

**REFUSAL STRATEGIES USED BY CHARACTER
IN DESPICABLE ME MOVIE**

SKRIPSI

*Submitted in Partial fulfillment of the Requirements
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

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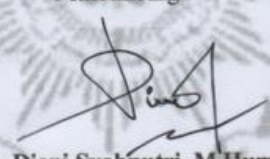
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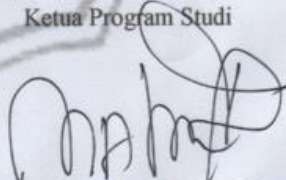
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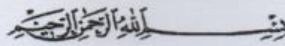
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ABSTRACT

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This study deals with refusal strategies used by character in *Despicable Me* movie. It was aimed to investigate types of refusal strategies and the most dominant of refusal strategies in *Despicable Me* movie. This study was conducted by using qualitative descriptive research. The source of data was script of *Despicable Me* movie. Data were analyzed utterances by utterances which contained types of refusal strategies used by character in *Despicable Me* movie. Technique for collecting data in this study was documentation and analyzing the data based on Miles, Huberman, and Saldana. The result showed that there were 36 data refusal strategies found in *despicable me* movie. It consisted of 8 (22.22%) for directive strategies, and 28 (77.78%) for indirective strategies. The most dominant of refusal strategies found in *despicable me* movie was indirective strategies with amount 28 (77.78%). It means that in *despicable me* movie that the speaker gave many reasons, explanations, wishes, statements in refusing something and the speaker not only long sequences of negotiation and cooperative achievements, but also “face saving maneuvers to accommodate the noncompliant nature of the act”.

Keyword: Refusal, Speech Act, and *Despicable Me*

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Communication is an action to express an idea and feeling with another people in the world. It is not only an action to convey some information, but also to accept some information through interaction. When a people do her/his communication, actually he/she needs to convey his/her ideas or feeling to another people around him/her, and it can be extended by saying something, writing a word, or using another medium such gesture or sign. A good communication can be seen from the conversation process. A successful conversation composes of the speaker, who delivers the information, and the hearer who accepts the information.

However, sometimes the conversation cannot be successful because of misunderstanding between the speaker and the hearer during the conversation. In preserving a successful conversation, the participants have their own topic, whether it talks about opinion, feeling, information, or message. In this case, an appropriate language and expression are required in maintaining a good conversation. By using appropriate language, people will be capable to express their opinion, idea, message, etc without any misunderstanding. All people have their own expression which can be delivered by their utterance. Not only they say something, but they can do something through their utterance. In pragmatic studies, this phenomenon is called by speech act.

According to Yule (1996) states that speech act as an action which is performed through the utterances. In delivering some expressions, people intend to show their feeling which is expected will be understood by the interlocutor. There are some examples of expressions that can be seen in every conversation such as apology expression, invitation expression, compliment expression, refusal expression, etc. In this study, the researcher focuses on refusal expression.

According to Brown & Levinson (2004) state that refusal is term of 'face threatening acts' for its performance potentially clashes with the face wants of the requester. In refusals, the refuters have to make the listener's feel not to be offended have their own topic, whether it talks about opinion, feeling, information, or message. In addition, Yule (1996) define refusal is a negative response to an offer, request, invitation and suggestion. It becomes important because sometimes the speaker cannot always agree or must give positive response to the hearer. Someone who wants to do a refusal, he or she has to careful in selecting the appropriate refusal. There are several ways to deliver refusals which can be said politely or impolitely.

There were two reasons the researcher choose refusal to be analyzed. Firstly, students' ability in understanding refusal strategy still low. In addition, the students also still difficult in learning semantic lesson especially about speech acct. Secondly, refusal is a strategy to refuse response, invitation, and opinion politely with selecting the word so that the hearer feels not to be offended. Thirdly, refusal strategies are not only found in the society, but also it can be found in movies. One of the movies is Despicable Me movie.

Despicable Me is a 2013 American 3D computer-animated comedy film. *Despicable Me* premiered on June 5, 2013 in Australia and was released in the United States on July 3, 2013. The film received mostly positive reviews from critics, and was nominated for Academy Award for Best Animated Feature and for Academy Award for Best Original Song (for "Happy"), losing both to Walt Disney Animation Studios' *Frozen*. Grossing over \$970.8 million worldwide against its budget of \$76 million, the film became the second-highest-grossing animated film of 2013 and the third highest-grossing film of 2013. It is also the most profitable film in the 101-year history of Universal Studios. A spinoff/prequel film, *Minions*, focusing on the little yellow henchmen before they met Gru, was released on July 10, 2015.

There are some reasons the researcher chooses *Despicable Me 2* to be analyzed in this research. First, *Despicable Me* movie had refusal strategies in it, such as Lucy: Hi! you're gonna have to come with me.

Gru: **Oh, sorry**, I--Freeze Ray!

From the example above, it can be seen that Gru refuses Lucy's invitation. The refusal strategies can be seen as 'sorry'. It is shown that Gru addresses Lucy first using intimate addressing. Then, he makes excuse to refuse.

Second, it is enjoyable and a funny film which is famous and was nominated for Academy Award for Best Animated Feature. Therefore, the purpose of this research was to investigate types of refusal strategies realized in movie especially in *Despicable Me* and to investigate the process refusal strategies realized in *Despicable Me*. Based on the explanation above, so, the

researcher interested to conduct the research with the title “**Refusal Strategies in *Despicable Me* Movie**”.

B. Identification of the Problem

Based on background of the study, problems were identified as follows:

1. There are misunderstanding between the speaker and the hearer during the conversation,
2. The speaker’s way deliver refusal expression impolitely, and
3. *Despicable Me* movie contained refusal strategies in it.

C. The Formulation of the Problem

In relation to the identification of the problem, there were some problems to be formulated by the researcher as follows:

1. What types of refusal strategies realization in *Despicable Me* movie?
2. What is the most dominant of refusal strategies found in *Despicable Me* movie?

D. The Objectives of the Study

In relation to the formulation of problem, the objectives of this research as follows:

1. To analyze types of refusal strategies realization in *Despicable Me* movie.
2. To analyze the process of refusal strategies realization in *Despicable Me* movie.
- 3.

E. The Scope and Limitation of the Study

The scope of this research focused on refusal strategies and it was limited on *Despicable Me* movie as many as 20 scripts

F. The Significances of the Study

The findings of the study were expected to be useful theoretically and practically.

1. Theoretical, the findings of this research can contribute to enrich the theories of pragmatic especially refusal strategies in movie.
2. Practical, the findings can be useful for:
 - a. Viewers, to enrich their knowledge about refusal strategies in movie.
 - b. Students, to increase their understanding about pragmatic especially refusal strategies in the movie.
 - c. Researchers, as references in analyzing refusal strategies in movie with different point of view/object.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Pragmatics

According to Yule (1996), pragmatics is the study of the relationship between linguistic forms and the users of those forms. It can be understood, firstly, as the study of speaker meaning. It means that pragmatics is concerned with the study of meaning such as communicated by a speaker or writer, and interpreted by a listener or a reader. In addition, it is related with people mean by their utterances in communication and how they receive or interpret the utterances. Pragmatics also study the contextual meaning in which it is concerned with how speakers organize what they want to say in accordance with whom they are talking to, where, when, and under what circumstance.

