

## The Realization of Speech Act of Requesting: An Analysis of Movie *Freedom Writers*

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### ABSTRACT

Language learners are required for using the language they learn in an appropriate situation. By mastering pragmatic competence, it is expected that language learners comprehend how to use the language and how to interpret the meaning of the language in a particular setting. This study attempts to explore the realization of the speech act of requesting in a movie entitled *Freedom Writers*. To be specific, this study aims to figure out strategy types and modification devices of requesting used by the characters in the movie as well as its pedagogical implication for English language learning. By employing a case study design, this study analyzed the script of the movie and classified the request under the framework of A Cross-Cultural Study of Speech Act Realization Patterns (CCSARP). The findings reveal that mood derivable and scope stating are the most frequent strategies used and regarding the modification devices, the characters tend to use internal modifiers such as syntactic down-graders and upgraders. The results of the study suggest teacher to provide some authentic materials to introduce students to the real use of language. Further studies about speech acts focusing on the pedagogical implication are encouraged to be conducted.

**Keywords:** Speech act of requesting, CCSARP, Pragmatic competence

### INTRODUCTION

In learning a language, learners have to acquire communicative competence to use the language appropriately. Language learners must comprehend how to apply their knowledge of vocabulary and grammar in certain contexts. This form of proficiency is referred to as pragmatic proficiency and is a crucial component of students' communicative proficiency.

Learners' pragmatic competence can be defined as learners' ability to use the language and communicate correctly in various contexts and settings. It is related to learners'

ability to understand and interpret what speakers of the target language say and write. It also covers learners' ability to go beyond the meaning of someone's utterances, to interpret the meaning, assumptions, purposes, and the kinds of actions being performed by the speaker of the language (Cohen, 2010).

To acquire pragmatic competence, learners should be able to comprehend the concept of speech acts. The implementation of speech acts such as requesting, apologizing, criticizing, inviting, complimenting,

and so forth can demonstrate pragmatic competence.

Foreign language learners may find it difficult to communicate effectively in the target language since speech acts are tightly tied to social contexts and culture. To put it another way, even though students can pronounce sentences that are technically and phonologically correct, they may nevertheless struggle in a conversation because of their lack of pragmatic proficiency in the language. As a result, it is now required to analyse speech acts in diverse languages to comprehend linguistic similarities and differences as well as to aid learners in developing pragmatic competence (Sanal, 2016).

A speech act known as a request has long been the subject of research in the field of pragmatics (Fukushima, 2003). Because requesting includes the speaker imposing on the hearer by asking for certain actions to be taken for the speaker's advantage, it is one of the most extensively researched speech acts in the field of L1 and L2 learning. Even asking for something is a face-threatening action. Given this element of imposition, an effective request necessitates a certain level of verbal proficiency, which frequently varies among languages (Pinto & Raschio, 2007).

### **Speech Acts Theory**

The speech acts was first introduced by Austin (1962) and developed by Searle (1969). It can be defined as a part of a pragmatic study that focuses on utterances and actions of the speaker's intention in communication. It refers to acts performed in saying something (Austin, 1962 in Yule, 1996). It can also be said that speech

acts deal with actions performed through utterances or speech (Yule, 1996).

The speech acts were divided by Austin (1962) into three groups: locutionary act, illocutionary act, and perlocutionary act. The fundamental speech or significant linguistic expression made by the speaker is called a lexical act (Yule, 1996, p.48). It refers to the act of doing something by saying something. Based on how English speech actions are formed, Austin (1962) identified three categories of locutionary acts. They are interrogative, giving a query, and declarative, telling something (asking a question). An illocutionary act is defined as the act of performing the utterance with some kind of function in mind. It covers the act of informing, ordering, warning, undertaking, etc. Meanwhile, perlocutionary act is the effect of an utterance because people do not randomly utter words with function. They have a particular intention of creating an effect by saying something. However, the term 'speech act' is generally interpreted only to the illocutionary force.

Austin (1962) in Huang (2007, p.106) classified speech acts into five types: (1) verdictives – giving a verdict, (2) exercitives – exercising power, rights, or influence, (3) commissives – promising or undertaking, (4) behabitives – showing attitudes and behavior, and (5) expositives – fitting an utterance into the course of an argument or conversation. Since then, there have been many attempts to strengthen and develop the original Austinian taxonomy. One of the most influential is Searle's typology of speech acts. There are five types of general functions performed by

speech acts proposed by Searle. The types of speech acts are as follows:

1. **Declarations**

Declarations are the kinds of speech acts whose pronouncements alter the course of history. In this category, making an appropriate declaration requires the speaker to have a specified institutional function within a given context.

