



## Refusal Politeness within Anime: How the Japanese Youngsters Learn to Refuse

Diana Kartika<sup>1</sup>, Jumanto Jumanto<sup>2\*</sup>

<sup>1</sup>Universitas Bung Hatta, Indonesia, <sup>2</sup>Universitas Dian Nuswantoro, Indonesia

**Abstract** The manners or social conduct of refusal is an invaluable part of Japanese culture that youngsters can learn by observing *anime*. The present research aimed to elaborate on how Japanese anime might provide insights for youngsters to learn polite refusal strategies. This research relied heavily on dialogue transcripts from the *anime Kaguya-Sama: Love is War* as the data source. The methods for collecting data in this research included simple and complex recording, participant observation, and active engagement. Data analysis was done through thorough observation and auto-expert judgments. The research findings showed that there were two types of refusal speech-act strategies: direct speech acts and indirect speech acts. The direct speech-act politeness strategies employed direct non-performative verbs within refusal speech acts, while the indirect speech-act politeness strategies consisted of refusal speech acts through presenting reasons, refusal speech acts with a statement of principles, refusal speech acts with a statement of apology, and refusal speech acts with a way of evasion.

**Keywords:** *Computer, Culture, Animation, Youth, Learning*

### 1. Introduction

Research on culture is usually a unique phenomenon, as it can, for example, deal with the recognition of emotional speech in relation to culture and gender (Keshtiari & Kuhlmann, 2016) or, in another instance, it can concern the role of culture in the language learning process through textbooks as culture carriers (Hosseinzadeh et al., 2021). Research on culture may also focus on the so-called politeness ideology in pragmatics studies, for example, research on politeness and camaraderie (Jumanto, 2014a), or research on the role of age in line with politeness strategy within language use (Masruddin et al., 2023). Politeness ideology as part of the phenomena of culture within pragmatics has long been elaborated by research within verbal politeness theories, i.e. Arndt and Janney (1985), Blum-Kulka (1992), Brown and Levinson (1987), Fraser and Nolen (1981), Gu (1990), Ide (1989), Lakoff (1990), Leech (1983), Spencer-Oatey (1992), Thomas' Pollyanna Hypothesis (1995), and Watts (1989), in which speech acts have been objects or data sources of the research, besides other research, which is comparatively rare, that has focused on non-verbal politeness (e.g., Jumanto et al., 2017).

**\*Corresponding Author:**

Jumanto Jumanto  
[ilhamj@dsn.dinus.ac.id](mailto:ilhamj@dsn.dinus.ac.id)

**Received:** November 2023

**Revised:** January 2024

**Accepted:** January 2024

**Published:** February 2024

© 2024 Kartika and Jumanto.

This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY).

<https://doi.org/10.22034/ijscsl.2024.2020706.3353>

Speech acts within utterances have then been the focus of pragmatics research which deciphers meanings behind the utterances. Speech acts can display various forms of utterances that provide certain meanings and purposes (see Austin, 1986; Bayat, 2013; Kartika, 2019a, 2019b; Kato, 2004; Kubo, 2001; Reiss, 1985; Searle, 1969, 1976). Refusing an offer or invitation from the hearer is an example of a speech act that involves expressing the speaker's feelings toward the hearer in the form of a refusal of the offer or invitation. Because refusing is one of Nadar's (2009) communication acts, it will be much simpler to comprehend refusal when the context of speech is first grasped and understood. In addition, to understand the refusal that is associated with the interaction of the speaker and the hearer, as well as the need to behave politely when expressing language politeness, it is necessary to study other theories related to the theory of cooperation, theories about language politeness strategies (see Brown & Levinson, 1987; Eelen, 2001; Holmes, 2003; Jumanto, 2014b; Kádár & Mills, 2011; Lakoff, 1973; Leech, 2014; Mills, 2003; Watts, 2003), and theories about utterances from a communicative perspective (see Narula, 2006a, 2006b; Rodrigues, 2000; Shepherd et al., 2006). Based on Haugh (2005), Japanese politeness is concerned with both *where one belongs* (inclusion) and *where one stands* (distinction). This is offered to demonstrate how the principle of place might be beneficial in comprehending cross-cultural and intercultural etiquette problems.