Furthermore, pragmatics is considered as the study how more gets communicated than is said. It deals with how listeners can arrive at an interpretation of the speaker's intended meaning. According to Saeed (2000), pragmatics also analyzes the part of meaning that can be explained by knowledge of both physical and social world, and socio-psychological factor influencing communication, as well as the knowledge of the time and place in which the word are uttered or written. Interpreting one's meaning, it depends on assumptions of knowledge that are shared by both the speaker or writer and listener or reader.

The linguistics message is constructed by the speaker or writer. Both infer the meaning. Here, there are some kinds of context:

- a. The situational context: It is the situation where the interaction is taking place at the moment of speaking.
- b. The background knowledge of context: It deals with that both the writer and reader know each other and world. It can be seen in forms of:
 - 1) Cultural general knowledge, which most people carry with them in their minds, such as about the areas of life.
 - 2) Interpersonal knowledge, which is kind of specific and possibly private knowledge about the speakers themselves.

There are seven categories of pragmatic knowledge. First is general pragmatic information. It is related with different topics relevant to the usage of pragmatics. Second is meta-language information. According to Richard and Schimdt (2002), meta-language refers to a language that can be used to describe the language. Third is meta-pragmatic information. It describes language that characterizes or describes the pragmatic functions of some speech acts. Fourth is speech act. Fromkin (2011) states that speech acts focuses on the detailed and meta-pragmatic descriptions of speech act. Fifth is cultural knowledge. In this time, cultural knowledge refers to the target language culture, which contains the high culture, the popular culture and the deep culture. Sixth is a pragmatic oriented task.

2. Speech Acts

A speech act analysis is an utterance which has both a literal meaning and a particular illocutionary force (Paltridge, 2000) these ideas lie at the heart of speech act theory, an approach to the explanation of language pioneered by the philosophers Austin and Searle in the 1960s. The approach grew from original observations by Austin that there is a class of utterances for which the act of uttering them is genuinely the act of performing the process in question: *I apologize, I promise and I deny* are typical examples of such performative utterances.

The exact form of words is not the issue here; it is simply that the process of apologizing, promising or denying is performed verbally, and it is the uttering of the words that constitutes performing the action. The words, in a real sense, are the deed. According Yule (1996) state that speech act also is actions performed via utterances and it is commonly given more specific labels, such as: apology, complaint, compliment, invitation, promise or request. Speech act is an action happened through language as well gesture of body to express what someone wants to say. When someone says something in his mind to others, it has some conditions that were discussed in speech act.

There are three types of speech act based on Levinson (2004), namely:

1. The locutionary act: the utterance of a sentence with determinate sense and reference.

2. The illocutionary act: the making of a statement, offer, promise, etc in uttering a sentence, by virtue of the conventional force associated with it or with its explicit performative paraphrase.
3. The perlocutionary act: the bringing about effects on audience by means of uttering the sentence, such effects being special to the circumstances of utterances.

Types of speech act above, the action performed by producing an utterance; those are locutionary act, illocutionary act, and perlocutionary act. Locutionary act is the basic act of utterance, or producing a meaningful linguistic expression. It can be said that locutionary act refers to simple acts of uttering sounds, syllables, words, phrases and sentences from a language. On the other hand, illocutionary refers to the speakers' intentions to communicate to the listener. In addition, illocutionary act means that the speaker utters some phrases or sentences with some intentions in mind and the speaker will perform the communicative force of an utterance such as to make statements, an offer, an explanation, or for some other communicative purpose. The last one is perlocutionary acts. It is the act of creating an utterance with a function without intending it to have an effect. It means that perlocutionary act is the result of the performance the utterances. Mostly, the illocutionary act becomes a topic which is developed by many researchers. It can happen because the illocutionary act focuses on communicative process of speech.

There are numerous speech acts in people's utterances and Lyons (1998) classifies them into five groups as follow:

- a) **Representative:** is a kind of speech act that states what the speaker believes to be the case or not, for example state, conclude, represent, deduce, etc. By using this utterance, his or her expresses belief that the proportion al content is true.
- b) **Directives:** In this type of speech acts, the speaker wants to ask someone else to do something. Acts of commanding, ordering, requesting, inviting, are all the examples of how the speaker expressing his or her wants.
- c) **Commissives:** When the speaker uses commissive speech acts, it means that he or she will commit some future action. Basically, it expresses what the speaker intends. The examples are promises, offers, threats, and refusals.
- d) **Expressives:** Expressive is a kind of speech acts that states what the speaker feels. The form of expressive can be statements of pleasure, pain, like, dislike, joy, or sorrow. In this case, the speaker makes the words fit with the situation which his or her feeling also includes in it. Acts of thanking, apologizing, congratulating are all the examples of what the speaker feels.
- e) **Declarative:** Declaration is a kind of speech acts that change the situation via the speaker's utterance. In order to perform a declaration correctly, the speaker has to have a special institutional role, in a specific context. For example, appoint, nominate, sentence, pronounce, fire, and resign.

Speech act also can be understood by take a look from the utterance and the context. In understanding an utterance uttered by two persons or more when they are making conversation, in which contain an implied meaning or known as speech act. It means that we have to look at the context or pragmatic meaning

rather than literal meaning of the sentences uttered. Therefore, understanding context can be a helpful way to know the speaker and hearer's intention. Context helps us to determine what is conveyed implicitly but not explicitly stated by the speaker.

3. Refusal Strategies

Refusal strategies is one kind of illocutionary speech act. Searle and Vanderveken (2000) define the speech act of refusal is the negative counterparts to acceptances and consenting are rejections and refusals. Just as one can accept offers, applications, and invitations, so each of these can be refused or rejected. The way people refuse has many differences. In different cultures, how someone says "no" is probably more important than the answer itself. However, sending and receiving a message of "no" is a task that needs special skill. Based on the ethnicity and the cultural-linguistic values, the speaker must know the appropriate form, its function, and when to use it. The skill of refusing another's offer, request, or invitation without making hard feeling is very important.

People express kind of promise, commit or something happens in the future. In this types, the speech act is not only delivering statement, request, declare; but also delivering swear, complaint, refusal, and so on. Refusals are face-threatening acts and belong to the category of commissives because they commit the refuser to not performing an action. Refusals has a function becomes a response to an initiating act and are considered a speech act by which a speaker fails to engage in an action proposed by the interlocutor. In a sociolinguistic point

of view, refusals are important because they are sensitive to social variables such as gender, age, level of education, power, and social distance.

According to Félix-Brasdefer (2006) refusals are complex speech acts that need not only long sequences of negotiation and cooperative achievements, but also “face saving maneuvers to accommodate the noncompliant nature of the act”. Moreover, refusal in response is term of ‘face threatening acts’ for its performance potentially clashes with the face wants of the requester. Furthermore, refusals are complex speech acts, for they require both long sequence or negotiation, and cooperative achievements and face saving strategies to adapt to the perceived ‘disobedient’ nature of the act. Sometimes, the interlocutor does not expect the refusal. To use refusal strategies, it is needed a high level of pragmatic competence.