2. **Representatives**

Representatives are the kinds of speech acts that make clear whether the speaker thinks something is true or false. Examples of representatives include factual statements, claims, inferences, and descriptions.

3. **Expressives**

Expressive speech acts are those that convey the speaker's emotions. They communicate psychological states such as declarations of pleasure, discomfort, preferences, dislikes, joy, or grief.

4. **Directives**

Speech acts known as directives are those that speakers employ to persuade listeners to do something. Commands, instructions, requests, and recommendations are a few examples of directions.

5. **Commissives**

Commissives are the verbal commitments that speakers make in order to commit to a future action. Commitments like promises, threats, denials, and pledges are examples of comms.

### Speech Acts of Requesting

The spoken act of requesting is a face-threatening conduct, according to Brown and Levinson (1987). It's because when a request is made, the speaker infringes on the listener's right to pursue other options. Thus, strategies of positive and negative politeness will usually be used by the speakers of languages to minimize the impact of a face-threatening act. Making a request typically involves using both internal and exterior alterations to lessen its impact.

Blum-Kulka and Olshtain (1984) stated that internal modification refers to whereas, the principle of independence assumption of negative politeness calls for external modification, which appeals to the other person as a rational agent in need of convincing, positive politeness emphasizes in-group affiliation, affect, and involvement. On the other hand, Brown and Levinson (1987) argued that external modifications are a positive politeness strategy to imply that someone can help another, to assume cooperation, and to show what kind of help is needed. In line with Brown and Levinson, internal modification can be considered a negative politeness strategy with a focus on minimizing impositions while external modification can be considered a positive politeness strategy emphasizing closeness and involvement (Economidou-Kogetsidis, 2008)

According to Blum-Kulka and Olshtain (1984), the following dimensions are essential in analyzing the speech act of requesting.

#### **Point of View Operation**

The realization of requesting includes reference to the speaker, the hearer, and the action to be

performed. These dimensions of the analysis request perspective are divided into three categories:

- a. Hearer oriented: *Could you ...?*
- b. Speaker-oriented: *Do you think I could...?*
- c. Speaker and hearer oriented: *So, could we...?*
- d. Impersonal: *So, it might not be a bad idea to get it cleaned up.*

### Strategy types

In general, the requesting tactics fall into one of three categories of directness:

- a. Requests marked with imperatives or other language markers that identify the act as a request, like performatives and hedged performatives, are acknowledged as being at the most direct, explicit level.
- b. The customarily indirect level, which is sometimes referred to as indirect speech acts, realizes the act by making reference to the context-specific prerequisites for its execution.
- c. The non-traditional indirect level, which is distinguished by indirect tactics or suggestions ('*why is the window open*') or by contextual clues ('*it's cold in here*').

Besides the three general classifications of directness level, Blum-Kulka and Olshtain (1984) in their study *Request and Apologies: A Cross-Cultural Study of Speech Act Realization Patterns (CCSARP)* also re-categorized those three levels of directness into nine distinct sub-levels called strategy types. Originally, this classification is arranged for their study on analyzing

requests in different languages and is meant to obtain the relative degree of directness preferred in making requests in any given language. The nine strategy types are as shown in Table 1.

### Downgraders

The use of syntactic mitigation can indicate several different attitudes. The dimensions of syntactic downgraders are classified into four categories:

- a. Interrogative: *Could you do the cleaning up?*
- b. Negation: *Look, excuse me. I wonder if you wouldn't mind dropping me home?*
- c. Past tense: *I wanted to ask for a postponement.*
- d. Embedded 'if' clause: *I would appreciate it if you left me alone.*

Moreover, the use of other downgraders can also be a basis for analyzing requests. The use of these downgraders is available to the speaker for achieving different effects of 'softening' the act.

- a. **Consultative devices** are components employed by the speaker to engage the listener and request their assistance.

*Do you think I could borrow your lecture notes from yesterday?*

- b. **Understaters** are words or phrases that a speaker uses to downplay some aspects of a proposition, like the action or thing that must be done.

