

REFUSALS USED IN *THE GREAT GATSBY* MOVIE

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A FINAL PROJECT STATEMENT

I clarify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writers' opinions or findings included in this thesis are quoted or cited in accordance with ethical standard.

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ABSTRACT

REFUSALS USED IN *THE GREAT GATSBY* MOVIE

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Refusal is an important thing and it cannot be avoided in human's social interaction. Refusal makes the interlocutor feels uncomfortable. Refusal, like other speech acts, occurs in all of the languages. The speech act of refusal has been researched by many linguists. However, in the context of *The Great Gatsby 2013* movie, it has not been found. The subject of the study is the script itself. This research has three problem statements, i.e. how refusal strategies are used by the characters in the movie, how the orders of semantic formula of refusals are, and how politeness strategies are applied in their refusals. To find out the answer, the writer applies a theory of refusal strategies and Bebee, Takahashi, and Uliss-Weltz's classification of semantic formula. Then, the writer utilizes Brown and Levinson's politeness strategies to analyze the politeness strategies of refusals. Hence, the writer uses a descriptive qualitative method in analyzing this research. The result of this analysis shows that there are 5 types of refusals applied by the characters. They are direct refusal, direct refusal + adjunct, indirect refusal, indirect refusal + adjunct, mixture of direct and indirect refusal. However, the result presents that most of the characters prefer to use indirect refusals. Furthermore, most characters in the movie usually applies at least two or more than two (3/4) orders of semantic formula. In addition, this research shows that there are 6 types of politeness strategies, they are bald on record, positive politeness, negative politeness, off record, mixture of strategies, and say nothing strategy. Most characters in the movie prefer to use positive politeness strategy in the form of giving a reason than the other strategies.

Keywords: *refusal strategies, politeness strategies, semantic formula.*

ABSTRAK

REFUSALS USED IN *THE GREAT GATSBY* MOVIE

Oleh: Fitria Ulfa HR

Penolakan adalah suatu hal yang seringkali tidak bisa terhindarkan dalam interaksi sosial manusia. Penolakan juga membuat peserta tutur yang lain merasa tidak nyaman. Penolakan, seperti tindak tutur yang lain terjadi di semua bahasa. Tindak tutur penolakan telah diteliti oleh para ahli bahasa. Akan tetapi, untuk kasus penolakan di film *The Great Gatsby 2013* penulis belum pernah menemukan penelitian sebelumnya. Penelitian ini memiliki tiga rumusan masalah, yaitu bagaimana strategi-strategi penolakan digunakan oleh para tokoh di film tersebut, bagaimana urutan semantik formula dari penolakan-penolakan itu, dan bagaimana strategi kesopanan digunakan dalam penolakan oleh para tokoh dalam film itu. Untuk menjawab semua rumusan masalah, penulis menggunakan teori strategi-strategi penolakan dan semantik formula Beebe, Takahshi, dan Uliss-Weltz. Kemudian, penulis juga menggunakan teori strategi kesopanan Brown dan Levinson untuk menganalisis strategi-strategi kesopanan dalam penolakan. Oleh karena itu, penulis menggunakan analisis kualitatif deskriptif untuk menyelesaikan penelitian ini. Hasil dari pembahasan ini menunjukkan bahwa terdapat lima jenis penolakan yang digunakan oleh para tokoh dalam penolakan mereka, yaitu penolakan langsung, penolakan langsung + kata keterangan, penolakan tidak langsung, penolakan tidak langsung + kata keterangan, dan campuran antara penolakan langsung dan tidak langsung. Namun, hasil penelitian menunjukkan bahwa para tokoh lebih sering menggunakan penolakan yang tidak langsung. Untuk selanjutnya, para tokoh lebih suka menggunakan minimal 2 atau lebih dari 2 (3/4) urutan semantik formula dalam penolakan mereka. Sebagai tambahan, penelitian ini juga menunjukkan bahwa ada 6 strategi kesopanan dipakai oleh para tokoh, yakni *bald on record*, kesopanan positif, kesopanan negatif, strategi tersirat, gabungan antara beberapa strategi, dan tidak mengatakan apapun. Para tokoh cenderung lebih sering menggunakan strategi kesopanan positif dengan memberikan alasan dibandingkan dengan strategi yang lain.

Kata kunci: *strategi penolakan, strategi kesopanan, semantik formula.*

MOTTO

إِنَّ مَعَ الْعُسْرِ يُسْرًا

*(Verily, with every difficulty
there is relief)*

Al Insyirah: 6

DEDICATION

Proudly, I dedicate my thesis to:

Myself,

My dearest parents

Ibu Sri Siswati and Bpk Masmin Nasyiruddin

My beloved brothers and sister

Arif Nur Hidayana, S.Pd, Durrotun Nasikhah, S. Hidayatus Sholihin

My big family

And all my friends in English Literature Department UIN Sunan Kalijaga

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For their Endless Love, Sacrifice, Prayers, Supports, and Advice

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The writer realizes that this research still needs some constructive correction. I wholeheartedly allow the readers to give comments, criticisms, and suggestions to make it better. Finally, I truly hope this graduating paper will be useful for everyone who reads it.

Wassalamu'alikum Wr.Wb.

Yogyakarta, January 23, 2015

The writer

Fitria Ulfa HR

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CHAPTER I

INTRODUCTION

1.1 Background of 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. According to *Oxford Dictionaries*, communication is the imparting or exchanging of information by speaking, writing, or using some other medium. In addition, a communication can be called as the successful conveying, delivering, or sharing of ideas and feelings (www.oxforddictionaries.com/definition/english/communication). 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.