Furthermore, other issues have come up because of a refusal, one of which is the existence of things that ought to be considered or the response to the hearer, such as how the speaker feels and the impact of the refusal. Another issue is the existence of the hearer. In this article, the authors also examine how the perlocution act, also known as the response from the hearer to a refusal utterance transmitted by the speaker, is performed to learn more about how a refusal is responded to. The message that the speaker intends to convey to the hearer in a refusal utterance is that the speaker is unable to follow the hearer's will or cannot agree to the hearer's will, command, offer, request, suggestion, invitation, or desire. This message is contained in a refusal utterance. As a result, given that refusal is inherently opposed to or runs counter to the wishes of the hearer, the preparation must necessarily utilize some strategy of decency. The reason refusal occurs in various languages may be due to a compilation of expressions related to the tactic of polite language use. Ochi and Suzuki (2013) examine the process of utterances of refusal from Beebe et al. (1990), specifically: in the example of Beebe et al. (1990) at the time of being invited to the evening grave at a friend's house. The refusal in general occurred since the invitee was not interested in attending the event: (1) *My apologies*, and (2) *I shall watch the play tonight*. (3) *Perhaps I'll be able to make it next time. First, I would like to offer my sincere apologies*, [followed by a brief explanation of why I cannot attend; giving another offer]. After that, the request to assist with the task was turned down with the following responses: (1) *Um, and I hope it can help you*, (2) *but I have a lot of work*. (3) *sorry* [desire to help if possible, stating reasons for not being able to, and expressing regret. Cultivating influence or impact on the speaker's utterance on the hearer is known as perlocution. The act of affecting another person is referred to as the act of affecting someone. For example, the phrase *my hand's itch* can heighten the feeling of dread in the minds of those with whom one is conversing. The anxiety is caused, for instance, by the fact that the speaker makes his living as a hitman and, as such, spends his days in proximity to the acts of hitting and inflicting pain on other people. According to Ibrahim (1993), the act of perlocution may agree with or disagree with the content of the topic being discussed, or it may choose to remain neutral. The presence of a particular circumstance in context and the flow of the discussion decide whether the perlocution contains any intent. Within the framework of this discussion, the authors intend to investigate how a refusal strategy manifests itself in the form of perlocution. Based on the background above, the authors would like to research the refusal strategies of Japanese youngsters through Japanese *anime* movies. The objective of the research is to discover how the politeness strategies of refusal speech acts are elaborated in Japanese anime movies for the sake of learning by Japanese youngsters.

## 2. Theoretical Framework

Having a courteous strategy to communicate effectively is also essential for dismissing someone's utterance. Markhamah and Sabardila (2014) state that politeness is a method of communication that the speaker uses not to feel forced, trapped, or offended by the other speaker. In this scenario, the goal of language politeness is to preserve the self-esteem of the speaker and the hearer. When interacting with others, it is essential to use courteous language so that our conversation partner or interlocutor feels

appreciated and at ease and that there are no misunderstandings caused. The speaker can build positive communication with the hearer by expressing polite refusal and combining several politeness methods in their refusal statements. This article investigated how the refusal politeness approach was utilized by youngsters or the younger generation of Japanese people, whose data were obtained from the Japanese animated series *Kaguya-Sama: Love is War*. Youngsters or youth is a human resource of growth both now and in the future since the younger generation of youth is an individual who, when examined physically, is experiencing development and, when viewed psychically, is experiencing emotional development. Of course, the youngsters' language has its quirks and characteristics that are distinctive, notably in the politeness of language use. In this article, we will analyze how the form of linguistic politeness in the younger generation of Japanese is represented by *wakamono kotoba*. This term refers to the daily language of the younger generation of Japanese as it takes the form of refusal politeness strategy of speech acts by the younger generation in Japanese anime. Our focus will be on how *wakamono kotoba* reflects the form of linguistic politeness by the Japanese youngsters.

The following other studies comparable to the present research are discussed below. Yuniarti (2011) examines the expressive speech acts of Javanese refusal during the buying and selling talks of Sine market vendors. These acts may be found in the phrase *no*, *not*, and *not interested*. One definition of a research sample is *a portion of the population that is made as the object of direct study and which represents or is regarded as representative of the population as a whole*. This definition describes a section of the population that is made the object of immediate investigation. Novitasari and Aryanto (2020) propose their research about the speech act of refusal of Japanese by former *Kenshuusei* (intern in Japan). Based on the research findings, she concludes that the kind of refusal process is used in most ex-refusal *Kenshuusei*'s speeches (pre-refusal – main refusal – post-refusal). Because *Kenshuusei* have been apprentices in Japan and have spoken directly among Japanese people, the sort of refusal frequently utilized is a form of indirect refusal. This is because of the history of the *Kenshuusei*. Most refusal utterances utilized by former *Kenshuusei* involve providing a cause for the refusal, and almost all refusal utterances include expressions of apology and *aizuchi*. Using the Japanese drama *Nihonjin no Shiranai Nihonggo* as a case study, Maslakhah (2015) examines several refusal methods and various wisdom maxims. According to the findings of this research, the Japanese television drama *Nihonjin no Shiranai Nihonggo* uses a total of eight refusal expression methods. These include (1) direct refusal strategies that make use of non-performative statements; (2) indirect refusal strategies that make use of statements of remorse; (3) indirect refusal strategies that make use of statements of reason or explanation; (4) indirect refusal strategies that make use of alternative statements; and (5) indirect refusal strategies that make use of statements of explanation.

The use of anime as a source of data helpful for learning Japanese for Japanese youngsters probably makes this research distinct, unique, and interesting. Previous studies linked to speech acts of refusal have been conducted a lot. However, using *Anime* as a data source makes this research different and unique, such as Yuniarti (2011) directly involving sellers and buyers in the Sine market in explaining the form of expressive speech acts of Javanese refusal during Sine market traders' buying and selling conversations. This was done by involving sellers and buyers in the market. To carry out a speech act plan for the source of their data, Novitasari and Aryanto (2020) enlisted the help of a former *Kenshuusei*. Maslakhah (2015) based his analysis of his refusal technique on dramatic events as a data source. Within a communication strategy that involves refusal, the probably most interesting thing for the researcher to discover in the context of our research was whether a form of politeness is prevalent in Japanese society or not, particularly among the younger generation of Japanese people. It is well known that Japan, a nation that places great importance on its social and cultural values, also has its distinctive approach to refusing something.