*Could you tidy up a bit before I start?*

- c. **Hedges** are words or phrases that a speaker uses to avoid being precise while committing to the illocutionary point of an utterance, stating the necessary action, detailing how it is to be

carried out, or referring to any other context-related feature of that action.

*It would really help if you did something about the kitchen.*

- d. **Downtoners** are elements used by the speaker to adjust the

impact of his/her utterance, achieving the modulation via devices signaling the possibility of non-compliance.

*Will you be able perhaps to drive me?*

Table 1. Strategy Types in Requesting  
 (Source: Blum-Kulka and Olshtain (1984))

Types	Tokens
1 <b>Mood derivable</b> The grammatical mood of the verb in the utterance marks its illocutionary force as a request.	Leave me alone.
2 <b>Explicit performatives</b> The illocutionary force of the utterance is explicitly named by the speaker.	I'm asking you not to park the car here.
3 <b>Hedged performative</b> Utterances embedding the naming of the illocutionary force.	I would like you to give your lecture a week earlier.
4 <b>Locution derivable</b> The illocutionary point is directly derivable from the semantic meaning of the locution	Madam, you'll have to move your car.
5 <b>Scope stating</b> The utterance expresses the speaker's intentions, desires, or feeling	I really wish you'd stop bothering me.
6 <b>Language-specific suggestory formula</b> The sentence contains a suggestion to X.	Why don't you get lost?
7 <b>Reference to preparatory conditions</b> Utterance contains a reference to preparatory conditions such as ability or willingness, the possibility of the act being performed.	Could you clear up the kitchen, please? Would you mind moving your car, please?
8 <b>Strong hints</b> Utterance contains a partial reference to an object or to elements needed for the implementation of the act (directly pragmatically implying the act).	You've left this kitchen in a right mess.
9 <b>Mild hints</b> Utterances that do not refer to the request proper (or any of its elements) but are interpretable through the context as requests (indirectly pragmatically implying the act)	I'm a nun (in response to the persistent boy).

**Upgraders**

Besides the option for decreasing the impact of the speech act, speakers also have available means by which to increase its compelling force.

- a. **Intensifiers**

Intensifiers are elements used by the speaker to over-represent the reality denoted in the prepositions.

*Clean up this mess. It's disgusting.*

- b. **Expletives**

Expletives are lexical intensifiers used by the speaker to explicitly express negative emotional attitudes.

*You still haven't cleaned up that bloody mess!*

**Adjuncts to the Head Act**

Besides using internal modifications as previously mentioned, speakers might also

choose to support or aggravate the speech act with external modifications. Some of the categories of adjuncts to the head act are:

- a. Checking on availability  
 The speaker prefaces his/her main speech act with an utterance intended to check if the precondition necessary for compliance holds.  
*Are you going in the direction of the town? And if so, is it possible to join you?*
- b. Getting a precommitment  
 The speaker precedes the act with an utterance that can count as an attempt to obtain a precommittal.  
*Will you do me a favor? Could you perhaps lend me your notes for a few days?*
- c. Grounder  
 The speaker indicates the reasons for the request. Grounders may precede or follow the head act.  
*I missed class yesterday. Could I borrow your notes?*
- d. Sweetener  
 By expressing exaggerated appreciation of the hearer's ability to comply with the request, the speaker lowers the imposition involved.  
*You have beautiful handwriting; would it be possible to borrow your notes for a few days?*
- e. Disarmer  
 The speaker indicates his/her awareness of potential offense, thereby attempting to anticipate possible refusal.  
*Excuse me. I hope you don't think I'm being forward, but is there any chance of a lift home?*
- f. Cost minimizer  
 The speaker indicates consideration of the 'cost' to the hearer involved in compliance with the request.  
*Pardon me, but could you give me a lift, if you're going my way, as I just missed the bus and there isn't another one for an hour.*

### Previous Related Studies

The speech act of requesting is the popular types of speech acts. Therefore, many studies have been conducted to explore this type of speech act in terms of types, strategies, modification, and its relation to not only politeness but also culture.

Regarding modification devices, Abdolrezapour and Eslami-rasekh (2012) conducted a study to explore the correlation between request compliance and the use of mitigation devices among Iranian and American. Iranians employed more external mitigating devices, according to the report. The study's findings also demonstrate that different social meanings are reflected by different mitigating mechanisms. While Westerners view them as a flattering tactic, Iranians see them as a way to gain conformity.