3.1 Types of Refusal Strategies

There are some types of refusal strategies supported by Saeed (2007), namely:

a) Directive Strategies

This strategy is commonly followed by certain utterances which indicate performative verbs and non-performative statement. The direct strategies is divided into two statements, namely:

1. Performative Statement

Performative statement is also called mitigated refusal. It is a refusal strategy that often mitigated by hedges (internal modifications) that diminishes

the negative effect of the direct refusal or non performative statement that might have had on the interlocutor. performative verbs such as refuse and reject. The examples: *I refuse, It appears I cannot come to work.*

2. Non-Performative Statement

Non performative verb namely directly saying “no” or showing negative willingness such as: “*I can’t*”, “*I won’t*” only. Addressor makes a statement which a non-performative verb combined with showing negative willingness in it. For example: “*No, I can’t make it this weekend*”.

b) Indirect Strategies

Indirect strategies are performed with hedges. There are eleven indirect strategies, namely:

1. Statement of regret: Regret happens when receiving the invitations, the participants often responds with an expression of regret for not being able to accept the invitation. This expression is signified with showing that the speaker regrets the situation because s/he cannot accept the offering, the signifier of statement of regret is the word ‘*sorry*’ or the other words which have similar meaning. For example: *I’m so sorry.*

Sorry, it can be.

2. Wish: Wish is also called positive opinion. It appears when the participants express a positive opinion of the invitation/the situation or wishes him well

after refusing the invitation. For example: *I wish I can do it for you. Hopefully, you have a great fun then.*

3. Excuse/reason/explanation: Indirect refusal may be expressed through giving a reason or explanation such as stating a principle as *“I do not know how to do it because I never do it before”*, setting a condition for acceptance like *“If it is earlier, I would...”* or making a promise which indicates with word *“promise”* or *“will”* . Before saying the reason or explanation, the addressor can express a statement of regret such as: *“sorry”* or saying word *“wish”*. For example: *“sorry that I can’t help you because I have a lot of things to do”*.
4. Statement of alternative: To say an alternatives, the refuser can state X, which refers to the alternative that the refuser wants the initiator to do, instead of Y, which deals with the refuse’s offers, request towards the refuser e.g: *“ I prefer going tomorrow than today”*. Also, the refuser can suggest another option. For example: *“you can ask her for a help instead of me”*.
5. Set condition for future or past acceptance: Set condition for future or past acceptance is usually to comply. It appears after refusing the invitation. The participant expresses their desire to accept it if it was possible for him/her to do so. For example: *I will try to come If can finish my problem.*

Oh, I’ve checked my e-mail earlier, I wouldn’t have another plans.

6. Promise of future acceptance: Promise of future acceptance usually appears after the participant refused the invitation and/or made future plans to see their friends. For example: *I'll do it next time*
7. Statement of principle: The example of statement of principle is "*I don't believe in fad dieting*".
8. Statement of philosophy: The example of statement of philosophy is "*Help one, help all*".
9. Attempt to dissuade interlocutor: There are three ways to attempt to dissuade interlocutor. They are:
 - a) Threat/statement of negative consequences to the requester
 - b) Criticize the request/the requester, etc
 - c) Let the interlocutor off the hook. The example is: *That's OK; don't worry about it.*
10. Avoidance: There are two categories of avoidance, as follows:
 - a) Repetition of part request, etc., e.g. *Borrow money?*
 - b) Postponement/Indefinite reply
11. Adjunct to refusal: There are three types of adjunct to refusal, those are:
 - a) Statement of positive opinion/feeling/agreement
 - b) Statement of sympathy, e.g. *While, I appreciate.*
 - c) Gratitude/appreciation

B. Relevant of Studies

In this study, there were three previous researches which related with my research, namely:

Septiany (2013), *The Realization of Refusal Strategies by Parents and Children in the Family Domain*. This study was aimed to discover the realization of refusal strategies by parents and children when refusing requests in a family domain. This study engaged a family including a father, a mother, and two children as the subject of the study. Observation was conducted by recording and noting some conversations in order to collect the data. The collected data were analyzed by applying a theory proposed by Aziz. The theory was used to analyze the types of refusal strategies. The findings reveal that there are ten out of eleven strategies proposed by Aziz found in the family domain. Parents tend to use *giving reason or explanation, showing hesitation and offering alternative strategy* in their refusal statements whereas children mostly apply *showing hesitation, giving reason or explanation, and postponements strategy*. The result shows that power asymmetry in speaker-hearer relationship between parents-children and the hearers influence the selection of refusal strategies. The strategy of *giving an explanation and reason* is used by both parents and children frequently when refusing powerful hearers' requests while *hesitation strategy* is applied when refusing the requests from equal power hearers. It is discovered that in terms of the nature of request, both parents and children have similar tendency to use *giving reason and explanation strategy* when refusing high imposition nature of request.

Sa'ad (2014), *Refusal Strategies of Iranian University English as a Foreign Language and Non-English Learners in Native Language: A Comparative Study*. This study is an attempt to examine the possible effect that exposure to English has had on the use of refusal strategies in English as a Foreign Language (EFL) learners compared with those of non-English learners when refusing in their native language, Persian. The sample included 12 EFL learners and 12 learners of other academic majors including electronics, psychology, management, etc., who responded to a Persian Discourse Completion Task (DCT), adopted from Allami and Naeimi (2011), who has engaged in the speech act of refusal. The responses were coded according to the classification of refusal strategies as outlined by Beebe, Tahakashi and Uliss-Weltz (1990).

The results indicated that non-English learners used the refusal strategies considerably more frequently than the EFL learners did, while the EFL learners utilized more adjuncts to refusals than the non-English learners did. However, the differences were not statistically significant. Furthermore, the first four most frequently used refusal strategies by both EFL and non-English groups were found to be “Non-performative statement” (in the case of direct strategies and in the form of “I can’t”), “Statement of regret”, “Excuse, reason or explanation” and “Attempt to dissuade interlocutor” (in the case of indirect strategies), and the most frequently used adjuncts to refusal strategies by both EFL and non-English groups were “Statement of positive opinions, feelings or agreement” and “Gratitude/Appreciation”. Furthermore, gender differences were not statistically

significant either. The results can be evidence that the effect of the second language (L2) on the native language (L1) might not be at work in the pragmatic aspects of language learning.

C. Conceptual Framework

Refusals are face-threatening acts and belong to the category of commissives because they commit the refuse to not performing an action. Refusals has a function becomes a response to an initiating act and are considered a speech act by which a speaker fails to engage in an action proposed by the interlocutor. Refusal strategies is one kind of illocutionary speech act. There are two types of refusal strategies, namely direct strategies and indirect strategies. The way people refuse has many differences. In different cultures, how someone says “no” is probably more important than the answer itself. However, sending and receiving a message of “no” is a task that needs special skill. Based on thee ethnicity and the cultural-linguistic values, the speaker must know the appropriate form, its function, and when to use it. The skill of refusing another’s offer, request, or invitation without making hard feeling is very important.

There are two types of refusal strategy, name direct and indirect. Direct strategy consisted of performative statement and non-performative statement. Then, indirect strategy consisted of statement of regret, wish, excuse/reason/explanation, statement of alternative, set condition for future, promise of future, statement of principle, stement of philosophy, avoidance, adjunct to refusal.

