

The Influence of the Speaker's and Hearer's Age on Request Strategies Used in the Movie *Yours, Mine & Ours*

Aflah Nuraini Salsabila, Amin Basuki*
English Department, Universitas Gadjah Mada, Indonesia

*Corresponding Author: aminbasuki@ugm.ac.id

ABSTRACT

This research aims to analyze request strategies in the movie *Yours, Mine & Ours* (2005). In particular, it attempts to identify and classify request strategies used by the main characters in the movie using the theory of request strategies proposed by Blum-Kulka and Olshtain (1984). This research also analyzes the differences of request strategies influenced by speaker's and hearer's age which are divided into four age groups: adult, teenager, pre-teen, and children. The data used in this research are all utterances containing requests made by the main characters in the movie. In *Yours, Mine & Ours*, the requests occur in the family domain and informal situations. The results show that the strategy that is most used by all age groups is Mood Derivable, which belongs to Direct Strategy. It also shows that adult is the age group that uses Direct Strategy the most and uses more types of strategy than the other age groups. Furthermore, the research also found that all age groups prefer to use Mood Derivable when the hearer is from the same and younger age group. Meanwhile, when the hearer is from older age group, the speaker prefers to use Reference to Preparatory Conditions.

Keywords: *request, request strategy, age group, speaker's and hearer's age.*

INTRODUCTION

Request is among the prominent speech acts used in everyday life. It is important since asking others to do certain things is a basic activity that people frequently do in everyday life (Drew & Couper-Kuhlen, 2014). However, there is no guarantee that the hearer will fulfill every request. Searle (1969) stated that a request is an attempt to make the hearer do what the speaker wants, but it is not clear if the hearer will do it or not. Thus, the request should be made appropriately so that the hearer willingly does what the speaker asks the hearer to do. A proper request can be made by using a proper request strategy suitable to the context. There are many

aspects that could affect the best strategy to be used in certain context.

Age of the speaker and hearer could significantly affect the use of request strategy. It might be more appropriate to use an indirect strategy when the speaker is younger than the hearer. In contrast, it is accepted to use a direct strategy when the speaker's age is the same as the hearer. The speaker is older or younger than the hearer, but different specific age of both the speaker and hearer might affect the use of request strategy. The speaker from adult age group might use a different request strategy when making a request for a child and a teenager. They might use a more direct strategy

when they ask a teenager and a less direct strategy when they ask a child.

The data used in this research are requests found in the movie *Yours, Mine & Ours*. *Yours, Mine & Ours* has been nominated as the Best Family Feature Film and Best Performance in a Feature Film – Young Ensemble Cast in Young Artist Award 2005. In short, *Yours, Mine & Ours* is a movie about a big blended family where an extremely disciplined single father named Frank Beardsley marries an unruly single mother, Helen North. Frank has 8 children and Helen has 10 children. Thus, they become a blended family with 18 children. This movie is chosen because the movie's characters' age is miscellaneous and the main characters in the movie make many requests. Moreover, it is also based on a true story and the setting is in the daily life situation so it is close to the real-life situation.

LITERATURE REVIEW

Some researchers have observed about request strategies. Félix-Brasdefer (2005) analyzed the indirectness and politeness in the speech act of requests, including head acts and external modifications on his paper entitled "Indirectness and Politeness in Mexican Requests". He analyzed speech acts made by Mexican university students using Scollon and Scollon's (2001) politeness systems contain deference, solidarity, and hierarchical and Watts' (2003) concept of linguistic politeness. It is found that conventional indirectness is the most used request when the situation is + Power or + Distance. On the other hand, directness is the most used request when the relationship between the hearers is closer (-Distance).

Another research was conducted by Sanjaya-Sintawati in 2017. It examines the request head act and the significance of grammatical accuracy and gender. The title of their paper is "The Effect of Grammatical Accuracy and Gender on Inter Language Request Strategy". This research uses the model of politeness proposed by Brown & Levinson (1987). Their research participants are 39 students of the International Business Management program at a public higher education institution in Bali. They ask all the participants to write an e-mail on the designed

situation. The results show that there is no significant influence of grammatical accuracy and gender on the making of request strategy.

Sari (2014) presented the request head acts and external modification delivered by the characters in the movie *Proposal*. The title of her paper is "The Use of Request Strategies in the Movie *the Proposal*". Requests found in the movie are collected and analyzed using Blum-Kulka and Olshtain's theory (1984). The results show that the direct request by means of mood derivable is the most used strategy by the characters and precursors is the external modification most commonly used by the characters.

