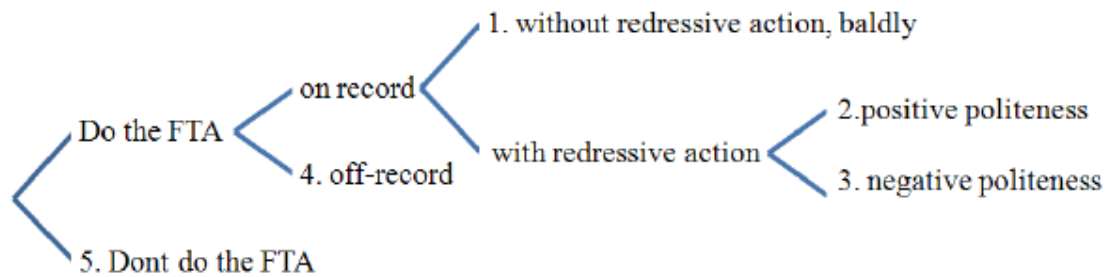
2.4 Politeness Strategies

Politeness strategies that will be used in analyzing the research problem is a theory composed by Brown and Levinson (1987:92). Their concept of the theory is *face concept* which refers to the interlocutors' "public self-image" that needs to be strengthened. According to them, the face is related to emotion that can be damaged, maintained, and vanished. The face of someone relies on how others treat it. Since it can be threatened, one has the right to defend their face from the face-threatening act. In conclusion, everyone is obligated to keep each other's face.

A *positive face* is shown in the want to be approved of, accepted by, respected, and appreciated by others (Brown & Levinson, 1987:62). When using positive politeness, there is an inclination that determines how close the hearer and the speaker are. The strategy will be more personal in linguistics, as an instance is the usage of address forms which functioned to claim in-group solidarity and to soften the FTA. For example to show in-group solidarity using in-group address form in imperative sentence, “*come here, buddy.*” (Brown & Levinson, 1987:107-108).

Whereas *negative face*, also known as formal politeness, is shown in the want to have freedom in choosing or when one’s wants is desirable at least by the others (Brown and Levinson, 1987:62-63). Typically, it is almost like being seen in a group or just on a particular occasion. Unlike a positive face, a negative face is not personal. There is a reduction of someone’s personality in an interaction with a negative face. It is what it needs from the one they interact with. It can be the want to be approved of, understood, ratified, liked, or even admired.

When speakers are aware that they are in a situation where a face-threatening act (FTA) may be applied, it leads to communication choices: bald-on-record, off the record, and on record positive and negative politeness as shown in chart below:



2.4.1 Bald on Record

Bald on record strategy is where the speaker expresses the intention clearly, directly, and shows no effort to minimize the FTA effects on the person to whom the speaker talks. Bald on record could be in the form of insulting or/and embarrassing them, putting the speaker into an uncomfortable situation.

This strategy includes desperation or urgency, orientation to task, alarm, request, and someone's face that is not intentionally being kept and the usage of an imperative sentence. For instance, "*Careful!*" shows urgency in the utterance, telling the person whom the speaker talks to be careful with whatever is they are facing.

Bald on Record is usually used in a close relationship group where each member feels comfortable with another or where the speaker knows the hearer very well, such as in a friends group or in a family (Siburian, 2016:5). Nevertheless, the strategy can be applied without having the need to consider the hearer.

2.4.2 Off Record

Off record communication is when we say nothing but give hints. The strategy aims to reduce the pressure off the person whom the speaker talks to (Krisnoni, 2013:2). Brown and Levinson state there are 15 sub-strategies of off record strategies, some of them are: overstating, giving hints, ironic, using metaphoric, using rhetorical question, ambiguous, using contradictions, presupposing, understating, giving clues that are associate, and so on.

This strategy's utterance tends to leave a significant amount of interpretation and allows the hearer to interpret the speaker's intended meaning in their utterance. The strategy's utterance seems to be spoken implicitly by giving hints. For example, when we need to borrow a pencil from someone, we search through our pockets and bag. If we have to say something, we are not saying that we need a pencil directly. Instead, we say, '*I forgot my pencil.*' In that case, the example can be ambiguous and indirect. It is ambiguous to the hearer because the hearer tends not to understand what the speaker is trying to say. It is whether the speaker wants the hearer to grab him a pencil since he forgot his, or he simply tells the hearer that the speaker forgot his pencil.

2.4.3 Positive Politeness

Positive politeness is considered a positive face or image owned by the hearer. It engraves an impression on the one that the speaker is talking to. The same thing happens with the speaker. Brown and Levinson (102:1987) imposed strategies of positive politeness, such as avoiding conflict, giving extra attention to the hearer, noticing, improving the hearer's interest, making jokes, ensuring that the wants of the hearer are fulfilled, and decreasing

the distance between MPs, etc. In order to minimize the FTA. This strategy usually happens when the speaker knows the hearer and is in a relatively close relationship but not as close as the Bald on Record strategy.