People need language to make communication with others. 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. In conversation process, people can understand each other and they will know the purpose of their conversation appropriately. The purpose of conversation depends on where they are talking and to whom they are talking. However, sometimes the conversation can not 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*. Yule defines a *speech act* as “an action which is performed through the utterances” (Yule, 1996: 47). 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 certain condition, sometimes the effect of someone’s expression is inappropriate with their wants. A refusal expression is one example of that case. Refusals expression is an action when someone refuses to do or to accept something (*Cambridge Advanced Learner’s Dictionary, 3rd edition*). Phuong via Bahija Jassim says that refusals considered as “one of the central issues of *intercultural communication*” because of the various functions they perform in discourse (Jassim, 2012: 41).

In refusals, the refuters have to make the listener's feel not to be offended or to be hurt. Refusing is not just directly by saying *no*, but it can be an indirect utterance by giving additional explanation or reason, statement of regret, etc. Refusing is an expression by the speaker which is not expected by the listener. Therefore, the refuters need some ways to express their refusals in order to make the interlocutor feels not disappointed. 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. Based on Beebe, Takahashi, and Uliss-Weltz, they divide refusals into two classifications, they are direct and indirect refusals. Also, they explain adjunct as expression that accompany refusals, but cannot be used by themselves to stand as refusal. Adjunct can followed by or following to direct and indirect refusal (Beebe et al, 1990: 55-73). In this case, politeness is really needed to build a good relationship and to have a good social interaction with other people. Thus, it is conducted to prevent offending other people because of the refusal.

Being polite is an action or a behavior that is socially correct and shows understanding of and care for other people's feelings (*Cambridge Advanced Learner's Dictionary, 3rd edition*). People need to be polite in order to make good social interaction with other people in their life. Thomas states that "politeness is a real-world goal (politeness interpreted as a real desire to be pleasant to others or as the underlying motivation for an individual's linguistic behavior)" (Thomas, 1995: 150). Politeness can be used to convey the expression whether politely or impolitely. To see how to use the politeness in their expressions, the speakers can

see “face” of the hearer. Face is also called as self-image which means the public self-image of a person (Yule, 1996: 60). Face refers to emotional and social sense of self that everyone has and expects everyone else to recognize. Awareness is also shown through the general “politeness” with which people use language (Wardhaugh, 1986: 267). Using politeness, it makes the interlocutor give a good response to understand someone’s offer, invitation, question, suggestion, or request. There are four politeness strategies according to Brown and Levinson’s theory, they are *bald on record*, *positive politeness*, *negative politeness* and *off record*. Besides that, someone can also deliver his wants by employing wordless message in the form of *say nothing strategy*.

Politeness can be applied in refusals to restrain offending another person. Refusals can be found in literary works such as novels, poems, short stories, movies, etc. Movie is one of the favorite things in this era because it reflects many things in real life directly by using audio visual ways. Based on phenomenon above, the writer chooses a movie to be analyzed in this research. In this research, the writer uses *The Great Gatsby 2013* movie as the object of research. *The Great Gatsby* (2013 film) is played by Leonardo DiCaprio (as Jay Gatsby), Tobey Maguire (as Nick Carraway), Carey Mulligan (as Daisy Buchanan), Joel Edgerton (as Tom Buchanan), Amitabh Bachchan (as Meyer Wolfsheimer) and Elizabeth Debicki (as Jordan Barker), and other characters in the movie. (http://en.wikipedia.org/wiki/The_Great_Gatsby_%282013_film%29). This movie tells about a persistence of Gatsby in reaching Daisy to be her soul mate. Gatsby will do everything for Daisy even though he does them by an illegal way.

The movie is adapted from the novel by F. Scott Fitzgerald. *The Great Gatsby* is one of F. Scott Fitzgerald's novels in 1926. Fitzgerald is one of the greatest American writers of the 20th century. There have been numerous adaptations of Fitzgerald's novels, but this one looks as an impressive one with a romantic visionary in the director's chair, Baz Luhrmann. The movie is produced in 3D, and it also has good moral value to people around the world about obsession, dream, and hedonism. In addition, this story has been learned by students around the world in their school or their college.

The writer finds so many refusals in the movie which are uttered by the characters. Every character has their ways in doing refusals, whether directly or indirectly. The writer is interested to analyze that case because sometimes several characters use a similar formula in their refusal statement. Moreover, there is a character that is difficult to refuse the interlocutor's wants directly. From this research, it is expected to find out how are the refusal strategies, semantic formula of refusal, and politeness strategies in refusals are conducted by the characters in the movie. Sometimes, the characters are apt to refuse something by giving additional reason or explanation rather than refuse something directly without any additional statement in their refusal.

In good understanding of refusals, people need to understand the context during the conversation. Therefore, to analyze this research, the writer will use Holmes's theory of how to comprehend the context of refusals. Holmes states that in any situation, linguistic choices will generally reflect the influence of one or

more components. They are the participant, the setting or social context of interaction, the topic, and the function (Holmes, 2001: 8).

An example of refusal statement can be seen in the following dialogue between Gatsby and Nick.