Another research was conducted by Lestari (2019). In her paper entitled "Request Strategies in the TV Series *Victorious*", she investigates request strategies of an American TV series entitled *Victorious*. This research focuses on identifying and classifying request head acts, external modifications, and types of sentences of the requests expressed by the characters in the TV series. Requests found in the movie are analyzed using Blum-Kulka and Olshtain's theory (1984). The results show that the most frequently used request strategy in this TV series is direct strategy (mood derivable), the most frequent strategy found in the TV series is external modification using grounder and the most frequent type of sentence utilized by the characters in the series when making requests was imperative sentence.

Another research conducted by Yemima in 2019 entitled "Request Strategies in the American TV Series *Full House*" examines the request strategies used in an American TV Series entitled *Full House* season 7 episodes 1-12. This research attempts to see if there is any difference in the choice of request strategies used by the three age groups of the characters in the movie using Blum-Kulka and Olshtain's (1984) theory on request directness level. This research also studies the relative power and social distance that might influence the characters in making their requests. The finding shows that mood derivable is the most frequent strategy used by all age groups. Also, the direct request is highly used by the adult groups and the indirect request is mostly used by the younger age groups. The results also show that all age groups tend to use direct strategy when the

social distance is negative and when the social distance is positive, the choice of strategy depends on the speaker's authority.

None of the studies has deeply analyzed the different request strategies used considering the different age of both the speaker and the hearer. Therefore, this research tries to fill in the gap by focusing on the use of request by four age groups and the influence of speaker's and hearer's age in making requests.

THEORETICAL FRAMEWORK

Request Strategies

A request is an attempt to make the hearer do what the speaker wants, but it is not clear if the hearer will do it or not. To further examine about request in *Yours, Mine & Ours*, the theory used in this research is the request strategy theory proposed by Blum-Kulka and Olshtain (1984). They divided request strategies into three major levels of directness: direct strategy, conventionally indirect strategy, and non-conventionally indirect strategy.

Direct Strategy

A direct strategy is the most explicit level, request is stated directly, the example is imperatives request. Request strategies belong to direct strategy are mood derivable, explicit performatives, hedged performative, locution derivable, and scope stating. The explanation (Blum-Kulka and Olshtain, 1984) and example of each strategy is presented below:

Mood derivable: The grammatical mood of the verb in the utterance marks its illocutionary force as a request. Example: *Close the window.*

Explicit performatives: The illocutionary force of the utterance is explicitly named by the speakers. Example: *I'm asking you to close the window.*

Hedged performative: Utterances embedding the naming of the illocutionary force. Example: *I would like you to close the window.*

Locution derivable: The illocutionary point is directly derivable from the semantic meaning of the locution. Example: *You have to close the window.*

Scope stating: The utterance expresses the speaker's intentions, desire or feeling vis á vis the fact that the hearer do X. Example: *I want you to close the window.*

Conventionally Indirect Strategy

A conventionally indirect strategy is the less explicit level compared to direct strategy in which considering hearer's condition for doing the act in making request. Request strategies belong to conventionally indirect strategy are reference to preparatory conditions and strong hints. The explanation (Blum-Kulka and Olshtain, 1984) and example of each strategy is presented below:

Reference to preparatory conditions: Utterance contains reference to preparatory conditions (e.g. ability or willingness, the possibility of the act being performed) as conventionalized in any specific language. Example: *Could you close the window, please?*

Strong hints: Utterance contains partial reference to object or to elements needed for the implementation of the act (directly pragmatically implying the act). Example: *It's quite cold in this room.* (as a request to close the open window that makes the cold air enters the room)

Non-Conventionally Indirect Strategy

This strategy is the least explicit strategy. Request is made by uttering hint(s) related to the request for the hearer. Non-conventionally indirect strategies include strong hints and mild hints. The explanation (Blum-Kulka and Olshtain, 1984) and example of each strategy is presented below:

Strong hints: Utterance contains partial reference to object or to elements needed for the implementation of the act (directly pragmatically implying the act). Example: *It's quite cold in this room.* (as a request to close the open window that makes the cold air enters the room)

Mild hints: Utterances that make no reference to the request proper (or any of its elements) but are interpretable through the context as requests (indirectly pragmatically implying the act). Example: *Come on, I need to get more time to sleep.* (As a

request to close the open window that makes the sun's light enters the room and glares the speaker who is trying to sleep).

METHODS

The data source for this research is the movie *Yours, Mine & Ours* and its script. The main characters in the movie are Frank, Helen, and the 18 children. They are divided into four age groups: adult, teenager, pre-teen, and children. Furthermore, to examine the influence of speaker's and hearer's age, there are 16 combinations made of the four age groups.

The data are collected using the observation method. First, the movie was watched thoroughly, along with taking notes of every part that contains request. After that, the movie was watched for the second time along with reading the downloaded scripts. Every utterance made by the characters that contain request and the utterances before or/and that utterance that are important to know the context was listed. Other important information for the research: speaker, hearer(s), timestamp, age groups of the speaker and hearer(s), and the context were also noted.