Refusal strategies found in movie, namely *Despicable Me* movie.

Despicable Me is a 2013 American 3D computer-animated comedy film and the sequel to the 2010 animated film *Despicable Me*. Produced by Illumination Entertainment for Universal Pictures and animated by Illumination Mac Guff, the film was directed by Pierre Coffin and Chris Renaud, and written by Cinco Paul and Ken Daurio. Steve Carell, Russell Brand, Miranda Cosgrove, Elsie Fisher, and Dana Gaier reprise their roles as Gru, Dr. Nefario, Margo, Agnes, and Edith respectively. Kristen Wiig, who played Miss Hattie in the first film, voices agent Lucy Wilde, while Ken Jeong, who played the Talk Show Host, voices Floyd Eagle-san. New cast members include Benjamin Bratt as Eduardo "El Macho" Pérez and Steve Coogan as Silas Ramsbottom, head of the fictional Anti-Villain League (AVL).

CHAPTER III

RESEARCH METHOD

A. Research Design

This research was conducted by applying descriptive qualitative design to explain refusal strategies in *Despicable Me* movie. Bogdan and Biklen (2007) described that qualitative was descriptive, where data was in the form of words or pictures rather than numbers. In addition, Ary (2010) stated that qualitative research focuses on understanding social phenomena from the perspective of the human participant in natural setting. Furthermore, according to Sharan B. Meriam (2009) describes qualitative research is a situated activity that locates to the observer in the world. Qualitative design attempted to describe what is going on and what data shows.

The type of this research was content analysis. Content or document analysis was a research method applied to written or visual materials for the purpose of identifying specified characteristics of the material (Ary, 2010). Furthermore, Krippendoff (1980) stated that content analysis is defined as systemic, replicable technique for compressing many words of text into fewer content categories based on explicit rules of coding. It is used to determine the presence of certain words or concepts within texts or set of texts.

B. Source of the Data

According to Bogdan & Biklen (2007), data referred to rough materials researchers collect from the world they are studying; they were the particulars

that form the basis of analysis. Data included materials that people doing the study actively record, such as interview, transcripts, participant observation, and fieldnotes. In this study, the source of the data was script of Despicable Me 2 movie.

C. Technique of Collecting the Data

The data were collected by applying a documentary technique. According to Burhan (2007), documentary technique was a method for collecting the data which was kept in the form of documentation. Documentation mean the technique collecting data in the research which based on searching data in the form of textbook, report of the research, newspaper, magazine, journal, internet sites, TV, radio which considered relevant with the research. There were some steps in collecting the data as follows:

- 1) Downloading Despicable Me movie
- 2) Selecting utterances by utterances which contain refusal strategies in the movie.
- 3) Classifying utterances in Despicable Me movie based on types of refusal.
- 4) Analyzing refusal strategies by using interactive Model supported by Miles, Huberman, and Saldana.
- 5) Converting the occurrences into percentage, and elaborating the finding which have analyzed
- 6) Drawing conclusion.

D. Technique of Data Analysis

The data of this research was analyzed by using interactive model proposed by Miles, Huberman and Saldana (2014) with three steps. The steps were; data condensation, data display, and drawing conclusion/ verifying.

1. Data Condensation

It referred to the process of selecting, focusing, simplifying, abstracting, and/or transforming the data that appear in the full corpus (body) of written-up field notes, interview transcripts, documents, and other empirical materials. By condensing, we are making data stronger. Data condensation occurs continuously throughout the life of any qualitatively oriented project. Even before the data are actually collected, anticipatory data condensation is occurring as the researcher decides (often without full awareness) which conceptual framework, which cases, which research questions, and which data collection approaches to choose. As data collection proceeds, further episodes of data condensation occur: writing summaries, coding, developing themes, generating categories, and writing analytic memos. The data condensing/transforming process continues after the fieldwork is over, until a final report is completed.

2. Data Display

The second major flow of analysis activity is data display. Generically, a display is an organized, compressed assembly of information that allows conclusion drawing and action. In daily life, displays vary from gasoline gauges

to newspapers to Facebook status updates. Looking at displays helps us understand what is happening and to do something—either analyze further or take action— based on that understanding. The most frequent form of display for qualitative data in the past has been extended text. It is dispersed, sequential rather than simultaneous, poorly structured, and extremely bulky. Using only extended text, a researcher may find it easy to jump to hasty, partial, and unfounded conclusions. Humans are not very powerful as processors of large amounts of information. Extended text overloads our information-processing capabilities and preys on our tendencies to find simplifying patterns.

3. Drawing and Verifying Conclusions

The third stream of analysis activity is conclusion drawing and verification. From the start of data collection, the qualitative analyst interprets what things mean by noting patterns, explanations, causal flows, and propositions. The competent researcher holds these conclusions lightly, maintaining openness and skepticism, but the conclusions are still there, vague at first, then increasingly explicit and grounded. “Final” conclusions may not appear until data collection is over, depending on the size of the corpus of field notes; the coding, storage, and retrieval methods used; the sophistication of the researcher; and any necessary deadlines to be met.

Conclusion drawing, in our view, is only half of a Gemini configuration. Conclusions are also *verified* as the analyst proceeds. Verification may be as brief as a fleeting second thought crossing the analyst’s mind during writing,

with a short excursion back to the field notes; or it may be thorough and elaborate, with lengthy argumentation and review among colleagues to develop “intersubjective consensus” or with extensive efforts to replicate a finding in another data set. The meanings emerging from the data have to be tested for their plausibility, their sturdiness, their confirmability—that is, their validity. Otherwise, we are left with interesting stories about what happened but of unknown truth and utility.

CHAPTER IV
DATA AND DATA ANALYSIS

A. Data Collection

There were 36 conversation which contained refusal strategies to be analyzed which related to the theory. After selecting refusal strategy, it could be seen in Appendix II and conducting analysis refusal strategy in all utterances, the findings could be seen in table 4.1 below.

Table 4.1
Data found in Despicable Me movie

No	Data
1	<p>Silas: [<i>sighs</i>] Three weeks and we're still no closer to cracking this? [<i>pause</i>] Right! [<i>turns to Lucy</i>] Bring him [<i>Gru</i>] in. Lucy: Yes, sir.</p>
2	<p>Agnes: Oh no, a dragon is approaching! Margo: Fear not, for here come the gallant knights to save us!</p>
3	<p>Gru: No, no, no! What do you mean, she's not coming?! I have a backyard full of these little girls who are counting on the visit from a fairy princess! [<i>a mace-swinging Minion repeatedly hits him in the shin</i>] Ah! Hurts! Ah! Stop it! [<i>fends him off with his spatula; sighs before he gets on the phone</i>] Listen! I don't want a refund! I want a fairy princess... please! Please, I am begging you. [<i>pauses</i>] You know what? I hope that you can sleep at night, you crusher of little girls' dreams! [<i>hits the phone with his spatula and hangs up</i>]</p>
4	<p>Agnes: Ooh, ooh! When's the fairy princess coming? Gru: Any minute now! Agnes: Yay!!! [<i>runs off</i>] Gru: [<i>turns to some Minions, whispering seriously</i>] Stall them! Eduardo: [<i>opens the door</i>] Hello?</p>
5	<p>Eduardo: Buenos días, my friends. I am Eduardo Perez, owner of Salsa and Salsa restaurant, across the mall. Now open for breakfast. And you are...? Gru: [<i>holding a spoon</i>] Gru. And this is Lucy, and we are closed.</p>