Similarly, exploring the realization of modification devices and comparing cross-culture speech act, Sattar and Farnia (2014) investigated the cross-cultural differences and similarities within the realization of request external modifications. Using discourse completion test (DCT) to gather the data, the study revealed that grounders were the most common external modifier used by the participants.

On the other hand, in exploring the types of strategies for requesting, Stavans and Shafran (2017) explored the mode of the directness of requests and refusals of two trilingual populations in Israel. By analyzing the data gained through questionnaires and discourse completion task, the findings revealed that both groups preferred using indirect to direct requests.

Daskalovska, Ivanovska, Kusevska, and Ulanska (2016) conducted a study exploring the request strategies used by intermediate-level learners of English in the Republic of Macedonia. The study showed that Macedonian EFL learners at the intermediate level are more likely to use conventional indirect strategies to

make requests. They also used a variety of structures employing both internal and external modification to make their request more polite, but their choice of request strategies in formal situations did not differ from those used in informal contexts.

Furthermore, Beltran (2014) tried to find out whether the length of stay abroad gave some effects on performing the speech act of requesting. The study showed that the length of stay does not affect the request of act, the early stages of a stay are crucial in developing an awareness of infelicities. Moreover, the study also reported that learners in the study abroad context increase their pragmatic repertoire of internal and external modifiers at later stages of their stay.

The speech act of requesting can be found in every field of language use. It can be found not only in real daily communication but also in movies and novels. Some scholars have conducted various studies on exploring the speech act of requesting. However, little research has been conducted related to the speech act and its pedagogical implication.

Related to education, as teachers should be able to use various media during the teaching and learning process, teachers can use movies to introduce speech acts. They can show how speech acts are usually performed by speakers of certain languages in a particular context. Therefore, to explore how the speech act of requesting is used, the study attempts to figure out kind of types and strategies of requesting performed by the characters in the movie entitled *Freedom Writers*. The focus of the study can be summarized in the following research questions:

1. What types of request strategies are employed by characters in *Freedom Writers*?
2. What kinds of request modifications are performed by the characters in *Freedom Writers*?

3. What is the pedagogical implication of the result of the study for English language teaching?

## RESEARCH METHODOLOGY

### Research Design

The study aims to explore request strategies as well as request modification performed by the characters in *Freedom Writers*. Moreover, this study also aims to address pedagogical implications related to speech acts in English learning. Thus, the study employed a case study design of a qualitative approach. While the study seeks to analyze social issues through the in-depth analysis of a single example, a case study approach was specifically utilized (Malik and Hamied, 2016). In this study, the case being explored is the strategies and modifiers used by the characters in *Freedom Writers*.

### The object of the Study

The object explored in this study is a movie entitled *Freedom Writers*. It is a 2017 film based on the book *The Freedom Writers Diary* written by Erin Gruwell, a teacher who taught at Woodrow Wilson Classical High School, Long Beach in 1994, after the Los Angeles riots. The runtime of the movie is 123 minutes. The movie was chosen because besides having an interesting plot and heartwarming values, the characters in the movie came from diverse socio-cultural backgrounds. While the teacher was a white American coming from upper-class society, the students consisted of African-American, Mexican-American, and a refugee from Cambodia. By having these various characters, it is hoped that some cultural aspects can also be explored in the study. This study was conducted to figure out the types of request speech acts as well as modifiers used by the characters in the movie.

### Data Collection

The data for this study were obtained from the movie script of *Freedom Writers*. The researcher watched the movie to highlight the speech act of requesting and compared the data to the script of the movie.

### Data Analysis

The data of the study were analyzed based on the aforementioned three research questions. The data collected were analyzed by following Creswell's steps (2009): data managing, reading/memoing, describing, classifying, interpreting, representing, and visualizing.

The data were categorized under the framework of classification proposed by Blum-Kulka and Olshtain (1984) in CCSARP. To gather the data, all request utterances were placed under the appropriate category in CCSARP. They

were categorized based on the strategy types, internal modifiers, and external modifiers. After the data were classified, the data were interpreted based on the theories and framework of the speech act of requesting. The results from the previous study were also compared to support the findings of this study. Finally, the data were presented and visualized.

## FINDINGS AND DISCUSSION

### Request Strategy Types

Based on the script of the movie *Freedom Writers*, it is found that there are 75 speech acts of requesting performed in the movie. In general, direct and conventionally indirect levels of requests are used by the characters. Specifically, the following table shows the frequency of different types of request strategies.