Brown and Levinson categorize positive politeness into 15 politeness sub-strategies, which are: seeking agreement, avoiding disagreement, asserting common ground, joking, using in-group identity markers, intensifying interest to the hearer, exaggerating, noticing or attending to the hearer, offering or promising, optimistic, including both speaker and hearer in the activity, giving or asking for a reason, assuming reciprocity, give gifts to the hearer, asserting speaker's knowledge and concern for the wants of the hearer. For instance, a notice shows the speaker's interest in the hearer's wants, needs, and goods, "*What a pretty dress this is! Where did you get it?*" or "*you look upset, mind to tell me why?*" Positive politeness also comes from exaggerating passion, sympathy, and acceptance, "*That is a fabulous gown you wear!*" meanwhile, the use of in-group markers can be in the form of nicknames by calling the hearer *brother, sister, or even loving nickname such as hon, or love.*

2.4.4 Negative Politeness

Meanwhile, negative politeness is applied in the shape of a question, such as asking for permission that involves an auxiliary verb related to feelings that can create expressions of apology. In short, it can be concluded that negative politeness is used to maintain the hearer's boundaries (Fauzi, 2010:20).

This strategy shows awkwardness or distance between the speaker and the hearer in the situation. A negative strategy is similar to a positive strategy in which the hearer wants to be respected.

Brown and Levinson categorized negative politeness into ten sub-strategies: minimizing imposition, deference, apologizing, impersonalizing speaker and hearer, nominalizing, hedge or question, conventionally indirect, pessimistic, stating FTA as a general rule, going on record as incurring debt or as not indebting. Negative politeness more likely comes in a question form, such as “*Can we order something for dinner tonight?*”

2.4.5 Research Method

This study used qualitative research to achieve the purpose of the research problem since the data are not in form of number. Quantitative and qualitative types have something in common: the process. The difference is quantitative research only focuses on calculating the data of either survey or experimental type. Survey design serves calculation of a population, whereas experimental design methodically manipulates the research variable to influence the outcome. Meanwhile qualitative type based on data analysis steps and the method when presenting the data. It requires the researcher to interpret the collected data, validate the interpretation, and conclude from the interpretation. (Creswell & David Creswell, 2018:254). As for the approach, the researcher used a pragmatic approach, which functioned to tell the readers certain purposes such as religious values, politics, morale, and

education or to give the readers certain effects, such as happiness (Ramadhan et al., 2012:124-125).

Though there are two types of data that can support the research, this research only relied on primary data which derived from the movie transcripts that were being interpreted by the researcher to solve the research questions.

When collecting the data, the researcher used documentation data collection—to analyze the existing printed information's content with techniques (Taylor-Powell & Steele, 1996:4) which the data that the researcher used was the movie script (Creswell & David Creswell, 2018:264). When analyzing the selected data, the writer used the speech act theory by Searle and the politeness strategies theory by Brown and Levinson.

There are 5 steps in analyzing the research questions, as follows:

1. The researcher pinpointed the directive speech of the movie script.
2. The researcher wrote down the context of the chosen directive speech dialogues.
3. Each directive speech act categorized into either a direct speech act or an indirect speech act.
4. The researcher determined the social distance and the power the characters involved in the dialogue.
5. The researcher pinpointed the strategy when using politeness strategy (bald on record strategy, off record, negative politeness, and positive politeness strategy) that is used in the dialogue.
6. The researcher decide the which example is suitable with the politeness strategy.

CHAPTER III

FINDINGS AND DISCUSSION

The research found that five types of speech act that are being used in the movie script, which are: requesting, commanding/ordering, inviting, begging, and advising. Besides that, is the use of indirect or direct directive speech act is depends on the social distance and also the power that one holds. Moreover, there are four politeness strategies used in the mmovie script: bald on record, off record, negative politeness, and positive politeness. All of the answers for the research questions are being discussed below:

3.1 Directive Speech Act Types

3.1.1 Requesting

Requesting is one of Searle's directive speech act categories which refers to the attempt to create the hearer's impulse to do something or perform an act for the speaker. However, when a speaker expresses a request, they indirectly give the freedom to the addressee whether or not they want to grant the speaker's request. According to the data derived from the *Ocean's 8* movie script, several dialogues are performed in requesting forms.

In the movie script, the researcher found that requesting dialogues were in interrogative sentences and primarily used modals as the verb, such as *can* and *could*. When using models as a verb, the speaker constitutes the expression of the hearer's willingness, ability, and permission (Jorda, 2008:3).

As an instance, there was a dialogue between Debbie Ocean and the Hotel Maid where Debbie asked her to finish her job because she just arrived, as follows:

The Maid fixes pillows. She looks up as Debbie enters.

Debbie : Hi. Sorry. ***Can you just finish this later?*** I've just got to get off my feet.
Maid : Of course. Sorry.
She gathers the rest of her things and hurries toward the door.

When making a request to the Hotel Maid, Debbie used interrogative form with modals *can* and she added her reason why she requested such thing. This strategy is considered indirect speech act with negative politeness strategy because it minimized the imposition of the hearer that leads to the hearer's willingness about whether or not the hotel maid would grant Debbie's wish. Moreover, since both of them were strangers, the characters were primarily used indirect speech to avoid the addressee unwillingness doing something for the addresser. In this case, Debbie did not require yes or no answer from the question, rather, she needed the maid to leave immediately.

Besides, there was also an example where Debbie used modals as a verb when making requesting, but what made it different was the use of '*please*' at the end of the sentence, as follows:

Debbie : Hi, this is Mrs. Crandall, we just checked out of 2814. ***Can I speak to Monica, please?*** (*beat*) Oh, hi Monica -- thanks so much. Something has come up and we're going to need the room another night. (*beat*) *Oh, bless you.* We're just going to grab quick bite. Could you get the maid in there now? (*beat*) *Thanks.*

The use of '*please*' at the end of the request sentence above can be seen as an expression to show urgency. The dialogue took place when Mrs. And Mr. Crandall left the hotel, and immediately Debbie rang up the front desk disguising herself as Mrs. Crandall, requesting

to speak to Monica because something had come up. She wanted to book the hotel room for another night. The urgency of the dialogue can be seen in Debbie's wants to speak to Monica because she was the one in charge when she checked out from the hotel.