In addition, Azizah and Sudana (2021) explained how prospective bank customers in Indonesia could use refusal strategies in virtual communication (cyber-pragmatics). According to the results, the most common refusal strategy was the indirect refusal strategy, which included explanations, statements of regret, and assurances of future acceptance. Also, negative politeness tends to lead to refusal strategies when used. According to Nurjaleka (2019), both Japanese Native Speakers (JNS) and Indonesian Japanese Learners (IJL) tend to explain their reasons for refusing situations based on socio-cultural backgrounds. JNS tend to make excuses for things they cannot do and refuse without offending the

other person by expressing empathy or offering solution-finding assistance. On the other hand, IJL tend to state reasons for refusal straightforwardly without considering the interlocutor's feelings.

Maciejewski (2020) investigated how Japanese people refuse without outrightly saying *no*. As refusal approaches, Japanese participants generally utilize indirect strategies such as justification, reason, explanation, and declaration of sorrow. However, because indirectness is not usually considered polite in other languages, using it as a polite refusal approach in Japanese could frequently lead to misunderstandings. Understanding each other is an important skill, especially in intercultural communication. Melansyah and Haristiani (2021) described the types of *hairyo hyougen* (expressions of consideration) employed as *shakoujirei* (social etiquette) in Japanese refusal situations. Positive or alternative expressions were observed, not burdening the other person, postponing invitations, and showing sympathy. Although *shakoujirei* were found to use negative politeness strategies, the most widely used strategy was the positive politeness strategy for the hearer (H-PF). There were no politeness strategies for using non-*shakoujirei* consideration expressions, referred to as Bald on Record (BoR). Differences in the desire to maintain good relationships with the interlocutor could be observed in both refusing and after refusing.

In addition, many have also compared Japanese rejection with various other languages, such as Japanese and Indonesian (Gustini, 2018), Japanese and Balinese (Putri et al., 2020), Japanese and Westerners (Yotsuya, 2018), and others. In Malaysia, a few scholars focused on Japanese conversation in the tourism industry, such as Mamat et al. (2012), Rashid et al., 2017 and Rashid et al. (2019). Research on *anime* and manga was also done by Mamat et al. (2019). However, none of Malaysia's scholars studied the Japanese language or linguistics in manga and *anime*. Therefore, it is important to investigate the form of refusal strategies by Japanese youngsters that appear in *anime*. The purpose of the research with the working title *Refusal Politeness within Anime: How the Japanese Youngsters Learn to Refuse* was to investigate how Japanese youngsters express their disapproval through refusal speech acts and to determine the pragmatic and perlocutionary power that the utterances produce. The data for this research came from Japanese *anime* movies. Due to this very context, the present research requires further investigation.

### 3. Methodology

#### 3.1. Materials

This research was qualitative and descriptive (see Creswell, 2009; Mahsun, 2017; Sugiyono, 2011; Tracy, 2013), based on observation and interpretation of utterances in the Japanese *anime* as the data source through auto-expert judgments. The *anime* known as *Kaguya-Sama: Love is War* (Akasaka, 2018) was used as the primary data source for gathering the information that was subsequently observed, analyzed, interpreted, and presented in this research.

This *anime* from Japan reveals Japanese youngsters as research participants in their environment and their ways of life. The age range of the participants as characters in the movie was between 10 and 24 years, which holds for both the setting of the participants' schools and their daily conversations. As the *anime* series presents a setting and characterization of the activities of the younger generation of Japanese that occur in schools, it will allow an audience to learn what the atmosphere of life is like for Japanese youngsters. These stories are interesting enough for teenagers and adults to enjoy, so the series also present a setting and characterization of the activities of Japanese youngsters that generally happen in schools.

#### 3.2. Procedure

The data for this present research were utterances or speech acts of refusals obtained from the anime movie. The data collection procedures consisted of listening techniques and note-taking strategies. The listening method for collecting the data involved paying attention to how people communicate (Mahsun, 2017). This data analysis is known as a different lingual matching technique, and what it does is to correlate issues with languages with things not related to languages (Mahsun, 2017). This means the context of the utterances, information, and a variety of other things are examples of things that exist

outside of language. The information gathered was processed to establish, based on the context of the utterances, various speech acts that constitute refusal strategies.

Within conversations, the specific meaning of an utterance was obtained through a thorough observation by the authors called as auto-expert judgments. It was possible that at some point during a conversation, the intended meaning of a particular expression came across as hazy and unclear; however, when the expression was analyzed within the light of Japanese cultural norms, an entirely different connotation was found, as has been demonstrated by the refusal speech acts that take place within the conversations. According to Brown and Levinson (1987), pragmatics is the research of the link between language and context that serves as the foundation for explaining, comprehension, or comprehension of language.

#### 4. Results

Based on the observation and interpretation of the Japanese *anime* movie *Kaguya-Sama: Love is War* as the data source, several findings or the results of research can be presented and proposed here. The authors discovered much information in the data source of the Japanese *anime* movie *Kaguya-Sama: Love is War*. Based on these findings, it was discovered that the politeness strategies of refusal speech acts were of two most common types, that is (1) direct speech-act politeness strategies and (2) indirect speech-act politeness strategies. The direct speech-act politeness strategies employed direct non-performative verbs within refusal speech acts, while the indirect speech-act politeness strategies consisted of refusal speech acts through presenting reasons, refusal speech acts with a statement of principles, refusal speech acts with a statement of apology, and refusal speech acts with a way of evasion. The findings can be simply resumed and presented in Table 1.