After the data were collected, the data were analyzed and classified into nine types of request strategy following the nine types of request strategy proposed by Blum-Kulka and Olshtain (1984). They divided request strategy into three major levels of directness: direct strategy, conventionally indirect strategy, and non-conventionally indirect strategy. It is classified into nine strategy types of request strategy: Mood Derivable (MD), Explicit Performatives (EP), Hedged Performatives (HP), Locution Derivable (LD), Scope Stating (SS), Language Specific Suggestory Formulae (SF), Reference to Preparatory Conditions (PC), Strong Hints (SH), and Mild Hints (MH). Then, the data were also analyzed and classified based on the speaker's and hearer's age.

The data that have been classified are counted and presented in a table. The table will show the number of each request strategy spoken by the characters and their percentage. The explanation of

the table and each strategy are provided below the table. Next, the classification data are used to identify and classify the request strategies used by the main characters in *Yours, Mine & Ours* and discuss differences in the use of request strategies by the main characters in each age group in *Yours, Mine & Ours*.

RESULTS AND DISCUSSION

Request Strategies

Altogether 87 requests were found in the movie. The adult group consisting of Frank Beardsley and Helen North made 46 requests. The teenager group consisting of William Beardsley, Christina Beardsley, Phoebe North, and Dylan North made 22 requests. The pre-teen group consisting of Harry Beardsley, Michael Beardsley, Kelly Beardsley, Mick North, Lau North, Naoko North, Jimi North, and Joni North made 13 requests. The last group, the children group, consisting of Ely Beardsley, Otter Beardsley, Ethan Beardsley, Aldo North, Bina North, and Marisa North made 6 requests. Table 1 presents the distribution of each strategy used by all the main characters.

Table 1. Frequency of request strategies used in the movie *Yours, Mine & Ours*

No.	Request Strategies	Token	%
1.	Direct	66	75.85
2.	Conventional Indirect	10	11.50
3.	Nonconventional Indirect	11	12.65
Total		87	100.00

As Table 1 shows, the most frequently used strategy by the main characters is the MD direct strategy which was used 57 times (65.51%). It is followed by the PC conventional indirect strategy and SH nonconventional indirect strategy with 9 occurrences (10.35%) each. The next strategy that follows them is the LD direct strategy with 6 occurrences (6.89%). The SS direct strategy and MH nonconventional indirect strategy follow with 2 occurrences (2.30%) each. The least used request strategies are the HP direct strategy and SF conventional indirect strategy with 1 occurrence

each (1.15%) and there is no request using EP found in the movie. The main characters from all age groups mainly use direct strategy in producing requests. The adult group uses the direct strategy the most often compared to the other age groups.

Mood Derivable

(1) 00:11:55-00:11:56 / Adult / MD / A2

Context: Frank was about to go out for a blind date.

Frank: **Don't wait up.**

Christina: I won't.

The requests strategy used in example (1) can be classified as MD because Frank clearly stated the illocutionary force in his statement *'Don't wait up.'* At that time, Frank was about to go on his blind date. There was only Christina with him who had helped him prepare his appearance for the blind date. Frank knew that he might come home late, so he told Christina not to wait for him. As Christina is his daughter and the situation is informal, he used this strategy so that his request was clearly delivered to Christina.

Hedged Performatives

(2) 00:45:09-00:45:12 / Adult / HP / A1

Context: Frank had just given the children admonition as the children had just fought with each other and the condition of the house was a chaos. Frank was furious and he also said that he could bring the 'hammer' down, but he did not mean a real hammer. The children felt afraid.

Helen: Now, **we'd like you all to think about what we just said.** Except for maybe the part about the hammer.

Frank: Yeah, forget the hammer. Let's just... let's just get started cleaning this place up.

The phrase *"we'd like"* marked the use of this strategy. As shown in the dialogue above, Helen wanted to strengthen what Frank had just said but make it softer for the children. Helen softened the request because the way Frank delivered his admonition made the children afraid. HP is appropriate to be used in this situation. By saying, *'Now, we'd like you all to think about what we just said'* the request becomes more polite, rather than for example, she said, *'Now, think about what we just*

said.' which could make the request sound more threatening.

Locution Derivable

(3) 01:10:56-01:11:00 / Adult / LD / A1

Context: Frank and Helen decided to break up, they talked about it through the phone.

Helen: you know, Frank, **we have to talk to the kids.**

Frank: I'll tell them.

Helen: Okay.

In example (3), the obligation word *'have to'* in the request, *'we have to talk to the kids.'* marks the use of the LD strategy for this request. The decision made by Frank and Helen to break up was a big decision for them and all their kids. Thus, they need to tell their children about their separation. Helen used LD strategy to intensify her request.

Scope Stating

(4) 00:53:10-00:53:21 / Adult / SS / A3

Context: Helen, who is a designer, had made a deal with Saks Fifth Avenue, which is a giant American luxury department store chain. Frank wanted to support Helen at his best, so he asked all the children to be on their best behavior so that Helen could focus on her work.