The dialogue between Debbie and the hotel front desk is also considered indirect because she used an interrogative form with negative politeness in the question form. The use of indirect request is also determined by the stranger's social distance between Debbie and the hotel front desk.

Although the dialogue was in question form, the dialogue was not merely asking with a yes or no answer. Rather than asking the one that Debbie was on the phone with, it was more likely requested them that Debbie wanted to talk to Monica.

Another example of modals as a verb in this movie is the use of '*could*' in the request sentence that can be seen from a dialogue between Debbie and Monica the hotel front desk, such as:

Debbie : Hi, this is Mrs. Crandall, we just checked out of 2814. Can I speak to Monica, please? (*beat*) Oh, hi Monica -- thanks so much. Something has come up and we're going to need the room another night. (*beat*) Oh, bless you. We're just going to grab quick bite. ***Could you get the maid in there now?*** (*beat*) Thanks.

Although both *can* and *could* are modals that can be used as verbs, they are different because when someone requests using modals in the past tense, the sentence is considered more polite and indirect (Rygg, 2012:54). Therefore, *it could* be considered more polite than *can* though both are indirect.

The dialogue took place when Monica agreed to book Debbie, who was pretending to be Mrs. Crandall, a hotel room to stay for another night, and she asked Monica to send a maid to the room immediately.

The dialogue merely sounded like a question that required the hearer's answer, in fact, the dialogue instead required an action. Though it can be answered, for example, according to the dialogue above, "*of course ma'am, I could send a maid right away*" or "*I am afraid not, Ma'am. All of our maids are busy,*" it still requires an action whether or not Monica wanted to send a maid to the room right away. Monica agreed to send the maid to the hotel room right away in this case.

3.1.2 Command/Order

Though commanding/ordering sounds similar to requesting, they are different. When someone is requesting the addressee to do something, they tend to give them a choice of whether or not they want to grant the request, whereas commanding/order is an expression where the speaker wishes the speaker to act (Wulansari & Suhartini, 2015:3).

Commanding/ordering expression in the movie script had come to a pattern where they used directive speech act in imperative form and action verbs. Besides, all expressions were using bald on record strategy and tend to be expressed by someone who had more power or was on the same level as the one they interact with. Most of the commanding/ordering dialogue in the *Ocean's 8* movies was also a direct speech act where the one who held more power directly expressed the wants. For example, the dialogue between Cate and Luis:

Cate : (*calls out*) Hey, Luis. You gotta go.
Cate doesn't turn as the young man from the club enters with pants but no shirt. Even more muscles. Even more ink.

Luis : I can wait.

Cate : That's ok. I'll see you soon

Luis : Seriously.

Cate : (*turns*) ***Seriously. Go.***

The context is Luis, a friend of Cate, was commanded/ordered by Cate to leave her Club because she was talking with Debbie about the heist. It could be concluded that Luis was a guest of her Club and Cate was the owner. By this fact, Cate's level as the club owner was somehow higher than Luis'. The power that Cate held was also shown by Luis' response, where he immediately grabbed his shirt and left the place.

Cate's command/order expression was using bald on record strategy where she did not attempt to minimize Luis' FTA, and she straight up expressed her wants which is that Luis should leave the place, which was considered a direct speech act.

If the previous example took place where one character held more power than the other, there is also an example where two characters on the same levels gave a command to one another. As an example, it can be seen in a dialogue between Nine Ball and Constance:

Constance puts her foot up on a bench to tie her shoe, next to where an elderly museum-goer sits. Constance takes off her headset, places it on the bench next to her so she can pull back her hair.

The Elderly Museum-Goer rises, gathers her things and departs. Constance does so a few moments after.

Nine Ball : (*headset*) ***Constance, go -- get moving*** (Constance doesn't move.)
(louder) I said, "Go!"

In this case, Constance and Nine Ball were on the same level of power since they were working for Debbie Ocean on the heist. The dialogue took place where they were testing

the camera of the Met Ball where Nine Ball was giving commands/orders to Constance to get moving. However, Constance stayed still.

Looking at the two dialogue examples, both seem similar. They used direct speech act in an imperative sentence with command/order expression. What differentiates them is the power one held in the conversation: the first dialogue shows that one held more power than the other as a club owner and a guest. Meanwhile, in the second dialogue, both characters were on the same level, yet one of them commanded the other.

Besides, both dialogues also use the same kind of verb, which is an action verb, to point out that the dialogues are command/order expressions. In the dialogue, action verbs can be seen from the verb 'go' and the phrase 'get moving.'

3.1.3 Inviting

Inviting is considered as directive speech act since it has the directive syntax (Searle, 2014) and needs further action from the addressee. For instance, the interlocutor is inviting the addressee to an occasion, it needs further action from the addressee to attend the occasion. In this movie script, the researcher found an inviting expression that is expressed by Anna Wintour to the audience after finding the lost Harrington necklace. The context is she invites the attendees to enjoy the party again after being postponed.

Daphne now stands on the stairs above the main hall, while Klaus (gallantly) places the necklace around her neck.

Klaus : If I may...

Cameras flash, seizing upon the intimate moment.

Anna Wintour : Thank you, Ms. Kluger, for the excitement. *(a beat, to the crowd)*
Let's finish the party, shall we.

