

A Socio-Pragmatics Approach of Refusal Strategies on a Biopic Movie “Sang Pencerah (the Enlightener)”

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ARTICLE INFO

Article history:
Received: 4/4/20
Revised: 16/4/20
Accepted: 18/5/20

Keywords:
Socio-pragmatics,
Indirect refusal strategies.

ABSTRACT

Refusal is negative responses to request, invitations, suggestions, offers, and the like which are frequently used in our daily lives (Sadler & Eroz, 2001: 55). 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. However, the researcher want to analyse the context of *Sang Pencerah an Indonesian national heroine from Kauman, Yogyakarta* script which is a biopic movie in sociolinguistics perspectives based on socio-pragmatics approach. *Sang Pencerah (The Enlightener)* is a 2010 Indonesian film is a biopic of Ahmad Dahlan which describes how he came to found the Islamic organisation Muhammadiyah. The subject of the study is the script itself with two problem statements, they are; does indirect refusal strategies classifications are used by the characters in the movie in their conversation, and what indicated of it is applied. To investigate of the problems answer, the researcher applies a theory of refusal strategies from Beebe, Takahashi, and Uliss-Weltz's (1998). Hence, the researcher used a descriptive qualitative method in analyzing this research by using the Miles and Huberman theory. In doing the analysis, the researcher found about indirect refusal strategies and the indicated of it is applied by the characters in the conversation of *Sang Pencerah* script movie. There are conversations using indirect refusal strategies and the types used by the characters in the conversation of the *Sang Pencerah* conversation script movie are

I. Introduction

In certain condition, sometimes the effect of someone's expression is inappropriate with what she/he wants. A refusal strategy is one example of that case. Refusal strategy is a way when someone refuses to do or to accept something (Beebe, 1990:46). 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. There are several ways to deliver refusals which can be said politely or impolitely. Based on Beebe, Takahashi, and Uliss-Weltz (1990:55) they divide refusal into two classification, they are direct and indirect refusals. Also, they explain adjunct as expression that accompany refusal, but cannot be used by themselves to stand as refusal. 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.

Refusal can be found in literary works such as novels, poems, short stories, movies, etc. Movie is one of the favorite entertainment in this era because it can reflect many things in real life directly by using audio visual ways. 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. An example of refusal statement can be seen in the following dialogue between Donovan and Jack.

Donovan : Do you know, the Sembalun place? I haven't gone to there. Let's go picnic at there.

Jack : **I have to work, Don. I have to finish it.**

Donovan : I understand. Well... I'll walk you out.

The writer chooses "Sang Pencerah" a biopic movie because there are many dialogues of refusal utterances used in the movie especially the direct refusal. They implied conversations in the movie politely and impolitely with its speech context of the movie. This movie is very entertaining and interesting. Therefore, the writer is going to conduct this research to investigate the refusal strategies as a socio-pragmatics approach in solinguistics perspectives. Socio-pragmatics is combination of two studies within linguistics, sociolinguistic and pragmatic study. According to Leech (1983: 51) sociopragmatics knowledge is defined as the mapping of forms, meaning, force and context which are sometimes obligatory and sometimes not. This research begins with an overview of the studies that exist on the sociopragmatics with particular attention to refusal.

The purpose of this research are to investigate whether the indirect refusal strategies used by characters in Sang Pencerah or not and the indicated of indirect refusal strategies classifications which is applied by characters in Sang Pencerah a biopic movie. According to Beebe (1990: 32) refusing is an expression by the speaker which is not expected by the listener. In giving refusal, the speakers can give a direct refusal such as "no" or an indirect refusal such as "I do not have time" is called strategies of refusal was be focused only on the indirect refusal strategies based on a sociolinguistics perspectives in a biopic movie which is better known as Sang Pencerah was a National Heroine of Indonesia. Sang Pencerah was released on 8 September 2010, over the Eid ul-Fitr holiday. The film announced in November 2009. It was directed by Hanung Bramantyo, a Yogyakarta-born Muslim filmmaker. Bramantyo, who had previously directed the Islamic-themed *The Verses of Love*; 2008, considered Dahlan his favourite national hero; he later told *The Jakarta Post* that he admired the kyai's spirit. He also said that he had been wanting to make the film since he was a teenager. The film was meant to coincide with the 100 year anniversary of Muhammadiyah's founding. This movie is production by MVP Pictures and released on 8th September 2010 and and the researcher applies a theory of refusal strategies from Beebe, Takahashi, and Uliss-Weltz's (1998).