**Table 1**  
*Types of politeness strategies of refusal speech acts found in the Japanese anime movie Kaguya-Sama: Love is War*

No	Politeness strategies of refusal speech acts (RSA)	
	Direct speech acts	Indirect speech acts
1	RSA with direct non-performative verbs	RSA through presenting reasons
2		RSA with a statement of principles
3		RSA with a statement of apology
4		RSA with a way of evasion

This present research aimed to elaborate on how Japanese *anime* might provide insights for youngsters to learn polite refusal strategies. The two most common types of refusal speech acts, that is (1) direct speech-act politeness strategies and (2) indirect speech-act politeness strategies as the findings of the research are discussed within elaborate accounts below.

##### 4.1. Direct Speech-Act Politeness Strategy

A strategy of direct refusal speech acts. i.e., a direct refusal of non-performative verbs was discovered in the *anime* movie *Kaguya-Sama: Love is War*, i.e., the outright dismissal of verb forms that do not express performance. The description and analysis are presented below.

- Fujiwara : ふ... 2人とももっとにっこり笑ってください (1)
  1. *Fu... futa-ri tomo motto nikkori waratte kudasai*
  2. Hmmm. you two, please smile at her more. (while holding the camera)
- Shirogane& Kaguya : 無理 (2)
  3. *Muri*
  4. Impossible
- Fujiwara : ええええ (3)
  5. *eeee*

(Ep. 4 00:05:41 ~ 00:05:45)

This happened in the school area intended to be used by the Student Council. Fujiwara, who had the intention of preserving the moment of Kaguya and Shirogane, who, at that time, looked particularly

lovely when wearing cat ears (also known as Neko Mimi) (Japanese bando accessories). Even at that early stage, Fujiwara insisted that Kaguya and Shirogane show a wider grin in their portraits. Because it seems like both were pretty set in their ways. However, on the other hand, Shirogane and Kaguya did not grant Fujiwara's request because of the humiliation they felt for one another, and it caused them to feel uneasy about one another.

It was determined in the speech act that one way was utilized in refusing, and that method was the principal refusal of the name *Muri*. The speaker offers this refusal in response to the request made by the speaking partner, who wants the speaker to look even cuter when they are captured in a photograph. The critical refusal in the utterance is conveyed by the term *Muri*, which indicates the refusal of the word *impossible*. Using the verbative word *Muri*, one can make their utterance incorporate the approach of respectfully refusing something in a straightforward and non-performative manner. This can be accomplished in a manner that is both direct and non-performative. This indicates insufficiency to the person with whom one is chatting, and one should only do so at that person's request.

- Anchan : いつ見ても、お似合いのお二人ですわ (1)  
 6. *Itsu mite mo oniai no o ni-ridesu wa*  
 7. I always see them as a perfect match!
- Beechan : 神聖さすら感じてしまいます (2)  
 8. *Shinsei-sa sura kanjite shimaimasu*  
 9. Yes, it's like watching wandering gods and goddesses.
- Anchan : もしかしておつきあいなされているのかしら？ (3)  
 10. *Moshikashite o tsukiai nasa rete iru no kashira*  
 11. Or don't you (Are they dating)?
- Anchan : どなたか聞いてくださいな (4)  
 12. *Donata ka kiite kudasai na*  
 13. Can you ask them?
- Beechan : そんな！ 近づくことすらおこがましいというのに。 (5)  
 14. *できるはずが...*  
 15. *Son'na! Chikadzuku koto sura okogamashī to iu no ni. Dekiruhazuga..*  
 16. Cannot! It isn't nice to want to approach them,  
 17. Let alone ask! It's impossible can.

(Ep.1 00:03.52 ~ 00:04.07)

When Shirogane and Kaguya walked through the hallways of the schoolroom (Shuchin Academy), they were surrounded by many female students who looked up to them and idolized them. This was when the problem arose. At Shuchin Academy, Shirogane and Kaguya hold the positions of President and Vice President of the Student Council, respectively, and are held in very high esteem by their fellow students. There was a verbal act between Anchan and Beechan as the two of them went across the corridor, looking at him with respect. According to the circumstances, when Beechan said *Sonna!* to Anchan, the pitch of his voice slightly increased so that Anchan, rather than his utterance, understood the refusal of permission that Beechan made to Anchan. Anchan is asking Beechan whether she would be ready to inquire into the nature of the relationship that Shirogane and Kaguya currently share.

During the presentation, it was found that two processes were used in the process of refusing. Those procedures were the primary refusal strategy (*Sonna!*) and the post-refusal strategy (*Chikadzuku koto sura okogamash to iu no ni. Dekiruhazuga*). The use of high notes when exclaiming *sonna!* is a sort of direct refusal speech act etiquette approach in a non-performative verb meaning *can't*, which is a phrase of refusal followed by a high tone. This is done in a non-performative verb meaning *can't*. BeeChan's *Sonna! Can't*, which includes an expression of refusal, is the service's primary technique of refusal speech act method. During the utterance, Beechan, who is playing the part of the speaker, strongly rejects Anchan's request to inquire about the relationship status of Shirogane and Kaguya. The Japanese people of the younger generation regularly use the term *Sonna!* as a forceful refusal that means *Can't*. A high tone comes after the phrase and is utilized in conjunction with the phrase. Because Beechan is

good friends with Anchan, who is in the same position as she is, she can utilize the statement with complete assurance.