In that context, the invitation can be seen from line “*Let’s finish the party, shall we.*” Key of the invitation expression is shown by the use of word “*let’s*” in which inviting someone to join the speaker to do something. The invitation requires future action from the addressee that in this dialogue is shown by the response from the attendees that file back in and having more fun. Therefore, invitation is considered as a directive speech act.

3.1.4 Begging

Begging is one of directive speech expression according to Searle besides request, commanding/ordering, and inviting. In this research, the researcher found a pattern of begging expression of directive speech act. There are two examples of begging derived from the movie script. What makes it special is, both of them use word ‘*please*’ in the sentence.

Saul : Listen to me for a minute...
Debbie : Don’t.
Saul : It killed him, Debbie. This life -it killed him.
Debbie : He had a genetic valve disorder.
Saul : Well it didn’t help. And it’s no good for you either. ***Please don’t do this.***
Debbie : Do what?
Saul : Whatever it is he wouldn’t tell us you were gonna do.

As the first example, there is a dialogue between Saul and Debbie where Saul begged Debbie not to do something. According to the Cambridge dictionary, begging is the act of making an urgent and robust request. Based on the dialogue, Saul was considered begging. After all, he made an urgent request because he thinks the thing that Debbie is on brings no good for her. His request was also pointed out by the word ‘*please,*’ which showed

desperation. Another example of a begging expression that shows urgency in requesting the urgency can be seen in dialogue below:

Linus : It said he doesn't want you to do it.
Debbie : Do what?
Linus : The job.
Debbie : You know about that?
Linus : Well not exactly. But the way he was talking, it sounded pretty clear...
Debbie : Jesus Christ.
Linus : He was worried about you Deb. He doesn't want you to go back to -you know...

They have come to a stop on the George Washington Bridge and all at once, Deb flings open the door. She steps out into bumper to bumper traffic heading toward Manhattan, leaving Linus stuck in the car.

Linus : ***Deb. Wait. Please!***

The dialogue takes place between Linus and Debbie in the middle of traffic where Debbie jumps out of the car suddenly after knowing that Linus has lost her dead brother's note. Knowing that Debbie was upset and decided to jump out of the car, Linus called out for Debbie telling her to wait for him so that he could explain it, but it can be seen that Debbie does not even look back to wait for him.

Similar to the previous example, 'please shows the urgency and desperation of the addressee's dialogues.' In this case, the urgency and desperation come in the form that both Linus and Saul wanted Debbie to grant their wishes. The use of '*please*' also shows that the addressees' request shows desperation and urgency and is robust enough to grant.

3.2 Politeness Strategies

The research found that each politeness strategy used in the movie script is determined by the social distance and the power that either interlocutor or addressee holds. As for the social distance, the research divided it into three categories: stranger, not close, and close.

3.2.1 Bald On Record Strategy

The research found that the characters who used the bald on record strategy were either the interlocutor close to the addressee or someone more powerful. Besides that, bald on record strategy is also expressed indirect speech acts using imperative sentences such as “*do not,*” “*do not do that,*” and “*wait.*” However, in this research, most of the strategy is used in a close relationship and by someone who has more power than the addressee. For instance, in the dialogue between Cate and Rose Weil, when Weil is about to meet someone who was going to make Daphne Kluger wanted Weil to dress her for the Met Gala, it can be seen in the dialogue below:

Debbie : She has a new engagement ring, *take her hand, make physical contact,* that’s when we’ll get it.

Rose Weil : It?

Debbie’s pov -- through a telephoto camera lens -- Debbie and Cate take photos through the window. click.

In this context, Debbie was more powerful than Rose Weil because Debbie was the one who asked Rose Weil to join the heist. The dialogue is considered as a bald-on-record strategy because Debbie did not attempt try to save Weil’s face or to avoid FTA. In the dialogue, she directly stated and commanded Rose Weil to do something.

Another example of bald on record strategy also can be seen in a dialogue between Debbie and Cate. Cate and Debbie shared an intimate relationship because they had been friends since forever, and Cate was helping her with the heist. In this context, Debbie was still holding a grudge toward her ex-boyfriend, Klaus, who conned her. However, Cate straight-up told Debbie to let the grudge go which can be seen from the dialogue below:

Debbie : Did you play with boys when you were little?
 Cate : Only. (*beat*) ... You?
 Debbie : Sometimes. He wouldn't let me most of the time. He'd tell my parents he was watching me and then he'd ditch me.
 Cate : ***Let it go, Deb.***
 Debbie : Two and a half million dollars. (*incredulous*) In art.

In the dialogue, Cate directly commanded Debbie to let go of whatever happened in the past, without avoiding face-threatening acts or trying to save Debbie's face so that she would not feel offended or not accepted.

Bald on record strategy is used by those who have more power than the addressee and has a relatively close relationship so that they do not have to have the addressee's face or avoid face-threatening act.

3.2.2 Off Record

In this movie script, the research found that the characters only use the off-record strategy with a stranger by giving them hints or clues of what they want or need. Besides that, unlike the bald on record strategy, the off-record strategy uses an indirect speech act, not a direct speech act. For example, the dialogue between Debbie and Nine Ball when they first met. Debbie asked Nine Ball for her name, but she only answered her with her alias, which is Nine Ball; instead of telling Debbie her real name, it can be seen from the dialogue below:

Debbie : What's your real name?
 Girl : (*shrugs*) Eight Ball.
 Debbie : ***We use real names around here.***

Debbie did not directly ask Nine Ball about her real name when Nine Ball gave Debbie her alias, such as, "*what is your real name?*" Besides, she indirectly said, "*we use real*

names around here.” That can be interpreted that she gave hints to Nine Ball to tell Debbie her real name since everyone used their real names in the group.