Frank: Guys, guys! Your mom is going to be very busy over the next couple of days so **I want everyone on their best behavior.** That's an order.

Harry: We're always on our best behavior, Sir.

The request strategy used in example (4) can be classified as SS since it uses the words *'I want'*. The use of the words *'I want'* in the utterance *'I want everyone on their best behavior.'* indicates Frank's firm intention in requesting the children to be on their best behavior. Making a deal with Saks Fifth Avenue is a big deal for Helen. Thus, Frank wanted to help Helen focus on her work by asking all children to be on their best behavior. As this is an extraordinary moment for Helen, Frank showed his firm intention in requesting the children by using the words *'I want'*. In addition, since Frank talked to the children, SS is the appropriate strategy because it

can show the firm intention of the speaker and make the request softer.

Language Specific Suggestory Formulae

(5) 00:33:44-00:33:49 / Adult / SF / A2

Context: Everyone was gathering after there had been a row among the children. No one wanted to talk about that first. Helen showed the talking stick and later gave it to William so he could start to talk.

Helen: So, William, **why don't you begin?** Go ahead.
(gives the talking stick to William)

William: (takes the talking stick)

The use of the words, 'why don't you' in example (5) shows the use of SF in the request. The context shows that there had been a row among the children. Therefore, the children need to explain to Frank and Helen what had happened. To make the children willingly explain to them, Helen gave them the 'talking stick,' which allows them to talk without judgment or interruption. After that, Helen asked William to take the 'talking stick' so that he could start explaining what had happened. The situation after the row was quite tense. By using SF, Helen made her request less threatening at such a tense situation.

Reference to Preparatory Conditions

(6) 00:09:23-00:09:25 / Teenager / PC / B1

Context: It was in the morning at Helen's house. Everyone was busy preparing for the day. Phoebe was tying Bina's hair to help her getting ready for school, and she needed a ribbon, but it was pretty far from her. Helen walked pass her when she was also busy helping the other children.

Phoebe: **Can you hand me that?** (Points at a hair ribbon)

Helen: Oh, here, thank you for saving this. (Gives the hair ribbon to Phoebe)

The use of the modal verb 'can' in the utterance 'Can you hand me that?' indicates the use of PC in this request. The context shows that everyone is busy. Phoebe could not reach the ribbon she needed to tie Bina's hair. Thus, she needed help to hand the ribbon. Helen, who was also busy helping the other children, was closer to the hair ribbon so Phoebe could ask for her help. In this

situation, Phoebe used PC to ask for Helen's availability to help her and make her request to Helen more polite.

Strong Hints

(7) 00:02:32-00:02:41 / Adult / SH / A3

Context: Frank and his family had to move to their new home since Frank should work there. They often move to a new house since Frank's job obliged him to do so. Harry was tired of continuously moving to a new house since it has been his 12th move in his lifetime. When everyone was arranging their stuff in their rooms, Frank went to Harry's room and saw he had not unpacked his suitcase.

Frank: **I see we're not unpacking our suitcase again.**

Harry: Not until you guarantee this is our last move.

Frank: You're gonna like new London, Harry.

The request strategy used in example (7) can be classified as SH since the speaker does not mention the object being requested clearly to the hearer. Instead, the utterance 'I see we're not unpacking our suitcase again.' contains hints related to the object being requested by the speaker. The context shows that Frank and his family often moved to a new house, and Harry was tired of that. Thus, Harry was reluctant to start unpacking his suitcase. Frank saw that and he wanted Harry to unpack his suitcase. To make the request less forceful, he used SH in his request. He said 'I see we're not unpacking our suitcase again.' instead of, for example, 'Unpack your suitcase, Harry.' Frank prevented Harry from feeling irritated by using SH in his request.

Mild Hints

(8) 00:11:32-00:11:38 / Adult / MH / A4

Context: Frank was just about to go on his blind date. Ethan, Ely, and Otter were curious and asked ridiculous questions about blind dates.

Ethan: Oh. Admiral, is this lady gonna be our new mom?

Frank: I don't think so. It's just a blind date.

Ely: She can't see?

Otter: Can she navigate using sonar, like a bat?

Frank: **Hey, why don't you guys go swimming in the bathtub?**

The children: Aye, aye, sir.

Frank: Go ahead.

Example (8) shows the use of MH in making request by an adult. It is marked by the absence of illocutionary force by the speaker in the utterance *'Hey, why don't you guys go swimming in the bathtub?'*. However, through the context, understandably, the utterance is a request. It could be seen from the context, when Frank was about to go for his blind date, Otter, Ely, and Ethan asked some questions about a blind date. They were too young to understand about blind date. Furthermore, Frank needed to go immediately for his blind date. Thus, Frank preferred not to explain the answer to them. Because of that, Frank suggested that they take a bath instead of answering their questions. The utterance could be interpreted as a request for them to stop asking questions. It is proper to use MH on this situation because it softens the request for the children so that they do not feel upset when their questions are not answered.