It is followed by Beechan's explanation of the post-refusal strategy: *Chikadzuku koto sura okogamash to iu no ni. Dekiruhazuga*, which translates to *Really, it's rude to want to approach them, let alone ask! I can't be*. This is Beechan's explanation to Anchan as to why he declined the request that Anchan made. Beechan's post-refusal tactic provided Anchan with a more in-depth explanation of why he would not ask the president and vice president of the student council. Anchan was, of course, refused flatly.

## 4.2. Indirect Speech-Act Politeness Strategy

The anime film *Kaguya Sama Love is War* presented several examples of indirect speech act politeness strategies. The forms have included a strategy for refusing indirect speech acts in the form of an expression of apology, a strategy for refusing indirect speech acts in the form of a statement of principles, a strategy for refusing indirect speech acts in the form of an indirect refusal strategy in form of a philosophical statement, and an indirect refusal strategy in form of a hindrance.

### 4.2.1 Refusal Speech Acts through Presenting Reasons

The use of indirect refusal strategies could be done by giving certain reasons. The speaker provided refusal in the form of reasons, causes, and or explanations for a request or an invitation so that the refusal could be accepted by the hearer. The data showed other suggestions and reasons to refuse the speaker's invitation.

Kaguya : 山にしましろう (1)

b. *Yama ni Shimashou.*

c. Let's go to the Mountain

Fujiwara: え! (2)

i. *E? Haa? (Amazement)*

Kaguya : 海はべたつくし人も多いしサメも出ます。山にしましろう (3)

d. *Umi wa betatsukushi hito mo oishi same mo demasu Yama ni Shimashou.*

e. The sea feels sticky, people are crowded, and even in the sea, there are sharks. Let's go to the Mountain.

Shirogane : いや、海だ! (4)

f. *Iya, Umi da!*

g. No, the Sea is better!

h. 山は雨も降るし虫も出る。海にしよう!

i. *Yama wa ame mo furushi mushi mo deru. Umi ni shiou!*

j. It often rains on the mountain, and there are a lot of insects. So we'd better go to the beach!

(Ep.2 00:14:05 ~ 00:14:15)

Shirogane and Kaguya had a lengthy conversation about the direction of the destination to go on vacation. During this conversation, Shirogane initially opposed, on principle, vacations with an atmosphere similar to the beach. However, Shirogane and Kaguya continued their conversation, and in the end, Shirogane decided to go on a mountain vacation. The action took place within the room that serves as the location for the student council meetings.

At this moment, Kaguya and Shirogane engage in a speech act in which Shirogane finally explains his reluctance to walk up the mountain. Kaguya and Shirogane's performance can be seen in the following video. It is Kaguya who begins the dialogue between the two of them. It was determined that three procedures were used in refusing, including the pre-refusal strategy of *Yes, Umi da!* the central refusal (*Yama wa ame mo furushi mushi mo deru*), and the final refusal. These techniques were used in the speaking act (*Yama wa ame mo furushi mushi mo deru. Umi ni shiou!*). To indicate aggressiveness in a refusal, the word *yes* is sometimes used as a negative indication before starting the central refusal. This sentence is a part of the utterance that was made. When Shirogane first uttered the word *yes*, it was

Kaguya's method of urging her to do something in a manner that was not favorable. Kaguya's invitation came in the form of the word *yes*. The speech act used in this scene is the critical approach in the refusal method *Yama wa ame mo furushi mushi mo deru. Umi ni shiou!*. The fact that she was turned down here was the critical factor that led Shirogane to decide against accepting Kaguya's invitation to travel to the Mountain with her. When viewed in this context, the statement can be construed as an indirect refusal speech presented in the guise of a reason.

#### 4.2.2 Refusal Speech Acts with a Statement of Principles

The speaker refuses a request or invitation by stating some principles to the hearer. In the data, the speaker gave an explanation by emphasizing the activities that were being carried out.

- Fujiwara : いえ いえ うち は 別 だ ず ぐ 新 し い ゲ ー ム 買 う か ら (1)  
 i. す っ ご く 金 食 い 虫 だ ず よ !  
 ii. *Ie ie uchi wa betsudesu. Sugu atarashī gēmu kaukara suggoku kanekuimushidesu yo!*  
 iii. No, my club is exceptional. We always need funds to buy new games.
- Shirogane : どう だ ん そ れ ? (2)  
 iv. *Dōnan sore?*  
 v. What does that mean?
- Fujiwara : う ち う ち に 入 っ て く だ さ い ! (3)  
 vi. *Uchi uchi ni haitte kudasai!*  
 vii. Please, join my club
- Kaguya : ダ メ ダ メ だ ず よ ダ メ (4)  
 viii. *Damedamedesu yo dame*  
 ix. No, it should not be
- Shirogane : い や 俺 バ イ ト で 時 間 な い か ら 部 活 や る 余 裕 な い ン だ け ど (5)  
 x. *Iya, ore baito de jikan naikara bukatsu yaru yoyū nai ndakedo*  
 xi. No way, I won't have time to be able to join an extra-curricular club because of my part-time job.