Another example is a dialogue between a salesperson and Debbie in a department store. Debbie was about to return some products that she stole but did not have the receipt. As a salesperson, they were required to ask for the receipt if a customer wanted to return a product. The dialogue can be seen below:

Debbie : Excuse me -- i'd like to return these.
Salesperson : Of course. Do you have your receipt?
Debbie : (*demonstrating*) No but they're unopened, haven't been touched-
Salesperson : ***I can't accept a return without a receipt*** –
Debbie : They're sealed, brand new –

The bolded sentence could be interpreted as she asked Debbie for the receipt if she wanted to return the product. However, the salesperson does it indirectly. She did not directly ask, “*can I have the receipt, Ma'am?*” to Debbie. In this case, she only gave hints and clues that if Debbie wanted to return the products, they are required a receipt.

3.2.3 Negative Politeness

Negative politeness is a remedial action that is associated with the addressee's negative face, which is the want to have freedom in action and unimpeded intention. There are ten strategies of negative politeness. However, the research only found a strategy, hedging or question and conventionally indirect to minimize the addressee's imposition.

Hedging or question in negative politeness is the attempt to minimize the imposition degree that one's causes to the others or the attempt to avoid the hearer feeling like they

are imposed. For example, the dialogue between Tammy and Constance, where Tammy asks Constance for her soda, is as follows:

Tammy : Ok. This party is nuts...

Everyone turns as she heads toward the stage.

Tammy : I'm not kidding. If Anna thinks your dress is ugly -- you can't wear it. No shit. She will bar your wardrobe. ***Can I have a sip of that.***

Constance : Sure.

Tammy : Last year she got in a fight with one of the designers two days before the event -- and *no one* was allowed to wear his clothes! For real. Black-balled. *She takes a swig of the water, opens a bag of chips.*

The key where Tammy was minimizing the imposition that she caused on Constance is the phrase “*a sip*” in the dialogue. “*A sip*” emphasizes the amount of soda Tammy will have from Constance. Constance might feel like she is imposed on if Tammy said, “*Can I have that?*” because Tammy would empty the soda. According to Brown and Levinson (1987:177), other expressions that minimize the hearer's imposition are *a little, a bit, a tiny bit of, et cetera*.

The last strategy that the research found is conventionally indirect, which example can be seen in Debbie's dialogue with a salesperson in a department store where she asked her for a bag to carry the products she wanted to return but cannot:

Salesperson : I can't accept a return without a receipt –

Debbie : They're sealed, brand new –

Debbie : Fine. I'll keep them. Jesus. ***Can I at least get a bag to carry it all.***

The question seems like it needs an answer from the salesperson. According to Brown and Levinson, such a question is interpreted as an indirect request from Debbie to the salesperson to give her a bag to carry her stuff. The question that Debbie served, similar to the example that Brown and Levinson made in their book, is, “*can you pass the salt?*” the

question likely requires the hearer's answer that they can pass the salt. However, it is a speaker's request to the hearer to pass them the salt. Therefore, it can be concluded that both examples have the same interpretation.

Therefore, both of the examples used modals *can* and *could* in order to minimize the addressee's imposition. For instance, if Tammy said "Give me the soda" to Constance, she would feel imposed to give her the soda. The same thing happens with the salesperson and Debbie when Debbie asked her for a bag to carry her things.

3.2.4 Positive Politeness

From 15 strategies of positive politeness, the research only found 2 strategies in the movie, which are: seeking for agreement and be optimistic.

Seeking agreement has two alternatives way safe topics and repetition. To claim a joint base with the hearer is to gain a way where it is likely to agree with them. Safe topics let the speaker emphasize his agreement with the addressee to satisfy their desire. An instance is a dialogue between Cate and Luis below:

Rose Weil	: These aren't the Harrington.
Tiffany Exec	: I know. It's just that -- there are certain <i>logistical</i> problems with that particular necklace.
2 nd Exec	: We wouldn't even know how to insure it.
Rose Weil	: Well -- we were very clear on the phone. We're only interested in the Harrington.
Tiffany's Exec	: That would just have to be a much longer discussion.
Rose Weil	: I understand. Ok. Much thanks. We'll be going now.

The dialogue took place when Rose Weil was about to check up on the necklace that Daphne Kluger would be wearing for the Met Gala. The conversation is considered as seeking for agreement because Rose Weil and Tiffany's Exec had a knowledge about

something, the discussion about the necklace. By that, seeking for agreement includes the aspects on which it is possible to achieve an agreement between the speaker and the addressee.

Be optimistic, assuming that the addressee wants what the speaker wants. For this case, the example is Debbie's dialogue where she talks on the phone with Cate after she meets Amita. Both Debbie and Cate want to work with Amita because Debbie thinks Amita is capable of this job:

Deb stands at the rail on her cell phone.

Debbie : (*into the phone*)Yeah. ***She's all good. But we may have to put her up for a while.*** Had a fight with her mom.

From the dialogue, Debbie's tone seemed optimistic that Amita wanted to join the heist. However, she and Cate had to wait because Amita argued with her mother earlier. The optimistic sound can be seen in "*she's all good.*" If Debbie sense that Amita did not want to work with them, the tone would be pessimistic such as "*it did not work well.*" When talking to Cate.