Influence of Speaker's and Hearer's Age on Request Strategies Used

There are 16 combinations of the speaker's and hearer's age as shown in Table 2.

The results show that when the speakers and the hearers are from the same age group, speakers prefer to use the MD strategy. MD is also the most used strategy when the speakers talk to the hearers younger than the speakers. On the other hand, when the hearers are older than the speakers, in most combinations, the speakers use PC more often than or equal to other strategies used. The most used strategy for each combination is presented in the table below followed by the example(s) of the most used strategy(ies) for each combination.

Combination A1

(9) 00:39:22-00:39:24 / Adult / MD / A1

Context: Frank and Helen were inside of a lighthouse.

Frank: **Come here**, I wanna show you something.
(*moves outside of the lighthouse while holding Helen's hand*)

Helen: Okay. (*follows Frank*)

As Frank and Helen are from the same age group, Frank preferred to make the request simple and did not make the request sounds polite. The use of MD between Frank and Helen had been considered polite enough. It is shown in the dialogue that Frank requested Helen to go outside with him since he wanted to show her something. The use of MD in this dialogue makes the request easy to be understood by the hearer so that the hearer can do what the speaker wants directly. After Frank had said his request, Helen directly said *"Okay"* and fulfilled Frank's request to go outside with him.

Table 2. Combination of Speaker's and Hearer's Age

No.	Combination	Speaker	Hearer
1.	A1	Adult	Adult
2.	A2	Adult	Teenager
3.	A3	Adult	Pre-Teen
4.	A4	Adult	Children
5.	B1	Teenager	Adult
6.	B2	Teenager	Teenager
7.	B3	Teenager	Pre-Teen
8.	B4	Teenager	Children
9.	C1	Pre-Teen	Adult
10.	C2	Pre-Teen	Teenager
11.	C3	Pre-Teen	Pre-Teen
12.	C4	Pre-Teen	Children
13.	D1	Children	Adult
14.	D2	Children	Teenager
15.	D3	Children	Pre-Teen
16.	D4	Children	Children

Combination A2

(10) 00:58:21-00:58:30 / Adult / MD / A2

Context: Helen and Frank were going to go to a trustees' dinner.

Frank: We'll be home after midnight. **Make sure the kids don't stay up too late.**

Christina: Got it.

It can be seen from example (10) that Frank requested Christina to take care of the children when he was not home. In making that request, Frank did not need to make the request sound polite and could directly state the request by saying, *"Make sure the kids don't stay up too late"*. Eventually, the request was successfully delivered and Christina immediately confirmed that she could fulfill Frank's request.

Combination A3

(11) 00:04:17-00:04:21 / Adult / MD / A3

*Context: Max was annoyed because Naoko recorded him too closely.*Helen : **Naoko, just back off a little bit.** Give him a little room. Do a master shot, okay?

Naoko: Fine.

In example (11), it can be seen from the context that Max felt uncomfortable when Naoko recorded him too closely. Thus, Helen requested Naoko to back off. In making this request, Helen could directly say, "Naoko, just back off a little bit." However, since the request was related to a thing that Naoko liked, Helen also added "Give him a little room. Do a master shot, okay?" to make Naoko willingly do Helen's request.

Combination A4

(12) 00:40:22-00:40:25 / Adult / MD / A4

*Context: The family was in the house. The children worked together to fix and decorate the house. Otter, Ely, Aldo, Ethan, Bina, and Marisa did not help because they were too young.*Frank: Ethan, Aldo, **playing inside.**Ethan & Aldo: (*move to other part of the house to play*)

In example (12), it can be seen that Frank from the adult age group could directly deliver his request to Ethan and Aldo from children age group by saying, "Ethan, Aldo, playing inside". The use of MD makes the request simple and easy to understand by the hearers from children age group so that the hearers could immediately do what the speaker's wanted. It is shown in example (12), where Ethan and Aldo immediately moved to another room to play, following Frank's request.

Combination B1

(13) 00:09:23-00:09:25 / Teenager / PC / B1

*Context: It was in the morning at Helen's house. Everyone was busy preparing for the day. Phoebe was tying Bina's hair to help her getting ready for school, and she needed a ribbon, but it was pretty far from her. Helen walked pass her when she was also busy helping the other children.*Phoebe: **Can you hand me that?** (*Points at a hair ribbon*)Helen: Oh, here, thank you for saving this. (*Gives the hair ribbon to Phoebe*)

It can be seen in the dialogue that Phoebe needed hair ribbon to tie Bina's hair, but it was too far for her to reach so that she requested Helen to help her. In making the request for hearer from adult age group, she used PC in her request "Can you hand me that?". The use of PC made the request addressed to the hearer from adult age group sounds more polite.