	<p>Eduardo: This is just gonna take an momento. I am throwing a big Cinco de Mayo party, and I'm gonna need 200 of your best cupcakes, decorated with the Mexican flag. It looks something like this. <i>[rips open his shirt]</i> What do you think?</p> <p>Gru: <i>[disgusted]</i> Look away!</p> <p>Agnes: Hey, Gru!</p>
6	<p>Gru: Oh, girls! What are you doing here?</p> <p>Margo: Well, we thought we'd come to visit you at work. So, you're saving the world in a garbage can?</p> <p>Gru: <i>[sarcastically]</i> Aha, ha, ha, ha... funny.</p> <p>Lucy: Hey, there you are. Oh, who's this?</p> <p>Gru: Lucy, these are my girls: Margo, Edith and Agnes. Girls, Lucy. Lucy, girls.</p> <p>Margo: Hello.</p> <p>Edith: Hi.</p>
7	<p>Lucy: Oh. Goodness...</p> <p>Gru: Oh! Hey! I have an idea! Since Lucy and I have lots of work to do, why don't you girls go and explore the mall?</p>
8	<p>Gru: Here's some money. Go buy some useless mall junk. Some headbands, and...</p> <p>Agnes: Are you gonna marry Lucy?</p> <p>Gru: Are you out of your gourd? No! She just works with me.</p> <p>Agnes: Plus you love her. <i>[chanting]</i> You love her, you love her, you really, really love her. And you're gonna get married and I be the flower girl...</p> <p>Gru: Okay, stop. That is a song of lies. I don't even like her. Now go have fun.</p>
9	<p>Agnes: Almost forgot. Hugs!</p> <p>Margo: Good luck saving the world. Bye!</p> <p>Agnes: Bye, Gru!</p>
10	<p>Gru: Ha, ha, ha! Kids... right? They're... funny.</p> <p>Lucy: Those girls totally adore you. I bet you're a fun dad.</p> <p><i>Lucy walks away, smiling.</i></p> <p>Gru: <i>[dull]</i> Huh? I am pretty fun.</p>
11	<p>Agnes: Is that stealing?</p> <p>Edith: Not if my wish that I would get a lot of free coins.</p>
12	<p>Antonio: I'm Antonio.</p> <p>Margo: I'm... Margo.</p> <p>Antonio: I was just going to get a cookie. Care to join me?</p> <p>Margo: <i>[nervous]</i> Uh... sure. I'm... Margo.</p>

13	<p>Margo: Um... I'll catch up with you guys later. Bye!</p> <p>Edith: Can I be the to say... Ewww!</p> <p>Agnes: [<i>eagerly shaking Edith</i>] We gotta go tell Gru!</p>
14	<p>Gru: [<i>to Lucy</i>] Alright, I'm going in.</p> <p>Lucy: [<i>through headphones</i>] If it picks up any traces of the serum, the center of your belt buckle [<i>aloud</i>] will make a sound like this. Mee-mo!!! Mee-mo!!! Mee-mo!!!...</p> <p>Gru: [<i>irately cuts Lucy off</i>] Okay! I get it! I get it!</p> <p>Floyd: [<i>chuckles</i>] Welcome to Eagle Hair Club.</p>
15	<p>Gru: Wow, this looks interesting. What is it?</p> <p>Floyd: [<i>suspicious</i>] I take you're an art lover?</p> <p>Lucy: [<i>through headphones</i>] No serum.</p> <p>Gru: Yeah, not so much.</p>
16	<p>Gru: Oh. How about this impressive trinket?</p> <p>Floyd: [<i>gasps</i>] I hardly call it trinket, Mr. Gru.</p> <p>Lucy: [<i>through headphones</i>] Nothing.</p> <p>Floyd: The International...</p> <p>Gru: Yeah, I don't care.</p>
17	<p>Agnes: Margo has a boyfriend!</p> <p>Edith: And they're going on a date!</p> <p>Gru: Date?! Boyfriend?! What?!</p>
18	<p>Margo: [<i>chuckles</i>] Oh, you're so funny...</p> <p>Edith: [<i>disgusted</i>] Gross! Look they're in love!</p> <p>Gru: Oh, no, no, no! Don't say that they... no, no, no!</p> <p>Antonio: ...And my dream is to one day... play video games for a living.</p> <p>Margo: [<i>romantically</i>] Wow. [<i>chuckles</i>] You're so complicated.</p> <p>Gru: Margo...</p>
19	<p>Gru: [<i>attempts a smile</i>] What is going on here?</p> <p>Margo: Oh! Gru, se llama Antonio. Me llamo, Margo.</p> <p>Gru: Me llama-lama-ding-dong, [<i>serious</i>] who cares? Let's go.</p> <p>Eduardo: Kids eat free on Tuesdays.</p>
20	<p>Eduardo: So good to see you again, mi compadré!</p> <p>Antonio: Oh, i see you already met my father.</p> <p><i>Margo looks at Antonio romantically.</i></p> <p>Gru: [<i>struggling</i>] What the... Father?!</p> <p>Eduardo: Oh, oh, I'm sorry, Pollito is usually very friendly.</p> <p>[<i>cradling Pollito</i>] He had a rough night.</p>
21	<p>Gru: Well, we should really be going. Girls, come on.</p> <p>Eduardo: That is a pity. [<i>brings the tweens closer to each other</i>] Young love is beautiful, no?</p> <p>Gru: No! [<i>chuckles nervously</i>] You know, they are not in love. They hardly know each other.</p>