Table 2. Request Strategies Types in *Freedom Writers*

Request Strategy Types	
Mood derivable	54
Explicit performatives	1
Hedged performatives	2
Locution derivable	-
Scope stating	13
Language-specific suggestory formula	2
Reference to preparatory conditions	3
Strong hints	-
Mild hints	-

Table 1 shows that the most frequently used strategy by the characters in the movie is mood derivable. This type of the most direct, explicit level was mostly used by the students when they ask for something from other students. For example, the utterances (1) *Shut your ass up*, (2) *Sit your ass down*, and (3) *I want my money back* were repeated a few times by the students. Mood derivable strategies are also performed by Erin, the teacher, when she communicates with the students, especially when she was upset with them such as: (4) *Close the workbooks*.

The scope-stating strategy was performed 13 times in the movie. This strategy expresses the speakers' intentions,

desires, or feelings. The strategy can be seen from the following utterances:

- (5) *I brought my lesson plans. I'd love it if you'd look them over.*
- (6) *I want my money back.*

There are also other strategies that occurred less frequently in the movie: reference to preparatory conditions, language-specific suggestory formula, hedged performatives, and explicit performatives.

Reference to preparatory conditions is a strategy shown by an utterance that contains a reference to a preparatory condition such as ability, willingness, and possibility. The examples are: (7) *Can you*



*please sit back down? and (8) May I please get some help in here?*

The strategy of language-specific suggestory formula contains a suggestion of doing something. For example, in the movie, Erin said (9) *No, I don't Marcus! So why don't you explain it to me?*

Hedged performatives can be seen in utterances embedding the naming of the illocutionary force. For example (10) *I'd like you to rewrite these sentences using the proper tense*, and (11) *Okay, I'd like us to pay respect to those people now*.

Meanwhile, explicit performatives are shown when the illocutionary force of the utterance is explicitly named by the speakers. For example (12) *All students must return to their classroom immediately*.

Based on the findings, it can be assumed that in the setting of the movie, the characters tend to use the most direct level of directness and mood-derivable strategy. In the context of the movie, the mood derivable strategy was frequently used by students to other students and by Erin to her students. Thus, it can be assumed that there is power aspect that influences the strategy. The speaker and the hearer's relationship and closeness may also affect the types of requests that will occur in communication. Related to the socio-cultural aspect, it might be possible that the use of mood derivable is influenced by the students' diverse backgrounds.

Although some previous studies mentioned that English speakers used conventionally indirect requests more frequently, the findings in this study are in line with a study conducted by Yazdanfar and Bonyadi (2016) who stated that native English speakers used mood derivable as their most frequent strategy. Moreover, they mentioned that Language-specific verbal etiquette and politeness mechanisms have been evolved by societies. People in various nations utilize and perceive verbal

conduct in different ways depending on their pragmatic and sociolinguistic factors..

### **Modification Devices**

Speakers also utilize some external and internal changes to lessen the impact of demands like the Face Threatening Act (FTA), which can either alleviate or worsen the request. There are some modifications that occur in the act of requesting in the movie *Freedom Writers*.

### **Internal Modifiers**

These words that appear as modifiers in speech acts are supportive gestures that can either upgrade or lower the illocutionary impact of the request. The table above shows internal modifiers used by the characters in the movie when they were performing the speech act of requesting.

In terms of request perspective, it can be seen that most utterances emphasize the role of the hearer, six utterances emphasize the role of the speaker and an utterance focus on the role of both the speaker and hearer.

(13) *Please sit back in your seat.* (hearer oriented)

(8) *May I please get some help in here?* (speaker oriented)

(11) *Okay, I'd like us to pay respect to those people now.* (speaker and hearer oriented)

In the movie, there are no other downgraders found in the speech act of requesting in the movie. However, two types of syntactic downgraders were found: interrogative and embedded 'if' clauses, for example:

(8) *May I please get some help in here?*

(13) *Raise your hand if anyone in this classroom has ever been shot at.*

(14) *Stand on the line if you've lost a friend to gang violence.*

Table 3. Internal Modifiers of Requesting in *Freedom Writers*

<b>1 Request Perspective</b>	
Hearer oriented	66
Speaker oriented	8
Speaker and hearer oriented	1
Impersonal	-
<b>2 Downgraders</b>	
Interrogative	5
Negation	-
Past tense	-
Embedded 'if' clause	8
Consultative devices	-
Understaters	-
Hedges	-
Downtoner	-
<b>3 Upgraders</b>	
Intensifiers	2
Expletives	4