Gatsby : You know, old sport, I haven't used that pool once
all summer. Let's take a swim.
Nick : **I have to go, Jay. I have to work.**
Gatsby : I understand. Well... I'll walk you out.
(01:58:51 → 01:59:26)

The participants of the dialogue above are Gatsby and Nick. This dialogue happens in Gatsby's house. This dialogue is conducted when the morning just come. This scene runs when Gatsby invites Nick to swim together in his swimming pool which is never used all that summer. It can be seen when Gatsby says "*You know, old sport, I haven't used that pool once all summer. Let's take a swim*" to Nick. When the dialogue has been conducted, Gatsby shepherds Nick into swimming pool, and Nick follows Gatsby. However, Nick refuses Gatsby's invitation by saying "*I have to go, Jay. I have to work*". It indicates that Nick refuses Gatsby's invitation by applying *indirect refusal* by giving *an excuse, reason, or explanation*. In the dialogue, Nick tries to use *indirect refusal* in order to make his refusal more polite since they are close friend. Moreover, this refusal is applied by Nick to save the interlocutor's face. Henceforth, in doing his refusal, Nick tries to more polite by using *positive politeness strategy* in the form of *giving*

a reason. It means that to save Gatsby's positive face, Nick gives a reason why cannot fulfill Nick's want. Therefore, Nick has appreciated his friend, Gatsby.

This research is an important research because through this analysis, the writer intends to deliver information about the importance of having good attitude and good way (words) during the conversation, which will make the relation with another person run in harmony without any hurt feeling among them. Allah SWT has said in Holy Quran, Surah Al-Baqarah verse 83 about the importance of having polite utterance to other people around the world

وَإِذْ أَخَذْنَا مِيثَاقَ بَنِي إِسْرَءِيلَ لَا تَعْبُدُونَ إِلَّا اللَّهَ وَبِالْوَالِدَيْنِ إِحْسَانًا وَذِي الْقُرْبَىٰ
وَالْيَتَامَىٰ وَالْمَسْكِينِ وَقُولُوا لِلنَّاسِ حُسْنًا وَأَقِيمُوا الصَّلَاةَ وَآتُوا الزَّكَاةَ ثُمَّ تَوَلَّيْتُمْ إِلَّا
قَلِيلًا مِّنْكُمْ وَأَنتُمْ مُّعْرِضُونَ ﴿٨٣﴾

“And (recall) when We took the covenant from the Children of Israel, (enjoining upon them), “Do not worship except Allah; and to parents do good and to relatives, orphans, and the needy. And speak to people good (words) and establish prayer and give zakah.” Then you turned away, and you were refusing.”
(http://kongaji.tripod.com/myfile/al-baqoroh_ayat_80-83.htm)

The verse above states that God has ordered people to speak using good words. It does not mean by using sweet or beautiful words, but it means using good ways in doing communication by using polite utterances. Besides that, it instructs people to do kindness, give a suggestion, and give a good reminder for the other. Someone can reprimand someone else by using good ways to make better communication and interaction in the society. Hence, by using polite

communication, it is expected it can avoid hurting and exasperating another person. (http://kongaji.tripod.com/myfile/al-baqoroh_ayat_80-83.htm).

1.2 Problem Statements

Based on the background of study above, this research focuses on three questions. The questions are:

1. How are refusal strategies used by characters in *The Great Gatsby* movie?
2. How are the orders of semantic formula of refusals conducted by characters in *The Great Gatsby* movie?
3. How are politeness strategies of refusals used by characters in *The Great Gatsby* movie?

1.3 Objectives of Study

Related to the problem statements above, the purposes of this research are:

1. to describe the refusal strategies used by characters in *The Great Gatsby* movie,
2. to describe how orders of semantic formula of refusal are used by characters in *The Great Gatsby* movie,
3. to describe politeness strategies of refusal conducted by characters in *The Great Gatsby* movie.

1.4 Significances of Study

This research has the practical significance. Practically, this research will be useful for the students, the lecturers, and the readers. For the students of English Department, this research can help them to have deeper understanding in politeness strategies in refusal expressions. For the lecturers in English

Department, this research can be used as an additional reference. For the readers, this research aims to help their communication run in harmony by applying politeness strategies in refusal expressions.

1.5 Literature Review

This research discusses the refusal strategy, order of semantic formula, and politeness strategy of refusal used by characters in *The Great Gatsby* movie. In relation to this research, the writer finds some literature reviews about the refusal expressions. The first is a graduating paper by Arum Sari from State University of Yogyakarta in 2012 entitled “A Pragmatic Analysis of Refusal Expressions Used by the Family Characters in *Orphan* Movie”. The object of this research is *Orphan* movie. This research applies descriptive-qualitative and quantitative approach. This research aims to explain the types of refusal expressions based on Beebe, Takahashi, and Uliss-Weltz’s classification, the strategies of refusal expressions, and the function of refusal expressions used by the family characters in the movie. This research shows that there are two types of refusals used by the family characters in the *Orphan* movie. They are direct refusals and indirect refusals. The negative politeness strategy to employ refusal expressions used by the family characters of the movie is higher than the positive politeness strategy, bald on-record strategy, and off record strategy. Meanwhile, the function of refusal expressions of request is higher than that of offer and suggestion function.

The second research is a thesis by Ridho Widowati entitled “Refusal Expressions among Characters in the Film Entitled *Knowing* (Based on Socio-Pragmatics Approach)” in 2011 from Sebelas Maret University of Surakarta. The

research aims to find out the kinds of refusal strategies employed by the characters in the film entitled *Knowing*, to know how the refusal strategies are expressed by the characters, and to find out why each type is employed by the characters. The writer conducts descriptive qualitative method in analyzing the data. She applies the refusal's classification by Beebe, Takahashi, and Uliss-Weltz. Besides that, the writer attempts to use Holmes's theory of social dimension in analyzing the data. The result finds three main types of refusals employed by the characters in the film *Knowing*, and they are direct, indirect, and adjunct refusals. However, the most preferred strategy uttered by the characters is indirect refusals strategy. The reason of the participants in employing particular strategy is influenced by social distance, social status, formality scale, and functional scale.