	<p>Eduardo: You are right, Cabeza de Huevo! They must get to know each other better. Antonio, why don't you invite your girlfriend and her family to our Cinco de Mayo party?</p> <p>Gru: No, no, I am...</p> <p>Edith and Agnes: [<i>happily</i>] Si!</p>
22	<p>Silas: I'm sorry. El Macho? Haven't we eliminated as a suspect, after the whole "salsa" incident?</p> <p>Gru: Yes, but there has been a new development and I'm telling you: This is the guy. You need to arrest him immediately, <i>and</i> his deviously charming son! I'm pretty sure the son is involved too. The son also. You got to get the son. [<i>whisper-jelling</i>] I think the son is the mastermind! There's a look, there's a devilish look in his eyes and I don't like it!</p> <p>Silas: Yes, but I don't really see any evidence for...</p> <p>Gru: [<i>gets back in his chair</i>] Evidence, schmevidence! I go with my gut and my gut tells me that <i>this</i> guy is El Macho. Lock him up. Lock up the son. Don't forget about the son, the kid... gives me the creeps!</p> <p>Silas: Oh dear, oh dear, oh dear...</p> <p>Lucy: [<i>puts Gru down</i>] Uh, <i>but</i> on the less [<i>whistles</i>] crazy side of things, uh, Gru discovered traces of the serum at Eagle Hair Club.</p> <p>Silas: Hmm... Interesting...</p> <p>Lucy: Yeah, and you know who made happen? Huh? [<i>referring to Gru</i>] This guy... [<i>heavily pats Gru on his shoulder</i>] nailed it! Amazing, right?</p> <p>Gru: No, I mean, sure, but it's not him. It is [<i>whispering</i>] El Macho.</p> <p>Silas: Mr. Gru, please...</p> <p>Gru: No! It is him, and I will prove it! [<i>storms out</i>]</p>
23	<p>Agnes: Gru's not here!</p> <p>Jillian: Are you sure?</p> <p>Agnes: Yes, he just told me.</p>
24	<p>Agnes: He's... swatting at flies!</p> <p>Gru: No! [<i>making a "cut it off" gesture</i>] No!</p> <p>Agnes: He's chopping his head off!</p>
25	<p>Shannon: I have to tell, I was so nervous about tonight. I mean, there's just so many phonies out there.</p> <p>Gru: [<i>wearing a wig</i>] Yes, I hear you. [<i>laughs awkwardly</i>]</p> <p>Shannon: Oh. So, do you work out?</p> <p>Gru: Well...</p> <p>Shannon: I mean, obviously, you don't, but would you consider it? Huh? Physical fitness is very important to Shannon, as you can tell, right? Huh? [<i>starts doing push-ups</i>]</p> <p>Gru: Ah, I <i>can</i> tell.</p>
26	<p>Shannon: I have to tell, I was so nervous about tonight. I</p>

	<p>mean, there's just so many phonies out there. Gru: <i>[wearing a wig]</i> Yes, I hear you. <i>[laughs awkwardly]</i> Shannon: Oh. So, do you work out? Gru: Well... Shannon: I mean, obviously, you don't, but would you consider it? Huh? Physical fitness is very important to Shannon, as you can tell, right? Huh? <i>[starts doing push-ups]</i> Gru: Ah, I <i>can</i> tell. Shannon: Solid. <i>[starts doing push-up with one arm]</i> Gru: <i>[uncomfortable]</i> We are in a restaurant, you know?</p>
27	<p>Shannon: Your accent is so exotic. Gru: Ah, well, thank you very much. I was... Shannon: I know someone who can fix that for you and you will be talking normal in no time. Gru: <i>[laughs awkwardly; sweating]</i> Whew. Is it hot in here? How's the food. Shannon: Wait a minute, wait a minute... Are you wearing a wig? Gru: What? <i>[noticing he's wearing his wig wrong, quickly rotates it back; nervously]</i> I don't think so! Shannon: I knew it. You're a phony. I hate phonies! Gru: Oh, what? No! These locks are all mine... Shannon: <i>[angrily]</i> No, they're not! You know what I'm gonna do? I'm gonna rip that thing off your head and show everyone <i>[through the eavesdropping device]</i> what a bald-headed phony you are! Lucy: <i>[calmly]</i> I don't think so, Miss Lady. <i>[activates her watch, revealing a target sight along with a bunch of darts]</i></p>
28	<p>Gru: Hello? Hello... Are you... Lucy: <i>[off-screen]</i> Hey, Gru. Gru: <i>[removes his wig]</i> Hello, Lucy. How you doin'?' Lucy: Wow, looks like your date's out for the count. It's like she's been shot with a mild moose tranquilizer.</p>
29	<p>Lucy: <i>[whispering]</i> Yeah, I'm winking 'cause that's what actually happened. Waiter: <i>[approaches the table; politely]</i> 'Scusi? Whassa happenin' here? <i>[referring to Shannon]</i> She no like? Lucy: Oh, she's just, uh... <i>[makes a gesture that Shannon drank too much]</i> Waiter: <i>[laughs nervously]</i> Si! Si! <i>[leaves]</i> Lucy: <i>[turns to Gru]</i> Shall we take her home?</p>
30	<p>Lucy: Well, I think you did it. You just officially had the worst date ever. Gru: Huh, tell me about it. Lucy: Don't worry. It can only get better from here, right? But if it doesn't, you can always borrow my dart gun. I've</p>

	<p>had to use it on one or two dates myself. Gru: Yeah, you know, as far as dates go, I think I'm good with just the one. [<i>chuckles nervously</i>]</p>
31	<p>Lucy: This was fun. Gru: Yes. Surprisingly, it was. Lucy: Oh, and, uh, just between you and me? You look much better bald. Lucy: See you tomorrow!</p>
32	<p>Agnes: Yeah! Margo: So, I take it the date went well? Gru: No, it was horrible. [<i>laughs gleefully</i>]</p>
33	<p>Gru: [<i>confused</i>] Mr. Ramsbottom? Silas: Oh, hello. Gru: What are you doing here? Silas: We got him. Gru: Got who? Silas: Floyd Eagle-san. Our agent discovered a secret room in his shop last night, [<i>snaps his fingers, signaling a female AVL agent holding a Ziploc-bag containing a canister, which he shows to Gru</i>] and, uh, discovered this. It's empty, but we found traces of the PX-41 serum in it. He's our man. So, somehow, in spite of your incompetence, we solved this one.</p>
34	<p>Floyd: I was framed! You won't get away with this! Get your mitts off of me! I am a legitimate businessman! Gru: [<i>stunned</i>] Ah. Alright. So what now? Silas: Well, now you're free to go back to your "business". Mmm. Jams and jellies. And it looks like Agent Wilde will be transferring to our Australian branch. Gru: [<i>shocked</i>] Australia...? Silas: Yes, but thank you... for everything. And by everything, of course, I mean... nothing. [<i>gets back inside</i>] Toodle pip and cheerio, Mr. Gru.</p>
35	<p>Lucy: Hey there. Gru: [<i>turns to Lucy</i>] Hey. Lucy: So we got him. Gru: Yay. That's great. And now you're going to Australia. Lucy: Well, it's not definite yet. Still figuring it out. Already been working on my accent. [<i>in an Australian accent</i>] Wallaby. Didgeridoo. Hugh Jackman. [<i>chuckles</i>] So... Um... pretty excited... Gru: [<i>smiling</i>] Great. [<i>shyly</i>] Well... good luck. Lucy: Thanks. You too. Oh here. I wanted to give you this. [<i>takes her lipstick taser out of her purse to hand it over</i>]</p>
36	<p>Gru: Ah, thank you. Agnes: What are you doing out here? Gru: Remember when you said that I liked Lucy? Well, it</p>

	<p>turns out... you're right. Agnes: [<i>smiling</i>] Really? Gru: Yes, but... Well, she's moving away. I'm never going to see her again.</p>
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B. Data Analysis

In data condensation, the first step was data selection. The data were selected from utterances in despicable me movie because not all of the utterances showed emoticons. That's why, the researcher tried to select whether utterances which contained of refusal strategies.

After that, focused on types of refusal strategies found in despicable me movie and the most dominant of refusal strategies in despicable me movie. Next, the researcher simplified this study were given some codes in order to make them easier to be classified in each category. The researcher placed them into table that presented in appendix II. In data display, the data were organized. The organization was explored and described in detail description in order to be easier to draw the conclusion and also to let reader know why something in the way it. It is also aimed to sort the data into group or category. In this study, the researcher made the organization by showing the data in the table to put the categorization types of refusal strategies. Then, concept made the data display into tables, some of the data were display and analyzed the detail description of the data that will be representative of each categories.