(Ep.7 00:15:06 ~ 00:15:24)

Fujiwara, Shirogane, and Kaguya were participating in a speech act with one another while confined within the space that served as the student council room at Shucin Academy. During that period, Fujiwara and Kaguya disagreed on whether they should extend an invitation to Shirogane to join either of their respective groups. Shirogane, on the other hand, did not accept the offer because he was conscientious about the fact that he did not have sufficient time to participate in activities in their extracurricular club due to his busy schedule. He did not have enough time to be able to participate in activities in their extracurricular club because of his busy schedule. It was found in the speech act that the refusal politeness technique utilized two different processes. These processes were revealed in the speech act. Both the preliminary strategy for refusal (which was a *Yes*) and the primary approach for refusal were these methods (*ore baito de jikan naikara bukatsu yaru yoyū nai ndakedo*).

The refusal politeness tactic used both strategies in its overall approach. In utterance (5), the word *Yes*, which means *No*, communicated both ambivalence and a negative response to the invitation to speak extended by Fujiwara (3). The *Yes* utterance at the beginning of Shirogane's sentence was a pre-refusal technique he used before entering the effective refusal strategy. This was done before he entered the main refusal strategy. The speech act in the sentence *ore baito de jikan naikara bukatsu yaru yoyū nai ndakedo* had the principal refusal method that could be detected. This remark, which translated to *because of my part-time employment, I will not have time to be able to join an extracurricular club*, was a type of explanation for the principle of Shirogane expressing that he did not have time for anything like club activities. Therefore, one could conclude that the utterance was a speech technique for the politeness of indirect refusal in the shape of a proclamation of principle. This is a conclusion that is possible to reach. This adheres to the guiding principle that Shirogane has outlined. Thus, there is no cause for contention.



#### 4.2.3. Refusal Speech Acts with a Statement of Apology

The speaker gave an answer in the form of an apology which means refusing so that the refusal could be accepted by the hearer positively. In the conversation in the anime, the speaker gave an apology as a form of rejection of the invitation from the hearer.

- Joshi 1: 帰り スムージー寄ってかない? (1)  
*k. Kaeri sumūjī yotte kanai?*  
 l. How about we buy a smoothie on the way home?
- Joshi 2: オッケー (2)  
*m. okay*
- Joshi 1: うちセロリ~ (3)  
*n. Uchi serori ~*  
 o. I need serori~
- Joshi 2: え~ 何にしよ~ (4)  
*p. e ~ nani ni shiyo ~*  
 q. ee~ which one is it, which one should I choose ~
- Hayasaka: マジごめ~ん, 今日もバイト入ってて~ 直行~ (6)  
*r. Maji gomeen. Kyō mo baito haittete ~ chokkō ~*  
 s. I'm really sorry. Today I have a part-time job.
- Joshi 1: え~ また? (7)  
*t. E~Mata?*  
 u. E~again????

(Ep.6 00:15:39 ~ 00:15:53)

The activity took place at the school entrance foyer as Hayasaka, Joshi1, and Joshi2 were zipping up their coats and lacing up their shoes in preparation to leave for the day. After that, Joshi1 made a pit stop on his way home from school to pick up Joshi2 and Hayasaka so they could get smoothies. However, Hayasaka, who was sad that he would not be able to join them, politely denied Joshi1's offer by stating that he needed to report to a part-time job after school. Hayasaka was upset that he would not be able to join them.

Two processes are found in the speech act used in the approach that rejects civility. These processes are discovered in the speech act. These methods are together referred to as the direct refusal approach (*Maji gomeen*) and the post-refusal strategy (*Kyō mo baito haittete chokkō*). The phrase *Maji gomeen*, which translates to *I'm sincerely sorry* and is included in the utterance, serves as both a negative signal and Hayasaka's initial tactic in declining the invitation from Joshi1 by apologizing for doing so. It is important to note that the phrase is pronounced *Maji gomeen*. The utterance includes the phrase in its entirety as well. In this utterance, Hayasaka distinguishes the many different types of refusal, one of which is the strategy of indirect refusal in the form of an apology. The blatant refusal represents the most significant aspect of this category that many people experience. Hayasaka commented *Kyō mo baito haittete chokkō* to further strengthen his refusal of the offer that Joshi1 extended to him. This was the reason that ultimately convinced Joshi1 and Joshi2 to accept Hayasaka's decision to reject them, and it was this reason. This was the reason that ultimately convinced them.

#### 4.2.4 Refusal Speech Acts with a Way of Evasion

Speakers try to divert the conversation by giving an evasive expression of speech act. The data shows that the speaker tries to convince the hearer by giving a response in the form of a joking evasion.