The third research is a study entitled "Interlanguage Pragmatics: A Study of the Refusal Strategies of Indonesian Speakers Speaking English" by Novy Amarien from Politeknik Unibraw, Malang. This study focuses on what strategies and preferred order of strategies Indonesian speakers speaking English (ISSE) use when they refuse offers and requests, and whether there is evidence of pragmatic transfer of L1 (source language) in the Refusal Strategies (RSs) of ISSE. The writer takes the form of a written questionnaire consisting of incomplete responses. The subjects of this study are thirty participants. The study finds that ISSE uses direct and indirect RSs in refusing offers or requests. The RSs selections provides evidence of an approach to minimize the threat to the

interlocutor's face. It is proven from the study that direct refusals followed by adjunct and reason is preferred by ISSE in refusing offers.

After the writer reads all of the researches, this research is different from the others. Firstly, the subject of this research is *The Great Gatsby 2013* movie. This research employs Brown and Levinson's theory of politeness. Secondly, this research explains how refusal strategies, orders of semantic formula of refusals, and how politeness strategies are employed by characters in the movie. This research uses descriptive qualitative method. To find out the refusals strategies used by the characters, the writer conduct it by using Beebe, Takahashi, and Uliss-Weltz's classification; and to describe how politeness strategies are used by characters, the writer applies politeness strategies by Brown and Levinson's theory. Besides that, to make the classification easier to be understood by the reader, the writer makes orders of semantic formula of refusal in this research. The writer needs Holmes's theory to analyze the context that happens during the conversation among the characters in the movie. The writer has not known any research which has the same design as this research.

1.6 Theoretical Approach

Pragmatics is linguistic studies which talks about language structure as a communication tool between the speaker and the hearer, and it has role as a symbol of language reference in "extra lingual" point (Verhaar, 2010: 14). Leech (1983: 6) states that pragmatics is the study of meanings in relation to speech situation. Besides that, Levinson (1983: 5) defines that pragmatics is the study of language use, that is the study of relation between language and context which is

basic to an account of language understanding which involves the making of inferences which will associate what is said to what is mutually assumed or what has been said before. In addition, Brown and Levinson say that pragmatics as “a study of systematic relation of a language to context” (Brown and Levinson, 1987: 281). Yule states that pragmatics is the study of speaker meaning (Yule, 1996: 3). Pragmatics is the study of the contextual meaning. From the explanation above, it can be concluded that pragmatics is a study about the relationship among language, meaning, and situation.

To make a clear purpose of communication, people need to understand precisely the meaning and the context of situation of the participants. According to Holmes, in understanding of someone utterance, people have to pay attention to four components: they are the participants, the setting or social context of interaction, the topic, and the function (Holmes, 2001: 8). When the speaker conveys their utterances, they have purpose that is expected to be understood by the hearer. Therefore, by using social context of the conversation, the interlocutor will understand and catch message easily without any hurt feeling.

There are some strategies of refusals according to Beebe, Takahashi, and Uliss-Weltz; they are direct refusal and indirect refusal. Besides those strategies, they have adjunct to refusal, and it can be used at the preceding or at the end of a refusal utterance. In refusal, people try to deliver their refusals by saying politely or impolitely. Politeness is needed to give refusals in order to minimize hurting and exasperating another person. According to Brown and Levinson, they divided politeness into four strategies; they are bald on record, positive politeness, and off

record. In addition, Yule also states *say nothing strategy* in politeness case. It is used when someone does the refusal without any utterance or wordless message.

1.7 Method of Study

1.7.1 Type of Research

This research is conducted by using descriptive qualitative method. It can be called by descriptive because it wants to describe a linguistic phenomenon. Miles and Huberman (1992: 21) state that the data in qualitative research concern in form of words rather than in forms of numbers. Furthermore, it can be called by qualitative research because the data produced are in form of words and sentences.

1.7.2 Data Sources

The primary data of this research are the scenes containing refusals of all characters. They are primarily taken from *The Great Gatsby* movie (2013) directed by Baz Luhrmann and the script of *The Great Gatsby* movie.

1.7.3 Data Collection Technique

In collecting the data, the writer uses the documentation technique. There are several steps to do it.

1. watching the movie and reading the script,
2. listening carefully to look for the refusals which are used in the dialogue,
3. identifying the scenes which contain refusals in the script,
4. listing the data to classify.

1.7.4 Data Analysis Technique

This research uses qualitative descriptive technique in analyzing the data.

Therefore, to analyze the data, the writer has some steps as follow:

1. classifying the refusals strategies used by characters according to Beebe, Takahashi, and Uliss-Weltz's classification, Brown and Levinson's politeness strategies, and semantic formula,
2. describing how refusal expressions are used by characters in the movie,
3. explaining how politeness strategies of refusals are employed by characters in the movie,
4. drawing the conclusion.

1.8 Paper Organization

This research is divided into four chapters. In the first chapter, the writer explains the introduction of the research including background of study, problem statements, objectives of study, significances of study, literature review, theoretical approach, method of study, and paper organization. In the second chapter, the writer explains more about the theoretical framework. In the third chapter, the writer discusses the data analysis. The last chapter is conclusion and suggestion of the research.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

This chapter presents a conclusion of this research based on the findings and discussion. They are formulated below:

Firstly, based on the types of refusal strategies, the writer finds five types of refusals used by the characters in *The Great Gatsby* movie. They are direct refusal, direct refusal + adjunct, indirect refusal, indirect refusal + adjunct, and mixture of direct and indirect refusal. Indirect refusal has a highest frequency used by characters in the movie. It can be known especially in the form of giving an excuse, reason, or explanation. This strategy is used to soften the refusal statement in order to prevent the interlocutor's disappointment by giving additional reason or explanation at the end of the refusal statement.