Combination B2

(14) 00:42:08-00:42:12 / Teenager / MD / B2

Context: Michael unintentionally splashed paint on Christina while he was chasing Naoko. Christina thought that Phoebe was the one who splashed the paint. Phoebe did not understand what Christina was talking about but she realized that Christina wore her cloth.

Phoebe : Is that my shirt?

Christina: The one that you just got paint on?

Yeah, thank god.

Phoebe: **Take it off.**

Example (14) shows the use of MD in making request in combination B2. It is seen in the dialogue that Phoebe did not like Christina wearing her shirt. Thus, she requested her to take her cloth off using MD strategy by saying, "Take it off". Phoebe used MD because she did not need to sound polite when she talked to Christine who was from the same age group. Moreover, the situation was informal so Phoebe could directly say her request.

Combination B3

(15) 00:53:36-00:53:40 / Teenager / MD / B3

*Context: Frank had just said that the children should act properly and did extra clean as Helen was busy with her project. Phoebe had an evil plan to clean Helen's room because Helen hates a tidy room. Thus, Phoebe needed to gather the other children to help her.*Phoebe: Cleaning, huh? **Grab the other guys.** I know just where to start.Harry: (*smirks*)

On that situation, Phoebe, from teenager age group, made a request for Harry from pre-teen age group using MD strategy. Phoebe used MD because she did not have to be polite when she talked to Harry from pre-teen age group. The use of MD in the request, "*Grab the other guys.*" also makes the request straightforward so that Harry could easily understand Phoebe's request. It is shown in example (15) that Harry replied Phoebe with a smirk which means he understood Phoebe's intention and that Harry could fulfill the request.

Combination B4

(16) 00:09:29-00:09:30 / Teenager / MD / B4

Context: It is in the morning at Helen's house. Everyone was busy preparing their day. Phoebe had just finished tying Bina's and Marisa's hair.

Phoebe: Come on, **let's go upstairs.** Come on.
Phoebe, Bina, Marisa: (*go upstairs*)

As shown in example (16), Phoebe, as a teenager, requested Bina and Marisa, from the children age group, using MD strategy. In that situation, they needed to go upstairs immediately to get dressed for the school. The use of MD makes the request could be understood easily by Bina and Marisa so that they could follow Phoebe's request immediately. However, Phoebe also added some extra words in her request, "*Come on*", which made the request sounds more fun for the hearers from the children age group.

(17) 00:09:26-00:09:28 / Teenager / PC / B4

Context: It is in the morning at Helen's house. Everyone seemed to be busy preparing for the day. Phoebe was helping Bina and Marisa to prepare for school.

Phoebe: All right, **ladies, wanna go get dressed?**
Bina & Marisa: Yeah.

In example (17) above, Phoebe, from teenager age group, used PC in making the request for Bina and Marisa from children age group as a hook so that Bina and Marisa would willingly follow Phoebe's request. By asking for Bina's and Marisa's willingness, they could fulfill Phoebe's request more easily because they were willing to do it.

Combination C1

(18) 00:19:53-00:19:59 / Pre-Teen / PC / C1

Context: Helen had just told her children that she and Frank were going to be married. All the children were complaining about that. To stop them, Helen showed a 'talking stick', the rule was whoever holds that 'talking stick', he or she can talk and the rest should stay quiet.

Helen: Who wants the talking stick first? (*shows a 'talking stick'*)

Jimi: **May I have it, please?**

Helen: Yes, Jimi. (*gives the 'talking stick' to Jimi*)

Example (18) shows the use of PC by pre-teen age group in making request addressed to adult age group. It can be seen in the context that the children were peeved because Helen had not told the children first before she accepted Frank's proposal. It can also be seen from the dialogue that Helen had offered the talking stick to the children. Despite those facts, Jimi from pre-teen age group preferred to use PC strategy in his request by saying, "*May I have it, please?*". The use of PC in his request addressed to Helen, from adult age group, makes the request sounds more polite.

(19) 00:05:14-00:05:17 / Pre-Teen / SH / C1

Context: The sound from Joni's saxophone was not normal, so Joni needed help to fix it.

Joni: Mom, **there's something wrong with my sax.**

Helen: What is it, Honey?

Joni: (*blows her saxophone and suddenly a hamster pops out from the saxophone*)

On some occasions, the speakers, from pre-teen age group, also use SH in making request for hearers from adult age group as can be seen in example (19) above. On that situation, Joni knew that Helen would understand her request only by saying hints related to her actual request. It can be seen in example (19) that Joni needed help from Helen because her saxophone's sound was not normal. Thus, she requested Helen's help by saying, "*There's something wrong with my sax*". The request was successfully delivered since Helen offered help by replying, "*What is it, honey?*".