II. Method

In this study, the researcher was library research with qualitative research because it attempts to describe the linguistics phenomena especially about indirect refusal strategies classifications found in *Sang Pencerah* script movie. Conducting qualitative research, the

researcher becomes the primary instrument of the research. Lincoln and Guba (in Vanderstoep and Johnston, 2009: 188) argue that human is the best instrument for qualitative inquiry. It is in the same line as Moleong (2002: 4) who states that the key instrument of qualitative research is the researcher. Human is designed by experiences, they can respond to the phenomena under study, not like non-human instrument..

Sang Pencerah (The Enlightener) is a 2010 Indonesian film directed by Hanung Bramantyo and starring Lukman Sardi, Zaskia Adya Mecca, and Slamet Rahardjo. It is a biopic of Ahmad Dahlan which describes how he came to found the Islamic organisation Muhammadiyah. In this research, the source of data explains the subject from which the data are obtained (Arikunto, 2013:162). The data themselves may appear in the form of discourse, sentence, clause, phrase or word which can be obtained from magazines, newspaper, books, films, etc (Subroto, 1992: 73). Sang Pencerah (The Enlightener) is a 2010 Indonesian film directed by Hanung Bramantyo and starring Lukman Sardi, Zaskia Adya Mecca, and Slamet Rahardjo. It is a biopic of Ahmad Dahlan which describes how he came to found the Islamic organisation Muhammadiyah. Muhammad Darwis is a youth in 19th-century Kauman, Yogyakarta, and the son of Kyai Abubakar, the imam of the area's mosque. Displeased with the mixture of Islam and animistic Javanese mysticism, which leads to poor Javanese spending exorbitant amounts of money on religious ceremonies, Darwis decides to go on the hajj to Mecca in Saudi Arabia. While there, he studies what he considers the true form of Islam over a period of five years.

Upon his return to Yogyakarta, Darwis (now played by Lukman Sardi) changes his name to Ahmad Dahlan and begins teaching Islam, preaching that prayers need only come from inner peace and do not require large donations or sacrifices. Conflict soon arises between Dahlan and the local kyais (religious leaders) after he shows that the direction in which they pray is wrong, pointing not to the Kaaba in Mecca but to Africa. The kyais, especially Cholil Kamaludiningrat (Slamet Rahardjo), decry Dahlan as the leader of a cult and provoke a crowd of their followers to destroy the building next to Dahlan's house used for studying prayer. Dahlan continues to preach and teach, opening a school for native people, teaching Islam at a Dutch-run school, and opening a small mosque; he also marries his cousin, Siti Walidah. His actions, such as having his students sit on chairs instead of the traditional mats on the floor, lead to Kamaludiningrat decrying Dahlan as an unbeliever who is working to Westernise the local populace. Despite continued resistance from Kamaludiningrat, Dahlan prevails and furthers his teaching. Together with Walidah, and the students Dirjo, Fahrudin, Hisyam, Sangidu, and Sudja, he founds the progressive Islamic organisation Muhammadiyah, which preaches Islam without any influence from Javanese mysticism.

The researcher use observation and note taking technique to collect the data from Sang Pencerah script movie. According to Sudaryanto (1993: 133), this is a technique for achieving data through listening carefully and then followed by taking note in every indirect refusal strategies classifications and indicated of them which is applied by the characters in Sang Pencerah script movie. According to Dey (2005: 31) the core of qualitative analysis lies in these related processes of describing phenomena, classifying it, and seeing how it all interconnect. The steps of data analysis are as follows;

- Describing; in this step the researcher described the phenomena when refusal strategies by the characters in Sang Pencerah movie.
- Classifying; the researcher was classified the refusal strategies like direct, indirect and adjunct. in Sang Pencerah movie.

- Connecting; the researcher was connected the phenomenon of refusal strategies in Sang Pencerah movie such as the classifications of refusal strategies from from Bebee, Takahashi, and Uliss-Weltz's (1998) theory.

III. Results and Discussion

Here, the researcher wanted to show us the analysis from the conversation of indirect refusal in the biopic movie "*Sang Pencerah (The Enlightener)*". Analysis of spoken discourse is sometimes called conversational analysis (CA). The indirect of refusal strategies in the script movie could be seen in the following table