Secondly, the analysis of how orders of semantic formula of refusal is determined by classifying the characters' utterance into four kinds, i.e. offer statement, request statement, invitation statement, and suggestion statement. The characters in the movie presents that sometimes they prefer to use 2 orders or more than 2 orders (3/4) of semantic formula. In order of semantic formula of request, the writer finds twice of four order of semantic formula. In addition, the writer also can conclude that the most statements which are conveyed by the characters are in the form of request statements.

Thirdly, the analysis of how politeness strategies are conducted by the characters shows that there are six strategies found in the movie. They are bald on record, positive politeness, negative politeness, off record, mixture of strategies, and say nothing strategy. However, the characters of *The Great Gatsby* movie prefer their refusals statement by applying positive politeness strategy. They apply those strategies in purpose to minimize the interlocutor's FTA. Strategy 13, giving a reason is mostly used by the characters in the movie.

4.2 Suggestion

After conducting this research, the writer offers some suggestion that may be useful for students of English Department or other researchers who are interested to make an analysis of refusals and politeness strategies. This research limits to the types of refusal strategies, orders of semantic formula of refusals, and politeness strategies used. The writer suggests analyzing other aspects. The culture aspects which influence the speaker in conducting the refusal may be able to be an example to be analyzed. Besides that, the next researcher can focus on elements of types of act such a request or an invitation used by characters in this movie. In addition, the next researcher can also analyze the relationship between the refusal and the responses of the interlocutor to certain types of certain condition.

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Online Resources

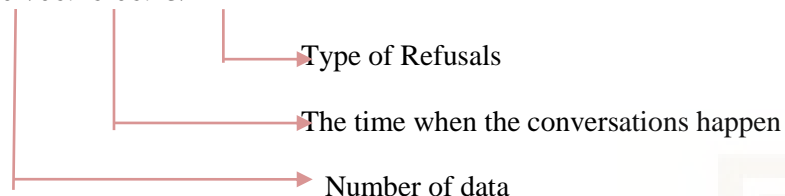
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APPENDIX

Appendix: The data sheet of the types of refusal and politeness strategies used by the characters in *The Great Gatsby* movie.

01/06:16-06:23/DR



DR= Direct Refusal

PP= Positive Politeness

DR+A= Direct Refusal+Adj

NP= Negative Politeness

IDR= Indirect Refusal

OR= Off Record

IDR+A= Indirect Refusal+Adjunct

BOR= Bald On Record

M= Mixture of Direct and Indirect

M= Mixture of strategies

SN= Say Nothing

No	Code	Dialogue	Context	Refusal Strategies					Politeness Strategies					
				DR	DR+A	IDR	IDR+A	M	BOR	PP	NP	OR	M	SN
1.	01/06:16-06:23/DR	<p><u>Tom</u>: Let's say after dinner, you and I, we go into town.</p> <p>Gatsby: I can't.</p> <p><u>Tom</u>: Catch up with the old wolf pack.</p> <p>Gatsby: Big day on the job tomorrow.</p> <p><u>Tom</u>: Nonsense! We're going.</p>	<p>P: Tom and Gatsby</p> <p>S: Tom's house</p> <p>T: Dinner together to town</p> <p>F: Gatsby refuses to have dinner together with Tom</p>					Non Performativ e + Reason		Avoiding disagreement (White lies)				
2.	02/08:12-08:18/DR	<p><u>Daisy</u>: This summer I'll fling you two together. I'll push you into linen closets and out to sea in boats!</p> <p><u>Jordan</u> : I'm not listening</p>	<p>P: Daisy and Jordan</p> <p>S: Daisy's house</p> <p>T:</p> <p>F: Jordan</p>	Non-performativ e					On-record					

		to a word.	refuses Daisy's offer											
3.	03/10:44-10:50/IDR	<u>Daisy</u> : Nicky, stay. <u>Nick</u> : I have to work early. <u>Tom</u> : Nonsense. <u>Daisy</u> : There's so much to talk about. <u>Tom</u> : It's just...for a drink or two.	P: Daisy, Nick and Tom S: Daisy's house T: Keep staying in the house F: Nick refuses to keep staying in Daisy's house			Excuse/reason					Avoiding disagreement (White lies)			
4.	04/13:42-13:49/IDR	Gatsby: I don't wanna talk about this, doctor. Doctor : Then write about it. Gatsby : Write about it?	P: Gatsby and Doctor S: Doctor's office T: Suggestion to write Gatsby's story F: Gatsby refuses to write his story			Avoidance (Repetition of part request)						Using rhetorical question		
5.	05/13:49-13:52/IDR	Doctor : Yes. Gatsby : Why would I do that?	P: Doctor and Gatsby S: Doctor's office T: Hesitancy to write the story F: Gatsby still try to refuse Doctor's advice			Avoidance (Repetition of part request)						Using rhetorical question		
6.	06/13:53-14:07/IDR+	Doctor : You said yourself writing... brought you	P: Doctor and Gatsby				Pause filler +					Giving		