3.3 Direct and Indirect Speech Act

The research found that two types of speech are being used in the movie script by the characters: direct speech act and indirect speech act. Both direct speech act and indirect speech act have their factors when the characters put them into practice.

This research found there are three factors that influence both direct speech act and indirect speech act, which are: power (*P*), social distance (*S*), and range of imposition (*R*) in which the degree of each aspect is symbolized by + (plus; powerful) or – (minus; less

power), and *O* (intimate). The use of direct speech act in this research can be concluded into:

<i>P₁₊ - P₂₋</i>	<i>P₁₊ - P₂₋</i>
<i>S -</i>	<i>S-O</i>
<i>R +</i>	<i>R -</i>

For example, a boss and their secretary, or their status are no less than the addressee, have a close relationship—leastways they know each other and younger people.

When a more powerful person talks to less powerful person that they are not close with, that someone would feel imposed doing something that is being told. Meanwhile, when someone powerful talks to someone less powerful but in a close distance, that someone would feel less imposed when doing something when being asked.

As for indirect speech acts when the interlocutor is inferior to the addressee or they do not have a close relationship, such as strangers or acquaintances. The research found three patterns of indirect speech act in the movie script, which are:

<i>P₁₊ - P₂₋</i>	<i>P₁₊ - P₂₊</i>
<i>S -</i>	<i>S - O</i>
<i>R +</i>	<i>R -</i>

This research found that indirect speech act tends to be used by someone who is more powerful to someone less powerful that they are not close with. As the result of that, the less powerful person feel imposed when doing something that is being asked whereas

when someone who is equally powerful and close, they would feel less imposed when doing something that is being asked.

The research found that four ranges of social distance influence the use of directness or indirectness in the characters' speech act: strangers, not close, and close.

3.3.1 Direct Speech Act

First, direct speech act is used by someone who holds more power to someone powerless ($P_1+ - P_2-$), $S-$ (not close), and $R+$ (imposed) is depicted in a relationship between Debbie Ocean and Hotel Maid as well as Cate and her employee, Smoker, that can be seen below:

Debbie : Hi. Sorry. Can you just finish this later? I've just *got* to get off my feet.
Maid : Of course. Sorry.
She gathers the rest of her things and hurries toward the door.
Debbie : **Wait.**
She crosses to the maids cart and grabs a handful of chocolates.

In this context, Debbie and the Hotel Maid neither know nor have met before. Although it has been explained above that people tend to use indirect speech to a stranger, this case is different. Instead of saying, “*Hey, I am sorry but do you mind waiting?*” to the hotel maid, Debbie commanded the hotel maid to wait for her because she wanted to grab chocolates.

Another factor why Debbie used a direct speech act toward the hotel maid was because Debbie's role is a hotel guest held more power than the hotel maid. The power that Debbie had made her more superior than the hotel maid.

Direct speech not only occurs at a close social distance but also at a not-so-close social distance, but the characters involved acknowledge each other. For example, the dialogue

between Cate, the boss and also the club owner, and her employee when they are out smoking is shown in the dialogue below:

Cate : How's the line?
Smoker : It's pretty good.
Cate : Is it down the block?
Smoker : (*busted*) Not quite.
Cate : You know I need a long line right?
Smoker : Sorry. I just got cold.
Cate : ***Here, Take this.***

In this case, the Smoker was taking a break from her shift saying that she was cold and she wanted to light a cigarette, but Cate could not tolerate it because Cate wanted her club to be as crowded as it could. Therefore, Cate gave the Smoker her scarf so that the Smoker could come inside and continue her work.

Being the boss, Cate obviously held more power than the employee and also more superior than the Smoker. The power was shown by how Smoker's response where she accepted the scarf, came inside, and obeyed what Cate told her.

When someone with more power commands another person who has less power and in a far social distance, that someone tend to feel imposed doing something that is commanded to her.

Second, the direct speech act is also used by someone who holds more power to someone powerless ($P_1+ - P_2-$), *S-O* (intimate), and *R-* (not imposed) which is depicted in a relationship between Debbie Ocean and Saul as well as Amita and her mother, that can be seen below:

In this movie script, the research found that there was a dialogue where the speaker was younger than the addressee, but the speaker was using direct speech act because of the

social distance in which the character involved are having a close relationship. For the first instance, it can be seen from a dialogue between Debbie and Saul where Saul asks Debbie to listen to him but Debbie does not want to hear a single opinion about whatever she is working on:

Linus : We thought -- it might be a good idea to see your folks.

Debbie : *Who* thought?

Linus : You know...

Debbie : Eleven of you?

Linus : Ten. Rusty's in England.

Debbie reaches out and jerks the wheel crossing two lanes of traffic. They head toward New York.

Linus : That is -- dangerous!

Debbie : ***We're going to Manhattan.***

Linus : They're not gonna like that

The context is Linus was driving and all the sudden Debbie reached the wheel and take a turn to Manhattan. In this case, it was not Linus who is the speaker, but Debbie. It was because Debbie was the one who was giving order in the conversation not Linus. In the movie, Linus was Debbie's brother's friend which means that Linus is older than Debbie. Supposedly, when talking to someone older, you tend to use indirect speech act. However, in the dialogue Debbie is using direct speech act in imperative sentence because they shared a close relationship though the power they hold were equal.