Upgraders, which consist of intensifiers and expletives, occurred six times in the movie. All expletives that express negative emotional attitudes were used by the students by saying the words punk and damn. The examples of upgraders found in the movie are:

- (15) *So, please, stop your cheerleading, Erin. You're ridiculous.* (Intensifier)  
 (16) *Sit your punk ass down, homeboy!* (Expletives)

- (17) *I want my damn money back.* (Expletives)

#### **External Modifiers**

These optional sentences, also known as "Adjunct to the Head Acts," appear in the immediate context of the speech act and serve to adjust the illocutionary force in an indirect manner.

Table 4. External Modifiers in *Freedom Writers*

<b>Adjunct to the Head Act</b>	
Checking on availability	2
Getting a precommitment	-
Grounder	3
Sweetener	-
Disarmer	-
Cost minimizer	-

There are only two types of external modifiers found in the movie: checking on availability and grounder.

- (18) *If you get in soon, come by. It's only 9.30 now.* (checking on availability)  
 (19) *Since you know Margaret better than I do if I could just get some backup from you.* (Grounder)

From the findings regarding the use of modification devices, it can be concluded that the characters in the movie use internal modifiers more frequently than external modifiers. It is in line with the

result of the study conducted by Yazdanfar and Bonyadi (2016) who mentioned that English speakers in the English TV series they investigated preferred to use internal mitigation devices over external ones. The use of these mitigation devices aimed to decrease the imposition of the request. A study conducted by Sattar and Farnia (2014) also emphasized that grounders are the most common external modifier used by the participants of the study, Iraqi and Malay students.

There are a lot of factors why people use certain types of strategies and particular modification devices. People's choice in communication expresses what they believe in communication related to given circumstances, the item is requested by the speaker, and the sequence of the request which is related to their social identities (Curl and Drew, 2008). Moreover, the social and situational factors, cultural norms, speakers' intention, interlocutors' relationship, power, distance, and familiarity are important aspects to be considered on selecting modification devices in requesting (Martinez-Flor, 2007; Jan, Lin, and Li, 2015). In addition, Stavans (2017) also added that in the case of English language learners, the use of modification devices and strategies was also influenced by age and language exposure to English.

### **Pedagogical Implication**

Language teachers should be able to try to make their students comprehend the language used in an appropriate context. Commonly, language teachers use the examples of speech acts provided in textbooks. However, they should critically evaluate whether or not textbooks can promote pragmatic competence in requesting or other speech acts.

As textbooks might play a crucial role in learning and teaching language, the textbook should be designed by considering accurate samples of communicated speech acts. Speech acts also should be more emphasized in teaching or learning a language (Mahdavian and Shahroki, 2014; Jalilifar and Mostabi, 2015).

Moreover, besides exploiting textbooks, teachers can also modify learning materials by using movies. For example, by using the movie *Freedom Writers*, teachers can introduce the way Erin, a teacher who came from an upper-class family, communicates with others. Teachers also could show how the students

who come from different socio-cultural backgrounds speak and use some slang words.

The way people come from diverse societies speak should be explored by both teachers and students since teaching the cultural aspects is crucial in language learning. Besides, since the production of speech acts might be influenced by social variables, Students should be instructed on acceptable speaking acts by considering several aspects (Sattar and Farnia, 2014). Finally, teachers should also remember that language teaching aims not only to make students master linguistic competence but also to master communicative competence.

### **CONCLUSION AND RECOMMENDATION**

The realization of the speech act of requesting may depend on several aspects such as speaker and hearer relationship, age, and culture. The findings of the study show how the characters in the movie *Freedom Writers* use different strategies in performing requests by considering the context and with whom they talk. The modifiers, internal and external, are utilized by the characters to soften and emphasize the meaning of the utterance.

Since movies can be considered authentic materials, teachers may exploit movies as teaching media to show how particular utterances are used in real-language communication. However, teachers should be carefully selective to choose appropriate movies for students and both teachers and students should be very critical when they watch the movies.

Further research regarding the speech act of requesting should be conducted, specifically related to its implications for English language teaching. It is hoped that by doing further studies, scholars and teachers will gain valuable insight to improve and develop students' pragmatic competence.

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