In analyzing the data, there were two questions to be analyzed, namely types of refusal strategies and the most dominant of refusal strategies. To know clearly, it could be seen below:

1. Types of Refusal Strategy found in Despicable Me

There were two concepts types of refusal strategies found in Despicable me movie, namely Directive strategies, and indirective strategies.

a. Directive Strategies

Theoretically, directive strategies were directly saying “no” or showing negative willingness. In this concept, the researcher found 8 data of directive strategies, namely

00:17:26 --> 00:19:29

Gru: No, no, no! What do you mean, she's not coming?!
I have a backyard full of these little girls who are counting on the visit from a fairy princess!
[*a mace-swinging Minion repeatedly hits him in the shin*]
Ah! Hurts! Ah! Stop it! [*fends him off with his spatula; sighs before he gets on the phone*] Listen! I don't want a refund! I want a fairy princess... please! Please, I am begging you.
[*pauses*] You know what? I hope that you can sleep at night, you crusher of little girls' dreams! [*hits the phone with his spatula and hangs up*]

From example above, it showed directive strategies as non-performative. It was proven from Gru's utterances *I don't want a refund*. His utterances showed negative willingness where he refuses to refund spatula and phone.

00:21:51---> 00:21:54

Agnes: Is that stealing?
Edith: Not if my wish that I would get a lot of free coins.

From the excerpt above, it showed that Edith directly said that he was a rubber and it was proven from his utterances *not if my wishes that I would get a lot of free coins*. At the same time, Margo is busy texting on her phone. Then she looks up, noticing a black-haired teenage boy, Antonio, across the fountain, and in slow motion they glance at each other before Antonio disappears in the spraying water. Once realizing Antonio is gone, Margo tries to look for him, but almost falls into the fountain. Luckily, Antonio could catch her before he adjusts Margo's glasses.

00:09:27 --> 00:09:57

Margo: [*chuckles*] Oh, you're so funny...
Edith: [*disgusted*] Gross! Look they're in love!
Gru: Oh, no, no, no! Don't say that they... no, no, no!
Antonio: ...And my dream is to one day... play video games for a living.

Margo: [*romantically*] Wow. [*chuckles*] You're so complicated.
Gru: Margo...

From the excerpt above, it showed that when Edith said that Gru falling in love with someone and directly Gru said *no*. It means that Gru was not in love and relationship because it was proven from the next sentences *Don't say that they... no, no, no*. The word *no* as Gru's utterances in the conversation showed refuse directly.

00:35:44--> 00:36:08

Silas: I'm sorry. El Macho? Haven't we eliminated as a suspect, after the whole "salsa" incident?

Gru: Yes, but there has been a new development and I'm telling you: This is the guy. You need to arrest him immediately, *and* his deviously charming son! I'm pretty sure the son is involved too. The son also. You got to get the son. [*whisper-jelling*] I think the son is the mastermind! There's a look, there's a devilish look in his eyes and I don't like it!

Silas: Yes, but I don't really see any evidence for...

Gru: [*gets back in his chair*] Evidence, schmevidence! I go with my gut and my gut tells me that *this* guy is El Macho. Lock him up. Lock up the son. Don't forget about the son, the kid... gives me the creeps!

Silas: Oh dear, oh dear, oh dear...

Lucy: [*puts Gru down*] Uh, *but* on the less [*whistles*] *crazy* side of things, uh, Gru discovered traces of the serum at Eagle Hair Club.

Silas: Hmm... Interesting...

Lucy: Yeah, and you know who made happen? Huh? [*referring to Gru*] This guy... [*heavily pats Gru on his shoulder*] nailed it! Amazing, right?

Gru: No, I mean, sure, but it's not him. It is [*whispering*] El Macho.

Silas: Mr. Gru, please...

Gru: No! It is him, and I will prove it! [*storms out*]

The conversation above, it showed that Silas is not amused. Cut to a Minion with the Popsicle waking up, only to find himself trapped with his companions on a beach-like habitat. Cut to Gru's living room, where Edith is chasing Kyle and Gru sitting on the sofa, searching for information about El Macho, only to end up having his Wi-fi connection being lost. From the conversation above, Silan refuses directly to Gru when Gru said that she was beautiful. And it was proven from Silan's utterances *I don't really see any evidence*.

b. Indirective Strategies

Theoretically, indirective strategies was refuse strategy indirectly said to someone and it showed with reason/explanation, statement, and wish. In this concept, it found that there were 28 data of indirect strategy in Despicable me movie, namely:

00:16:44 --> 00:17:08

Silas: [*sighs*] Three weeks and we're still no closer to cracking this? [*pause*]

Right! [*turns to Lucy*] Bring him [*Gru*] in.

Lucy: Yes, sir.

From conversation above, it showed that Silas gave explanation to Lucy that long time no closer to cracking. Then, cut to Gru, looking grim, stepping outside before assembling a strange looking gun which, when complete, he shoots out a unicorn balloon. Gru takes the unicorn balloon out of the gun, and ties it to the windowsill of his house. Cut to Agnes, along with other preschoolers sliding down.

00:46:30 --> 00:48:20

Gru: Oh. How about this impressive trinket?

Floyd: [*gasps*] I hardly call it trinket, Mr. Gru.

Lucy: [*through headphones*] Nothing.

Floyd: The International...

Gru: Yeah, I don't care.

From example above, Floyd gave statement that he had done but there is no respond. Floyd grumbles in frustration. Meanwhile, Gru heads over to a shelf filled with wig samples. Gru starts straddling it, yawning, until he hears a somewhat irritating signal which startles Gru. Then, Lucy: Mee-mo!!! Mee-mo!!! Mee-mo!!! Hold on, I'm picking up something. Behind that wall!

00:46:30 --> 00:48:20

Shannon: I have to tell, I was so nervous about tonight. I mean, there's just so many phonies out there.

Gru: [*wearing a wig*] Yes, I hear you. [*laughs awkwardly*]

Shannon: Oh. So, do you work out?

Gru: Well...

Shannon: I mean, obviously, you don't, but would you consider it? Huh?
Physical fitness

is very important to Shannon, as you can tell, right? Huh? [*starts doing push-ups*]

Gru: Ah, I *can* tell.

Shannon: Solid. [*starts doing push-up with one arm*]

Gru: [*uncomfortable*] We are in a restaurant, you know?

From utterances above, it showed reason in indirect strategies where Shannon was nervous because so many phones out there. Once noticing an uncomfortable Gru with Shannon crouching, Lucy narrows her eyes before hiding behind an aquarium. Lucy presses a button on her watch which turns into a high tech eavesdropping device that she put in her ears.

00:50:11 --> 00:52:20

Lucy: [*whispering*] Yeah, I'm winking 'cause that's what actually happened.

Waiter: [*approaches the table; politely*] 'Scusi? Whassa happenin' here?
[*referring to Shannon*] She no like?

Lucy: Oh, she's just, uh... [*makes a gesture that Shannon drank too much*]

Waiter: [*laughs nervously*] Si! Si! [*leaves*]

Lucy: [*turns to Gru*] Shall we take her home?