	A	solace. Gatsby : Yeah, well, it didn't bring anyone else much solace. I wasn't any good. Doctor : No one need ever read it. You could always burn it.	S: Doctor's office T: The impression of Gatsby's writing F: Gatsby refuses to write his story (He feels not good in his writing)				Excuse					association clues		
7.	07/16:29-16:33/DR+A	Wilson : Mr. Buchanan, Candy? Tom : No, thank you.	P: Wilson, Tom S: Wilson's house T: Offering a candy F: Tom refuses a candy from Buchanan		Non performative + Gratitude				On record					
8.	08/16:51-16:54/IDR	Wilson : Hey, Mr. Buchanan! You want a soda? Tom : I'm fine. Wilson : No?	P: Wilson and Tom S: Wilson's house T: An offering of soda F: Tom refuses a soda from Wilson		Avoidance (Topic switch)							Understating		
9.	09/16:56-17:00/DR+A	Tom: Call your sister. She'll like him. (Tom says to Myrtle) Nick: No, no, no. That's all right, thank you.	P: Tom and Nick S: In the room of apartment T: A woman who will be		Non performative + Statement of post					Hedging opinion				

			introduced to Nick F: Nick refuses to be introduced with Myrtle's sister		feeling + Gratitude									
10	10/17:00-17:10/A+DR	Myrtle : Catherine's said to be very good-looking by people who know. Nick: Oh, really, I can't. Tom: Hey. You wanna embarrass Myrtle? That's rude.	P: Myrtle, Tom, and Nick S: In the room of apartment T: Talking about Catherine F: Nick refuses to date with Catherine		Pause filler + Non performative					Hedging opinion				
11	11/18:19-18:24/IDR	Nick: I really must go. Tom: Get everybody a drink before they fall asleep. Nick: Tom, I'm just leaving now.	P: Nick and Tom S: In the room of apartment T: An asking to keep stay in the room F: Nick refuses to stay in the room		Excuse/Reason					Giving reason				
12	12/18:25-18:29/IDR	Tom: Nick. Wait. Nick: I'm going. I've gotta get out of here.	P: Tom and Nick S: In the room of apartment F: A request to wait T: Nick refuses to stay in the		Excuse/Reason					Giving reason				

			room											
13	13/18:29-18:45/IDR	Tom: Nonsense! Go on in there and talk to Catherine. Nick: I'm not comfortable. Daisy's my cousin. Tom: Listen, I know you like to watch. I remember that from college. No, no, no, I don't make any judgment. We have all summer. Now, do you wanna sit on the sideline and watch, or do you wanna play ball? Nick: (keep silent with forced smiling face)	P: Tom and Nick S: In the room of apartment T: An allurement to keep stay in the room F: Nick refuses to enter in the room			Excuse/Reason				Giving reason				
14	14/17:49-17:54/IDR+A	Catherine: I'm Catherine. Ain't we having a party? Nick: Um, I'm not sure...	P: Catherine and Nick S: In the room of apartment T: Question about a party F: Nick refuses to have a party with Catherine				Pause filler + Avoidance (Hedge)					Giving association clues		
15	15/17:55-17:58/IDR	Catherine: Now's a good time. Nick: I'm just going. Actually, there are peop...	P: Catherine and Nick S: In the room of apartment T: A good time to have a party F: Nick refuses to have party with Catherine			Excuse/Reason				Giving reason				
16	16/19:44-	Tom: (He offers a glass of	P: Tom and		Non						Being			

	19:47/DR+A	wine to Catherine) Catherine: No, thanks, I feel just as good on nothing at all.	Catherine S: In the room of apartment T: An offering a glass of wine F: Catherine refuses wine from Tom		performative + Gratitude						direct in conventionally indirect			
17	17/19:48-19:55/DR+A	Catherine: Nerve pills. I get them from a doctor in Queens. Do you want one? Nick: Oh, no. My nerves are fine, thanks.	P: Catherine and Nick S: In the room of apartment T: Nerve pills from doctor F: Nick refuses nerve pills from Catherine		Pause filler + Non performative						Being direct in conventionally indirect			
18	18/33:12-33:42/IDR+A	Jordan : Nick! Nick! Nick! I've just heard the most shocking thing. A man : Where have you been? The car's waiting. Jordan : Simply amazing. It all makes sense. It all makes sense. A man : Come on. Nick: What makes sense? Jordan : Everything! A man : Come on, this is crazy! We gotta...get out of here. Jordan : Here I am tantalizing you... when I swore I wouldn't tell. Nick : Just tell me.	P: Jordan, Nick, and a man S: In front of Gatsby's house T: Something that shocking Jordan's feeling F: Jordan refuses to convey her knowing of shocking thing			Pause filler + Statement of regret					Apologizing			

		Jordan : Oh, Nick, I'm sorry, I swore. I swore I wouldn't tell.												
19	19/49:07-49:11/DR+A	Gatsby : What do you say we... go to Coney Island? We could take my car. Nick: Oh, uh, it's too late tonight.	P: Gatsby and Nick S: In front of Nick's house T: An invitation to go together F: Nick refuses Gatsby's invitation to go to Coney Island				Pause filler + Excuse/Reason					Giving association clues		
20	20/49:12-49:18/IDR	Gatsby : We could take a plunge in the pool. I haven't made use of it all summer. Nick: I must go to bed. Gatsby : All right.	P: Gatsby and Nick S: In front of Nick's house T: An invitation to swim together F: Nick refuses to swim together with Gatsby			Excuse/Reason				Giving reason				
21	21/49:52-50:13/M	Gatsby : Well, look here, old sport. You don't make much money, do you? Nick: Not really. Gatsby : If you'll forgive me... You see, I happen to run a little business on the side. A sort of sideline. You understand	P: Gatsby and Nick S: In front of Nick's house T: A job offering F: Nick refuses to get a job from Gatsby					Non performative + Gratitude + Self Defe			Being direct in conventionally indirect			