- Kaguya : あら 会長 今私のことを誘いましたか? (1)  
*i. Ara kaichō ima watashi no koto o sasoimashita ka*  
 ii. Aaaa, chairman, did you invite me just now?
- Kaguya : 男女で見に行くと結ばれる映画に 私と会長の男女で行きたいと (2)

- iii. *Danjo de mi ni iku to musuba reru eiga ni watashi to kaichō no danjo de ikitai to*
- iv. Do you want to take me to the cinema and watch a movie that makes two people a couple?
- Shirogane : お... 俺と、チケット屋に売りに行くか? (3)
- v. *O... ore to, chiketto-ya ni uri ni iku ka?*
- vi. Why don't we sell it to ticket scalpers?
- Kaguya : あら、まあ 会長ともあろうお方が慌てふためいて フフ... (4)
- vii. *Ara, mā kaichō-tomo arou o-kata ga awate futameite fufu*
- viii. Haha, chairman, I've never seen you this much before, fufu

(Ep.1 00:07:04-00:07:55)

During this utterance performance, which took place during the day in the room reserved for the student council, Chika gave Shirogane and Kaguya two tickets to a live movie being shown at the theatre. Chika's parents had not permitted her to attend the event. Thus, she intended to give the ticket to Kaguya and Shirogane instead of using it herself. However, Shirogane, who initially received the ticket, had second thoughts about inviting Kaguya to watch it with him because he did not want to give up his authority to invite Kaguya to watch it together, so he decided to decline their invitation. However, behind this myth that anyone who watched the film could become lovers is that Shirogane had second thoughts about inviting Kaguya to watch it with him.

In this scene, Kaguya and Shirogane have a conversation in which Shirogane tries to disprove the rumor that he had expressed interest in inviting Kaguya to watch a show with him. Kaguya and Shirogane have a conversation in which Shirogane tries to disprove the rumor that he had expressed interest in inviting Kaguya. To disapprove of anything, it has been discovered that the *before-made* strategy (*Ara, m*) and the significant refusal (*kaicho-tomo arou o-kata ga awate futameite fufufu*) are used in the speech act. These two methods are typically used when refusing something or someone. The utterance includes a negative indication in the word *Ara, m*, which comes right before the significant refusal. It shows that Kaguya was taken aback by Shirogane's invitation, which came with the news that she had been refused. The statement *kaicho-tomo arou o-kata ga awate futameite fufu* is an example of a form of indirect denial speech delivered in a joke style. It is used in the context of the primary refusal. The speaker makes a witty remark in this section of the utterance opposing Shirogane's invitation. This is indicated by the phrase's suffix *fufu* at the end.

## 5. Discussion

The film *Kaguya-Sama: Love is War* contains not only a form of politeness strategy for the direct refusal of non-performative verbs but also a form of politeness strategy for the indirect speech acts that take the form of reasons, principles, expressions of apology, hindrance, and philosophy. This can be inferred from the fact that both relevant data sets have been uncovered. According to Kádár and Mills (2011), the discovery of indirect refusals is linked to the idea that the kind of connection between interlocutors is a crucial influence in the selection of politeness methods in intercultural communication. So, interdependence appears to be more relevant than face needs, showing that Asian speakers constantly check the social requirements of an engagement.

Furthermore, according to the findings of the research that has been carried out, it is known that when refusal is performed, there is a politeness strategy that makes the refusal eligible, taking into consideration the circumstances and conditions experienced by the generation of Japanese youngsters. This knowledge was gleaned from the findings of the research that has been carried out. This is because a politeness approach can be used when refusing someone, which makes it possible for the refusal to be done effectively.

*Chotto, Sumimasen, and Gomennasai* are just a few of the numerous types of refusal tactics widespread in Japanese culture. *Chotto, Sumimasen, and Gomennasai* are just a few instances. On the other hand, a sizeable proportion of people in Japan's younger generation react to a direct refusal without such courteous language as the following response modes: explanation, expression, avoidance, or

counterattack. In addition, most of it is done by the Japanese youngsters respectfully. This method, which may be categorized as an indirect form of refusal in the form of an explanation, is done by Japanese youngsters. So, in the refusal speech act, Japanese youngsters use *aimai* reasoning (Gustini, 2018). Social relationships and familiarity strongly influence the Japanese refusal speech act (Putri et al., 2020). Based on Cao (2022), a closer look at the youth language finds that the user's age does not necessarily correspond to the user's language. In addition, the phrase conveys an outsider's perspective, generating the idea that only youngsters or young people use it. Therefore, age is not the appropriate label for defining the youth language. Numerous forms of youth language phrases exist under this umbrella concept, which different groups have employed for different purposes. So, Youth language develops as a result of changes in language style and is only understood by the group; it has *futōmeisei* (opacity), which is unknown to outsiders (Kim, 2019).

The findings of this research on refusal speech acts were of two types, that is (1) the direct speech-act politeness strategies with non-performative verbs, and (2) the indirect speech-act politeness strategies through presenting reasons, with a statement of principles, with a statement of apology, and with a way of evasion are basically safe manners to avoid being rude and to save or to protect the hearer's face to serve as a means of successful communication, as confirmed by Masruddin et al. (2023). This is in line with negative politeness strategies previously researched by Brown and Levinson (1987), Scollon and Scollon (1995), and Yassi (2016), to mention a few (Masruddin et al., 2023).

The findings of this research could shed light on further research on Japanese speech acts outside refusal utterances within *anime* or for further research on other foreign language speech acts within refusal strategies. However, this simple culturally-bound research has two limitations. First, there were only several refusal speech acts discussed in the findings, which may invalidate the general claims in this research. Second, the analysis was based on the refusal speech acts in the *anime* movie, the data source along with its utterances which was probably not valid, as it was the result of a movie-scripted scenario, instead of real-life practices of language use. Further researchers may develop and better similar research by observing real-life practices of refusal utterances.

### Disclosure Statement

The authors claim no conflict of interest.

### Funding

The research did not receive any specific grants from funding agencies.