From example above, it showed wish in indirect strategy. Lucy wished that waiter came to him and Lucy can drink wink as he wants. But, Lucy was whispering to waiter and the waiter did not come. Gru and Lucy leaves the restaurant with Shannon's unconscious body, her head get stuck, forcing them to dislodge her by pulling. The duo succeeds, only for Shannon's body to hit a lamp post, forcing Gru and Lucy to carry her between them. When a cop passes by, they wave to him, smiling nervously, before he tips his hat and leaves. As soon as Gru and Lucy get in the latter's car with Shannon still between each other, the former can't close the car. Gru and Lucy look at each other confused. Cut to the spies sitting happily in their

car with Shannon strapped on top of it, but as soon as Lucy's car comes to a sudden stop, she falls off. A moment later, Gru and Lucy sit on the doorsteps of Shannon's house.

2. The Most Dominant of Refusal Strategies

After analyzing the data, to know the dominant types of Refusal strategies found in despicable me movie, it could be seen in table 4.2 below:

Table 4.2
Types of Refusal Strategies

No.	Types of Overlap	Amount	Percentage
1.	Direct Strategies	8	22.22%
2.	Indirective Strategies	28	77.78%
Total		36	100%

From table 4.2 above, it found that there were 36 data refusal strategies found in despicable me movie. It consisted of 8 (22.22%) for directive strategies, and 28 (77.78%) for indirective strategies. The most dominant of refusal strategies found in despicable me movie was indirective strategies with amount 28 (77.78%). It means that in despicable me movie that the speaker gave many reasons, explanations, wishes, statements in refusing something and the speaker not only long sequences of negotiation and cooperative achievements, but also “face saving maneuvers to accommodate the noncompliant nature of the act”. To know information clearly, it could be seen in chart 1 below:

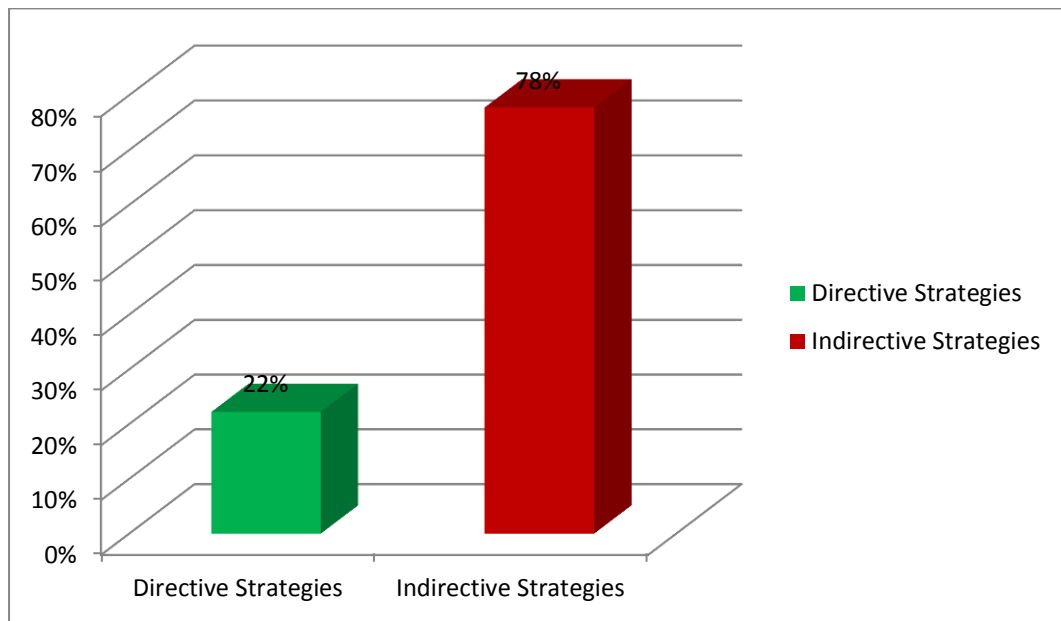


Chart 1. The Percentage of Theme and Rheme

C. Findings

After analysis of the data obtained in this study, it could be argued some of finding as follows:

1. There were 36 data refusal strategies found in despicable me movie. It consisted of 8 (22.22%) for directive strategies, and 28 (77.78%) for indirective strategies.
2. The most dominant of refusal strategies found in despicable me movie was indirective strategies with amount 28 (77.78%). It means that in despicable me movie that the speaker gave many reasons, explanations, wishes, statements in refusing something and the speaker not only long sequences of negotiation and cooperative achievements, but also “face saving maneuvers to accommodate the noncompliant nature of the act”.

D. Discussion

Theoretically, directive strategies divided into two namely performative, and non-performative and indirective strategies divided into four categories, namely statement, wish, reason/explanation, and apology. In this discussion, the researcher just found directive strategies consisted of non-performative with amount 8 (22.22%) and indirective consisted of wish, statement, and explanation with amount 28 (77.78%).

This result related to previous study as Sa'ad (2014), *Refusal Strategies of Iranian University English as a Foreign Language and Non-English Learners in Native Language: A Comparative Study*. The results indicated that non-English learners used the refusal strategies considerably more frequently than the EFL learners did, while the EFL learners utilized more adjuncts to refusals than the non-English learners did. However, the differences were not statistically significant. Furthermore, the first four most frequently used refusal strategies by both EFL and non-English groups were found to be “Non-performative statement” (in the case of direct strategies and in the form of “I can’t”), “Statement of regret”, “Excuse, reason or explanation” and “Attempt to dissuade interlocutor” (in the case of indirect strategies), and the most frequently used adjuncts to refusal strategies by both EFL and non-English groups were “Statement of positive opinions, feelings or agreement” and “Gratitude/Appreciation”. Furthermore, gender differences were not statistically significant either. The results can be evidence that the effect of the second language (L2) on the native language (L1) might not be at work in the pragmatic aspects of language learning.

From explanation above, it concluded that refusal strategies not only analyzed in movie but refusal can be analyzed in different object. And in conversation refusal had function to refuse politely and it is needed a high level of pragmatic competence.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the research findings, it is obtained some conclusions as follows:

3. There were 36 data refusal strategies found in despicable me movie. It consisted of 8 (22.22%) for directive strategies, and 28 (77.78%) for indirective strategies. In Despicable me movie that the speaker have to make the listener's feel not to be offended have their own topic, whether it talks about opinion, feeling, information, or message. It becomes important because sometimes the speaker cannot always agree or must give positive response to the hearer.
4. The most dominant of refusal strategies found in despicable me movie was indirective strategies with amount 28 (77.78%). It means that in despicable me movie that the speaker gave many reasons, explanations, wishes, statements in refusing something and the speaker not only long sequences of negotiation and cooperative achievements, but also "face saving maneuvers to accommodate the noncompliant nature of the act".

B. Suggestions

There are some constructive points suggested as the following:

- d. Viewers, to enrich their knowledge about refusal strategies in movie.
- e. Students, to increase their understanding about pragmatic especially refusal strategies in the movie.
- f. Researchers, as references in analyzing refusal strategies in movie with different point of view/object.

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