Combination C2

(20) 00:33:21-00:33:25 / Pre-Teen / PC / C2

Context: While Frank's children were taking a bath, Helen's children turned the fire alarm on, so Frank's children believed that there was a fire in the house. All of Frank's children got out of the bathroom and ran outside mostly only wearing their underwear and towel. Helen's children watched Frank's children from the house. Naoko, one of Helen's children was recording Frank's children from the house.

Naoko: **Can I get the two of you guys closer together?** (*holds a camera*)

William: Naoko, what are you doing?

Naoko: Webcasting. (*laughs*)

It can be seen in example (20) that Naoko from pre-teen age group was teasing Frank's children by recording them while they were only wearing underwear and towel. In her request, "*Can I get the two of you guys closer together?*", the use of PC made the request sounds more polite. Thus, even though the speaker from teenager age group intended to tease the hearers, the speaker still made the request sounds polite because the speaker talked to the hearers who older than the speaker.

Combination C3

(21) 00:20:42-00:20:43 / Pre-Teen / MD / C3

Context: Helen's and Frank's families live together in their new house. They moved their stuff to their new house.

Jimi: Hey, mick, **come down here.**

Mick: Come on, Fiona. (*Makes his pig (Fiona) follow him*)

It can be seen in example (21) that Jimi needed Mick's help to move their stuff to their new house. Thus, he requested Mick to go down. He used MD in his request by saying, "*Come down here.*" because Jimi and Mick were from the same age group. Moreover, it was an informal situation in everyday life. Thus, the speaker did not need to make the request sounds polite.

Combination C4

(22) 00:35:58-00:36:00 / Pre-Teen / MD / C4

Context: The family was in a department store. Joni was with Ely and Otter. Ely and Otter played catch and throw using a ball in front of Joni while they were walking around.

Joni: You guys, **stop that!**

Otter: I didn't hit you.

Example (22) shows the use of MD in one of the requests made in combination C4. It can be seen in the example that what Otter and Ely did annoyed Joni. Thus, she requested them to stop by saying, "*Stop that!*". As the hearers was from children age group, Joni could express her annoyance with what Otter and Ely did by directly requesting them to stop. However, as Otter and Ely loved to play catch and throw and the relationship between them were bad, Otter refused her request.

Combination D1

(23) 00:03:38-00:03:46 / Children / MD / D1

Context: Frank and Ethan were inside the car and they passed a house that had many things such as tent and bicycle in its yard and had some animals. Ethan wanted to show it to Frank.

Ethan: **Admiral, look at that!** (*points at a house*)

Frank: (*looks at the house pointed by Ethan*) Looks like a nuthouse.

Ethan: It looks like fun.

Example (23) shows the use of MD in combination D1. Even though talking to hearer from adult age group, Ethan, from children age group, used MD to make the request clear and could be fulfilled immediately. From the context, it can be assumed that Frank should immediately look at the object pointed by Ethan since the car kept moving. In such condition, Ethan used MD in his request, "*Admiral, look at that!*" so that his request is clear and Frank could immediately fulfill his request. The request was successfully delivered since Frank immediately looked at the house pointed by Ethan.

(24) 00:35:42-00:35:48 / Children / PC / D1

Context: The family was in a department store.

Ethan: Hey, Admiral, **will you build me and Aldo a sandbox?**

Frank: Well, sure, once we get further along with the house.

It can be seen in example (24) that Ethan, from children age group, used PC in his request addressed to Frank, from adult age group. Ethan wanted to have a sandbox, that was why he requested Frank to build him one. He used PC in his request, *"Will you build me and Aldo a sandbox?"* The use of PC in his request made the request sounds more polite and increased the chance for the request to be fulfilled by Frank. The request was successfully delivered since Frank replied to him by saying, *"Well, sure, once we get further along with the house."*

(25) 00:04:55-00:05:01 / Children / SH / D1

Context: *Dylan painted Bina's and Marisa's roses. Bina and Marisa wanted to ask help from their mom to stop Dylan.*

Bina & Marisa: Mom!

Helen: What?

Bina & Marisa: **He's painting our roses again.**

Helen: *(looks at them with a disappointed look)*

Dylan: *(stops painting)* It's art.

In example (25), Bina and Marisa knew that Helen, their mom, would understand they needed her help to stop Dylan. It also makes the request more appropriate for Helen from adult age group, because it lessens the force of their request rather than, for example, they say, *'Stop Dylan from painting our roses, Mom'*.

Combination D2

(26) 01:15:35-01:15:40 / Children / MD / D2

Context: *Frank had just told the children that Beardsley family would move, which also means that he was no longer with Helen. As usual, whenever Beardsley Family moves to another place, William is responsible for preparing for the move. At that time, William was also going to prepare for this move. While William was walking fast toward the house, Ethan called him.*

Ethan: William, **wait! wait!**

William: *(stops walking)* What?