The second instance can be seen from the dialogue between Amita and her mother. In this case, it is clear that Amita is younger than her mother. However, when talking to her mother, Amita is using direct speech act in imperative sentence telling her mom to grade the diamond herself that can be seen from the dialogue below:

Amita : (This diamond is a K -- at *best*.)

Amita's Mother : (It's an H --)

Amita : (You're out of your mind.)
 Amita's Mother : (I'm concerned about your vision)
 Amita : (This is piss *yellow* --)
 Amita's Mother : (*Why are you so vulgar. If your father was alive...*)
 Amita : (**Grade it yourself!**)
 Amita's Mother : (*This is why you have no husband.*)

Both examples show that though the speaker is younger than the addressee but since the power that they hold are equal and they share an intimate relationship, the range of imposition is decreased.

3.3.2 Indirect Speech Act

Similar to the direct speech act, the research also found three social distances among characters: stranger, not close, and close. What differentiates an indirect speech act from a direct speech act is the type of sentence used. If the direct speech act uses an imperative sentence, an indirect speech act uses three kinds of sentences: interrogative, declarative, and conditional sentences.

First, indirect speech act is used by who holds more power to someone powerless ($P_1+ - P_2-$), S - (not close), and $R+$ (imposed) using interrogative sentences in the form of questions that occurs in dialogues, for example, the dialogue between strangers that involves Amita and a room guard when she is visiting the museum for the Met Gala:

*Debbie moves through the art, searching for the right spot -- she wears a scarf, her hat
 dipped low, a backpack.*
Madame X –
Debbie stares up at it.
Warhol's Chairman Mao -- Debbie appraises...
Washington Crossing the Delaware --
*She looks at the painting -- nods to Amita who peruses the hall. Amita approaches the
 Guard.*
Amita and the guard

Amita : (*unfolding a map*) **Hi, can you help me with something?** I'm a bit lost –
Room Guard : Of course, ma'am.

The interrogative sentence can be seen in the sentence “*can you help me with something?*” The context shows that Amita asked the room guard to guide her throughout the museum because she felt lost. The interrogative sentence also asked for the willingness of the addressee in which, in this dialogue, the room guard agreed to give Amita a little tour.

Indirect speech acts are usually used by a person who does not recognize the addressee, or they do not have a close relationship, such as Amita's and the room guard's situation. However, as what has been explained before, the power that one holds also takes part in the use of directness and indirectness. In this case, though Amita, as a guest, holds more power than the room guard, she tends to use indirect speech because of the social distance between them, which is stranger.

Besides interrogative sentence, indirect speech act also comes with the declarative sentence. For instance, Debbie's dialogue with Titus when he was about to come into the ladies' room because Daphne Kluger, the one who was wearing the Harrington's necklace, burst into the restroom to vomit:

Daphne elbows a matron out of the way just as --Debbie converges on the bathroom door. She wedges herself between Daphne and Titus, who follows a step behind her.

Debbie : ***I beg your pardon. That's the ladies room.***

She plants herself between Titus and the door...

In this context, Debbie indirectly asked Titus to step away from the ladies' room because he was a man. Besides that, what made the sentence indirect the way Debbie

talked to Titus which was not directly told him to step away, rather, she apologized first. In the dialogue, it can be seen that Debbie did not clearly state what her intention was which left some interpretations to Titus. However, the ambiguity in the dialogue could be interpreted that Titus could not burst in because that was a ladies' room.

The indirect speech act also takes place in a not-so-close social distance that can be seen in a dialogue between Smoker, one of Cate's employees, and Cate, her boss. As a boss and her employee, their relationship is neither stranger nor close, so it is best to categorize their relationship as a not-so-close relationship which dialogue can be seen below:

Cate : How's the line?
Smoker : It's pretty good.
Cate : Is it down the block?
Smoker : (*busted*) Not quite.
Cate : ***You know I need a long line right?***
Smoker : Sorry. I just got cold.

The bolded dialogue is categorized as an indirect speech and has a similar reason to the previous example. It leaves multiple speculations to the addressee. It can be interpreted that either Cate needed a long line of people or she needed the Smoker to go back to work to make a long line for her. However, Cate's question was merely to attune that they both agreed that they needed a long line of people in the club. Nevertheless, looking at Smoker's response, Cate's dialogue could be interpreted that she wanted Smoker to go back to her shift because she was taking a break in the middle of it and smoking.

Since the dialogue was in an interrogative sentence, it could be shifted into declarative sentence. It can be seen from the dialogue that Cate was trying to assert the common

knowledge about the line. Therefore, instead of “*you know I need a long line, right?*” to put the Smoker to work, the sentence can be transformed into “*I need a long line.*” Both have the same meaning: trying to put the Smoker back to work and hold the same degree of power.

The three examples above have the same pattern, which is the more powerful person talks to less powerful person in a far social distance and the less powerful person feels imposed when doing something that being asked.

The last social distance found in the movie script is a close relationship that is using indirect speech act. Though people who have a close relationship tend to use direct speech act, the research found in this movie script that several dialogues are using indirect speech act though they share a close relationship. For instance, in the dialogue between Saul and Debbie, where he asked her to sit down:

He motions toward the painting. Deb stands in front of the label describing the painting.