		<p>what I'm saying, right? You do sell bonds... don't you, old sport? Nick: I'm trying to. Gatsby : Right. Well, happens to be a rather... confidential sort of thing ...but you might make a nice bit of money. Nick: No, thank you. I have my hands full.</p>						nse						
22	22/50:16 - 50:35/IDR	<p>Gatsby : You wouldn't have to do... any business with Wolfshiem, I assure you. Nick: It's a favor, Jay. Just a favor. Yes. Happy to do it. Gatsby : Favor? Nick: Yes. Gatsby : Hm. Well, good night. Nick: Good night.</p>	<p>P: Gatsby and Nick S: In front of Nick's house T: Nick's reason in giving his help F: Nick refuses Gatsby's offer in doing business with him</p>			Excuse/Reason				Giving reason				
23	23/56:40-56:45/DR	<p>Nick: Tea? Daisy: Thank you. Nick: Lemon or sugar? Daisy: Neither.</p>	<p>P: Nick and Daisy S: Nick's house T: Tea F: Daisy refuses lemon or sugar in her tea.</p>	Non performative					On record					
24	24/01:05:28 - 01:05:45/D	<p>Gatsby : Excuse me. Man: Sir, Slagle's in Detroit.</p>	<p>P: Gatsby and Man S: Gatsby's</p>	Non performative					On record					

	R	Gatsby : I can't talk now, old sport. He must know what a small town is. No, you listen to me. Listen to me. I said a small town.	house T: Business with Slagle F: Gatsby refuses to talk now about their problem	e (Negative ability)										
25	25/01:16:07-01:16:28 /M	Daisy: I wish we could just run away. Gatsby : Run away? No. Daisy, darling, that..that wouldn't be respectable.	P: Daisy and Gatsby S: In front of Nick's house T: A wish to just run away F: Gatsby refuses Daisy's wish to run away					Repetition of part request + Non performative + Address form + reason		Using in group identity marker				
26	26/01:20:01 - 01:20:51/M	Gatsby : You see... she has to tell Tom that she never loved him. Nick: What? Gatsby : Yes. Then we can go back to Louisville to her parents' house. Her parents are lovely people, old sport. We'll be... married there. See... See, Daisy and I are gonna start over just as if it were five years ago. I	P: Gatsby and Nick S: Gatsby's house T: Gatsby's want to Daisy F: Gatsby refuses Nick's suggestion about his attitude to Daisy					Non performative + Regret + Excuse/Reason		Giving reason				

		wouldn't ask too much of her. Nick: Wouldn't ask too much? Gatsby : No. I beg your pardon, old sport. It's just... It's so sad, because it's so hard to make her... understand. It's so hard to make her understand. I've gotten all these things for her, and now she just wants to run away. She even wants...to leave that.												
27	27/01:20:52 - 01:20:59/ID R	Nick: Jay. You can't repeat the past. Gatsby : Can't repeat the past?	P: Nick and Gatsby S: Gatsby's house T: Past can't be repeated F: Gatsby refuses Nick's suggestion that past can't be repeated			Avoidance (repetition of part request)						Using rhetorical question		
28	28/01:20:52 - 01:21:11/ID R	Nick: Jay. You can't repeat the past. Gatsby : Can't repeat the past? Nick: No. Gatsby : Why, of course you can. Of course you can. I'm gonna fix things... just the way they were before.	P: Nick and Gatsby S: Gatsby's house T: past can't be repeated F: Gatsby refuses Nick's opinion that past can't be			Attempt to dissuade interlocutor (Self-defense)				Being optimistic				

			repeated											
29	29/01:43:45 - 01:43:54/ID R	Tom : You want any of this? Jordan? Nick? (he offers a bottle of wine) Jordan : (Keep silent and move from her position). Nick.	P: Tom and Jordan S: In the room of hotel T: An offering of wine F: Jordan refuses Tom's offer of wine			Avoid ance (silenc e)								Sayi ng nothi ng
30	30/01:43:54 - 01:43:59/D R	Nick: What? Tom: You want any? Nick: No.	P: Nick and Tom S: In the room of hotel T: An offer of wine F: Nick refuses Tom's offer of wine	Non perfor mative (no)				On record						
31	31/01:05:28 - 01:05:45/D R	Wilson : Don't you lie to me! Hey, where'd you get these from? You may fool me, but you don't... fool God! God sees everything! Myrtle : (in her silent, she runs from her room) Wilson : (He screams) Myrtle! Where are you?	P: Wilson and Myrtle S: In Wilson's house T: Myrtle's untruth about her necklace F: Myrtle refuses to answer her husband's question about the necklace			Avoid ance (Physi cal depart ure)								Sayi ng nothi ng
32	32/01:50:24 - 01:50:31/M	Tom: I'll telephone for a taxi, Nick. Why don't you come inside and have some	P: Tom and Nick S: Tom's house					Non perfo rmati	On record (Non-					

		supper... while you wait? Nick: No, thanks. I'll wait outside.	T: Come inside in the house F: Nick refuses Tom's request to come inside the house					ve + Gratitude + Excuse/Reason	minimization of face threat)					
33	33/01:50:33 - 01:50:43/D R	Tom: What is the matter...with you? Jordan : Won't you come in, Nick? Nick: No, thanks.	P: Tom, Jordan, and Nick S: Tom's house T: Reluctance of going inside the house F: Nick refuses to come in the house		Non performative + Gratitude				On record (Non minimization of face threat)					
34	34/01:50:43 - 01:50:46/M	Jordan : It's only half past 9. Nick: No, I've had enough of everyone.	P: Jordan and Nick S: Tom's house T: A request to come in the house F: Nick refuses Jordan's request to come in the house					Non performative + statement of negative consequences to the requester	On record (Non minimization of face threat)					
35	35/01:53:18 -	Nick: Jay, you should go home and get some rest.	P: Nick and Gatsby			Excuse/Reason				Giving reason				