It can be seen in example (26) that William was hurrying walking toward the house, thus Ethan needed to make a clear request. Thus, he used MD in his request, *"Wait! wait!"*. The request was successfully delivered since William immediately

stopped walking and answered Ethan. Even though Ethan was from children age group and William was from teenager age group, request made using MD by Ethan was considered appropriate since it happened in an emergency condition where speaker needed the hearer to do what the speaker's wanted immediately.

(27) 01:15:35-01:15:40 / Children / SH / D2

Context: *Frank had just said to the children that Beardsley family would move, which also meant that he was no longer with Helen. As usual, every time Beardsley Family moves to another place, William is responsible for preparing for the move. At that time, William was also going to prepare for this move. While William was walking fast toward the house, Ethan called him.*

William: What?

Ethan: **Please... I don't wanna lose another mommy.**

It can be seen in example (27) that the request made by Ethan used SH in his utterance, *"Please... I don't wanna lose another mommy"*. On that moment, Frank had said to the children that Frank's family would move, which meant Frank's family and Helen's family would not be one family anymore. Since Ethan do not want the family to be separated, he uttered his feeling to imply that he did not want Frank and Helen to divorce.

Combination D4

(28) 00:42:36-00:42:40 / Children / MD / D4

Context: *Ethan and Aldo played together. Then, Ethan took Aldo's toy.*

Aldo: Hey, that's my rescue hero.

Ethan: I want it.

Aldo: **Give it back.**

Ethan & Aldo: *(starts fighting)*

Example (28) shows that Aldo, from children age group, using MD in making the request for Ethan, from children age group. It can be seen from the context that Ethan took Aldo's toy when they were playing together. Aldo did not want his toy to be taken by Ethan. Thus, he requested Ethan to give his toy back by directly saying, *"Give it back."* However, as a child, Ethan did not want to give up on the toy so they ended up fighting.

CONCLUSION

The range of the most until the least used strategy in the movie is MD, SH-PC, LD, MH-SS, and HP-SF. All the age groups use MD the most. Thus, the requests are mainly straightforward. It could happen because the dialogues happened in the family domain and informal situations. In addition, adult age group uses the direct strategy the most, pre-teen age group uses the conventional indirect strategy the most, and children age group uses nonconventional indirect strategy the most.

Furthermore, the research also found that all age groups prefer to use MD strategy when making requests for hearers from the same age group. The results also show that for most combinations, the speakers prefer to use MD when making requests for hearers from younger age groups. On the other hand, when making request for hearers from older age groups speaker prefers to use PC. The most frequently used request strategy for each combination are: MD in A1, A2, A3, A4, B2, B3, C3, C4, and D4, PC in B1 and C2, MD-PC in C1, MD-SS in D2, and MD-PC-SH in D1.

Finally, this research observes the use of request strategy by four age groups in the family domain and informal situations. Therefore, the finding might not represent the use of request strategies by different age groups, different domains or situations. In addition, the data are taken from a movie. Thus, the findings might be different with a research which data are taken from real-life. Further research could be done in different domains and situations to enrich the findings on this topic. Furthermore, the data for the further research could be taken in real-life.

REFERENCES

- Blum-Kulka, Shosana, and Elite Olshtain. (1984) Requests and apologies: A cross cultural study of speech act realization patterns (CCARP). *Applied Linguistics*, 5(3), 196-213.
- Drew, P., and Couper-Kuhlen, E. (2014). *Requesting in social interaction*. John Benjamins Publishing Company.
- Febriani, Y. (2019). Request strategies in the American TV series *Full House*. *Lexicon* 6(1), 51-58. <http://dx.doi.org/10.22146/lexicon.v6i1.50308>.
- Gosnell, R. (Director). (2005). *Yours, Mine & Ours* (Film). Paramount Pictures.
- Lestari, W. A. (2019). Request strategies in the TV series *Victorious*, *Lexicon* 6(1), 69-77. <http://dx.doi.org/10.22146/lexicon.v6i1.50310>
- Sanjaya, I. N. S., and Sitawati, A. A. R. (2017). The effect of grammatical accuracy and gender on interlanguage request strategy. *TEFLIN Journal*, 28(2), 212-235. <https://doi.org/10.15639/teflinjournal.v28i2/212-235>.
- Sari, D. W. (2014). The use of request strategies in the movie *The Proposal*, *Lexicon* 3(1), 14-32. <http://dx.doi.org/10.22146/lexicon.v3i1.42102>.
- Scripts.com. (n.d.). *Yours, Mine, and Ours*. Retrieved December 10, 2020, from https://www.scripts.com/script/yours%2C_mine_and_ours_23915
- Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*. Cambridge University Press.