Debbie : Who’s it by?
Saul : Aw, c’mon. Don’t do that. I care about you. Is that a sin?
Debbie : When you meddle. Yes.
Saul : I’m a 90 year old Jew. Meddling is all that’s left.
She starts to leave.
Saul : Wait! (*He shuffles to keep up with her. Takes her arm...*)
Saul : ***Can we sit down?***

From the dialogue above, it is known that Saul was Debbie’s brother’s friend and was once worked with Debbie on a crime which it came to a conclusion that they had pretty intimate relationship. However, Saul did not directly tell Debbie to sit down, such as, “*sit down, Deb.*” Nevertheless, he was capable to do that since Saul held more power than

Debbie and also older. But instead, he asked Debbie for her permission to sit down. It was indirect because it merely seems like a question that requires yes or no answer when in fact it is a question that needs to be followed by an action which is walking away or sitting down together. From the dialogue, it was obvious to that Debbie agreed to sit down with Saul.

For the declarative sentence that is using indirect speech can be seen in a family relationship between Keri, Tammy's Daughter, and Tammy herself. The dialogue takes place when Debbie out of the blue visits her after being imprisoned for 4 years. Being visited by Debbie, Tammy frightened because she knows Debbie is up to something. At the same time, when Tammy is about to have a conversation with Debbie, Keri walks in:

Debbie's head hovers above the fence line. She locks eyes with her.

Debbie : Hi, Tam.

Tammy freezes in a paralyzed suburban smile...

Keri : Mommy, Derek said I couldn't play anymore because he wants to only have another kind of game that...

Tammy : ***Sweetie -- Mommy has to talk to an old friend now.***

The dialogue between Keri and Tammy is considered an indirect speech act though they were a family because Tammy's speech left some speculations to Keri as the addressee. Keri's word did not match the world that Tammy gave to her. Instead of responding to Keri's complaints, Tammy brought another context to the conversation.

Some interpretations can be made here: Tammy wanted Keri to play with herself first while talking to Debbie; or second, Tammy was only informing Keri that her old friend was coming and she needed to talk to her for a bit. The uncertainty that the context of the dialogue held made it indirect. Nonetheless, from the context, the researcher assumed that

Tammy asked for some time alone from Keri to talk to Debbie about something that she was up to.

The last type of indirect speech act is conditional sentences that the research found only in strangers and close social distance in the movie script. If the conditional sentence that is being used in a "stranger" social distance can be seen in a dialogue between Cate and Rose Weil when they first met:

Cate : (*sinks to the floor/gently*) You spent 18 million dollars in two years.
You had two house boats on the Seine.

Cate takes her hand.

Rose Weil : (*softly*) I know. And they were divine. (*a beat*) I'm old.

Cate : You're not old --

Rose Weil : I'm old and -- (*heaves*) I'm going to go to prison -- and
(*heaves*) And then I'm going to be *poor*...

Cate : Not necessarily.

Rose looks up. Hmm?

Cate : ***What if I could make all of this go away. Even get your passport back.***

Rose Weil : What do I have to do?

Cate : Dress Daphne Kluger for the Met Ball .

The use of conditional sentences in the dialogue to avoid unplanned implicature from stirring the hearer to the planned implicature (Kroeger, 2020:1). In the dialogue below, if Cate only said that she could get Rose Weil's passport back and made all the bad things went away, the topic was drifted from the intended implicature. In this case, the implicature was to dress Daphne Kluger to get Rose Weil's passport back and made all the bad things disappear. In conclusion, the function of a conditional sentence is to assert the intended implicature in an indirect speech act. The same thing happens in the following dialogue between Rose Weil and Tiffany's associate when they checked out Harrington's necklace while Rose Weil is scanning it through her glasses.

Rose still stands over the necklace –
Associate : ***If you're done, Ms. Weil, we'd like to return this to the vault –***
Rose's POV - necklace - through google glass - 99% Scan Complete

The planned implicature here is that Tiffany's associate would put the necklace back in the vault only when Weil was done scanning them. If Weil has not done scanning them, Tiffany's associate would not put them back in the vault. However, if Tiffany's associate only says, "*we would like to return this to the vault,*" it would fracture the intended implicature. In this case, the research found that the use of conditional sentences shows there is cause and effect in the dialogue context, as shown in the examples above.

CHAPTER IV

CONCLUSION

From the research that has been completed, the researcher summed that there are five types of directive speech act, which are: requesting that is in form of interrogative sentence and use modal verbs *could* and *can*; command/order in the movie has a pattern where the speaker uses imperative sentence with action verbs and bald on record strategy. The researcher found that command/order type of directive speech in the *Ocean's 8* is used by someone who is more superior to someone inferior, someone younger to someone older, for example, a dialogue between Debbie and Saul; and people who are on the same level, as an instance is a dialogue between Nine Ball and Constance. For inviting type of directive speech in this research is functioned to persuade the other to do something and needs further action. Meanwhile begging type of directive speech in this research is marked with the word '*please.*'

The politeness strategies found in the movie are: bald on record, off record, negative politeness, and positive politeness. These politeness strategies applied differently. Bald on record is applied usually to someone who has less power; off record strategy is applied in indirect speech act; negative politeness is used when the speaker wants to minimize the imposition of the hearer; and positive politeness is used when the addressee wants what the speaker wants using safe topics.

For directness and indirectness of speech are determined by power, social distance, and range of imposition. The research found that direct speech act and indirect speech act have the same exact for the first pattern, which is powerful person talks to powerless person in a

not close relationship, and the addressee is imposed to do something that the speaker requests. The second pattern in the movie for direct speech act is a powerful person talks to powerless person but in a close relationship so that the addressee is not imposed, meanwhile for the second pattern of indirect speech act, the research found that powerful person talks to another powerful person, in an intimate relationship, so that the addressee is not imposed.

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