No		Indirect Refusal Strategies Utterance	Type of Indirect Refusals
1	Suggestions	Tapi bukan aturan menurut Al Quran dan sunnah rosul pak But that is not rules according to the Quran and sunnah rosul, sir!	Type 3
2	Challenges	Ora gampang merubah keadaan! Ini soal keyakinan, apalagi didukung oleh kekuasaan "Ora" it is not easy tochange of the circumstances! It's about the confidence, it is supported by the power of government.	Type 2
3	Suggestions	...! Sekali atau dua kali itu, tapi tetep goblok soal agama! Kalau kamu pulang dari Mekah tapi gak bawa perubahan, atau malah kamu makin tunduk..... ! Once or twice, but you still stupid about of religion! If you return from Mecca but you do not bring the changes, or even you are still disobey	Type 3
4	Suggestionspemikirannya mengubah kecendrungan tasauf sempit menjadi pengamalan Islam secara nyata melalui pengetahuan dan pendidikan dan membawa islam sejalan dengan perkembangan jaman, jadi saya pikir tidak ada yang berbahaya kang mas. . his thinking has changed the trend of tasauf into practice in the real Islam through knowledge and education and brought islam in line with the new era, so I think there is no dangerous kang mas.	Type 1
5	Suggestions	Saya tidak menolak ijthid, tapi hati-hati, sesuatu yang baru itu belum tentu bener buat kita. I do not reject the ijthid, but be carefull, something new is not necessarily exactly right for us.	Type 3
6	Suggestions	Itulah agama, kalau kita tidak mempelajarinya dengan bener itu akan membuat resah lingkungan kita dan jadi bahan tertawaan. That's religion, if we do not learn it well, it will make our environment be laugh.	Type 1
7	Challenges	Tidak gampang dimas, tidak gampang merubah kiblat masjid gede, Kyai penghulu pasti tidak setuju!	Type 3

		It's not easy, it's not easy to change the masjid gede qiblat, Kyai penghulu do not agree!	
8	Challenges	Tidak mungkin! Aku tidak yakin, tidak-tidak! It's impossible! I'm not sure about that, no-no!	Type 2
9	Suggestions	Khalifah itu juga manusia kangmas, tidak luput dari salah, khalifah Usman bin Afan saja pernah melakukan kesalahan sampai menimbulkan perang saudara. The Caliph was also human kangmas, he did not escape from the wrong, the Caliph Usman bin Afan only ever make a mistake cause of the civil war	Type 3
10	Challenges	Ora mungkin, ora mungkin mereka berani melakukan lancing seperti itu, ora mungkin! It's impossible, it's impossible for them to brave do that, it's impossible!	Type 2
11	Challenges	Ya kalau suamimu hati-hati tidak akan melawan kyai penghululah! Yes if your husband carefully, he will not fight the kyai penghulu!	Type 2
12	Challenges	Kyai, kalau kyai tidak mau menutup langgar ini, maka kyai penghulu sendiri yang akan membongkar dengan paksa! Kyai, if you do not want to close the langgar, kyai penghulu will break by force!	Type 3
13	Questions	Mboten, loo kangmas badhe ke mana? No, where will you go kangmas?	Type 1
14	Suggestions	Seorang pemimpin yang baik di mata Allah tidak akan pernah meninggalkan keluarganya apalgi umatnya! A good leader in the Allah eyes will never abandon his family eventhough his people!	Type 3
15	Suggestions	Insyallah tidak kyai, saya akan tetap memaakai nama pemberian ibu saya, ... Insyallah no kyai, I will still use the name of my mother grant, ...	Type 2
16	Suggestions	Oleh karena itu, kita harus bertanggungjawab kepada diri sendiri dan juga lingkungan sekitar kita, tapi satu hal yang penting bukan siapa kita tapi bagaimana kita untuk umat. Therefore, we must bertanggungjawab to yourself and also the environment around us, but one thing that is important is not who we are but what we're for the people.	Type 1

In this chapter, the researcher found that not all of the first pair of adjacency namely questions, greetings, challenges, offers, requests, complains, invitations and announcements (Coulthard, 1985:73) were used in the conversation, especially in doing refusals. In this research, the researcher found that the conversation in this biopic movie only used suggestions, challenges, and question at the indirect refusals strategies. The researcher found that there were sixteen utterances used indirect refusals strategies, and the researcher also found that four of sixteen utterances used an expression of positive opinion, there were five

from the sixteen utterances used expression regret, and seven of sixteen utterances used an expression of reason, excuse or refuse the interlocutor. Therefore, indirect refusal were effective enough to be used in daily conversations, because it can make the conversation be the interaction polite.

IV. Conclusion

Based on the analysis above, the researcher has answered her questions concerning the research problem about the indirect refusal strategies and indicated which is implies of it in a biopic film of Sang Pencerah (The Enlightener);

- There are sixteen conversations using indirect refusal strategies in the film *Sang Pencerah* and every component has an important role to that situation.
- An analysis of indirect refusal strategies these among of speakers, the negotiation of face is accomplished largely by various indirect attempts at negotiating a successful conversations.

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