	01:53:25/ID R	Gatsby : I'm going to wait here. I'm going to wait here all night...if necessary.	S: Tom's house garden T: Suggestion to go home F: Gatsby refuses Nick's suggestion that he should go home			on							
36	36/01:53:26 - 01:53:34/ID R	Nick: No, no, no. That's not a good idea. Gatsby : If he tries to bother her about that unpleasantness this afternoon... If he tries to bother her... If he tries any brutality on her whatsoever...	P: Nick and Gatsby S: Tom's house garden T: Gatsby's reason to deny Nick's suggestion F: Gatsby refuses Nick's suggestion to go home and keep sticking rigidly in his reason			Threat				Giving reason			
37	37/01:53:34 - 01:53:41/D R	Nick: Torn won't touch her. He's not even thinking about her. Gatsby : I don't trust him. I don't trust him. Nick: All right.	P: Nick and Gatsby S: Tom's house garden T: Daisy's condition F: Gatsby refuses Nick's opinion because he worried with			Lack of enthusiasm				Avoiding disagreement (hedge)			

			Daisy's condition											
38	38/01:55:32 - 01:55:40/M	Nick: You know, Jay, with everything that's happened... you ought to go away. Tonight. They'll trace your car. Gatsby : Go away? No, I can't leave now. Not tonight.	P: Nick and Gatsby S: Gatsby's garage T: Go away from Gatsby's house F: Gatsby refuses Nick's suggestion to go away from his house					Repetition of part request + Non performative				Using rhetorical question		
39	39/01:55:40 - 01:55:48/ID R	Nick: Jay, do you understand that a woman has been killed? Gatsby : Daisy's going to call in the morning. Then we'll make plans to go away together.	P: Nick and Gatsby S: Gatsby's garage T: A woman has been killed F: Gatsby refuses to go away because he waits Daisy's call			Excuse/Reason				Intensifying to hearer interest				
40	40/01:58:27 - 01:58:39/M	Herzog : Mr. Gatsby, sir, excuse me. Chicago calling, sir. Gatsby : Not now. Keep it open for a personal call. Herzog : A personal call? Of course.	P: Gatsby and Herzog S: Gatsby's swimming pool T: A personal call F: Gatsby refuses a calling from Chicago					Promise future acceptance + Excuse/Reason		Giving reason				

41	41/01:58:40 - 01:58:49/M	Gardener: Excuse me, sir. Mr. Gatsby, I'm gonna drain the pool. Before the leaves start falling in. Gatsby : Not today. Not today, it's so beautiful.	P: Gardener and Gatsby S: Gatsby's swimming pool T: Drain the pool F: Gatsby refuses gardener's request to drain the pool					Prom ise futur e acce ptanc e + Reas on		Giving reason				
42	42/01:58:51 - 01:59:26/ID R	Gatsby : You know, old sport, I haven't used that pool once all summer. Let's take a swim. Nick: I have to go, Jay. I have to work. Gatsby : I understand. Well... I'll walk you out.	P: Gatsby and Nick S: Gatsby's swimming pool T: An invitation to swim together F: Nick refuses Gatsby's invitation to swim together with him			Reaso n/Excu se				Giving reason				
43	43/02:03:49 - 02:03:57/ID R	Henry: Buchanan residence. Nick: May I speak to Mrs. Buchanan? It's Mr. Carraway, her cousin. Henry : Madame... is not available, Monsieur Carraway.	P: Henry and Nick S: Tom's house and Gatsby's house T: Nick wants speak to Daisy F: Henry refuses Nick's request to speak with his madam			Excus e/Reas on				Using in group identit y marker				

44	44/02:03:57 - 02:04:02/ID R	Nick: If you speak to her, tell her the funeral's tomorrow. Henry: I'm sorry, monsieur, they have gone away.	P: Nick and Henry S: Tom's house and Gatsby's house T: Gatsby's funeral F: Henry refuses to deliver Nick's message about Gatsby's funeral			Statement of regret					Apolo gizing			
45	45/02:04:02 - 02:04:11/M	Nick: Gone away? Do you know when they'll be back? Henry: No. They have already departed.	P: Nick and Henry S: Gatsby's house and Tom's house T: Asking about the time when Daisy's back F: Henry refuses to give answer about Daisy and Tom					Non perfo rmati ve + Expl anati on	On record (Non minim ization of face threat)					
46	46/02:04:15 - 02:04:27/ID R	Nick: Please. I know that she would want to be there. She would... If you would just get a message to her. Let me talk to her, please. Henry: You wish to contact her? I have no further information, monsieur.	P: Nick and Henry S: Gatsby's house and Tom's house T: A wish to talk with Daisy F: Henry refuses to			Repeti tion of part reques t + Statem ent of princip le +					Usin g rheto rical quest ion			

			contact Daisy for Nick			Addre ss form								
47	47/02:04:27 - 02:04:33/ID R	Nick: Please! Henry: Good bye. Nick: Hello?	P: Nick and Henry S: Tom's house and Gatsby's house T: There is no information about Daisy F: Henry refuses to give more information about Daisy			Topic switch						Givi ng hints		

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