### References

- Akasaka, A. (2018). *Kaguya-sama: Love is war* (Vol. 12). VIZ Media LLC. <https://www.gamedia.com/products/kaguya-sama-love-is-war-12>
- Arndt, H., & Janney, R. W. (1985). Politeness revisited: Cross-modal supportive strategies. *International Review of Applied Linguistics in Language Teaching*, 23(4), 281-300. <https://doi.org/10.1515/iral.1985.23.1-4.281>
- Austin, J. L. (1986). Theory of speech acts. *New in Foreign Linguistics*, 17, 22–130.
- Azizah, D. N., & Sudana, D. (2021). Refusal strategies and politeness in virtual communication: A cyberpragmatics study. In H. D. Santoso (Ed.), *4th English Language & Literature International Conference (ELLiC)* (pp. 250–257). ELLiC.
- Bayat, N. (2013). A study on the use of speech acts. *Procedia - Social and Behavioral Sciences*, 70, 213–221. <https://doi.org/10.1016/j.sbspro.2013.01.057>
- Beebe, L., Takahashi, T., & Uliss-Weltz, R. (1990). Pragmatic transfer in ESL refusals. In R. Scarcella, E. Andersen, & S. Krashen (Eds.), *Developing communicative competence in a second language* (pp. 103-125). Newbury House.
- Blum-Kulka, S. (1992). The metapragmatics of politeness in Israeli society. In S. I. R. Watts & K. Ehlich (Eds.) *Politeness in language: Studies in its history, theory, and practice* (pp. 255-280). Mouton de Gruyter.

- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge University Press.
- Cao, Y. (2022). Reexamining Japanese youth language. *Journal of Japanese Linguistics*, 38(1), 119–144. <https://doi.org/10.1515/jjl-2022-2053>
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches* (3rd ed.). SAGE Publications.
- Eelen, G. (2001). *A critique of politeness theories*. St. Jerome Publishing.
- Fraser, B., & Nolen, W. (1981). The association of deference with linguistic form. *International Journal of the Sociology of Language*, 1981(27), 93-110. <https://doi.org/10.1515/ijsl.1981.27.93>
- Gu, Y. (1990). Politeness phenomena in modern Chinese. *Journal of Pragmatic*, 14(2), 237-257. [https://doi.org/10.1016/0378-2166\(90\)90082-O](https://doi.org/10.1016/0378-2166(90)90082-O)
- Gustini, M. (2018). Contrastive analysis of refusal expressions in Japanese and Bahasa at workplace. *Jurnal Pendidikan Dan Pengajaran Bahasa Jepang*, 3(2), 132-139. <https://doi.org/10.17509/japanedu.v3i2.13501>
- Haug, M. (2005). The importance of “place” in Japanese politeness: Implications for cross-cultural and intercultural analyses. *Intercultural Pragmatics*, 2(1), 41–68. <https://doi.org/10.1515/iprg.2005.2.1.41>
- Holmes, J. (2003). *Complimenting: A positive politeness strategy sociolinguistic: The essential readings*. Blackwell Publishers.
- Hosseinzadeh, M., Heidari, F., & Choubsaz, Y. (2021). A comparative analysis of the cultural contents and elements in international and localized ELT textbooks. *International Journal of Society, Culture, and Language*, 10(1), 109-124. <http://doi.org/10.22034/ijscsl.2021.246790>
- Ibrahim, S. (1993). *Kajian tindak tutur* [Speech act study]. Usaha Nasional.
- Ide, S. (1989). Formal forms and discernment: Two neglected aspects of universals of linguistic politeness. *Multilingua*, 8(2-3), 223-248. <https://doi.org/10.1515/mult.1989.8.2-3.223>
- Jumanto, J. (2014a). Politeness and camaraderie: How types of form matter in Indonesian context. In D. Harpain (Ed.), *Proceeding: The Second International Conference on Education and Language* (pp. 65-72). Bandar Lampung University (UBL).
- Jumanto, J. (2014b). Towards a character language: A probability in language use. *Open Journal of Modern Linguistics*, 4(2), 333-349. <https://doi.org/10.4236/ojml.2014.42027>
- Jumanto, J., Rizal, S. S., & Nugroho, R. A. (2017). Acting the intangible: Hints of politeness in non-verbal form. *English Language Teaching*, 10 (11), 111-118. <https://doi.org/10.5539/elt.v10n11p111>
- Kádár, D. Z., & Mills, S. (Eds.). (2011). *Politeness in East Asia*. Cambridge University Press.
- Kartika, D. (2019a). *Teori tindak tutur* [Speech act theory]. Tonggak Tuo.
- Kartika, D. (2019b). *Tindak tutur oleh mahasiswa Jepang* [Speech acts by Japanese students]. Tonggak Tuo.
- Kato, S. (2004). *Shirīzu nihongo no shikumi o saguru: Nihongo goyōron no shikumi* [Series: Exploring the structure of the Japanese language: The structure of Japanese pragmatics] (K. Machida (Ed.)). Kabushikigaisha Kenkyūsha.
- Keshtiari, N., & Kuhlmann, M. (2016). The effects of culture and gender on the recognition of emotional speech: Evidence from Persian speakers living in a collectivist society. *International Journal of Society, Culture, and Language*, 4(2), 71-86.
- Kim, Y. Y. (2019). *Gendai nihongo to gendai Kankoku-go no wakamono kotoba to uchi kotoba* [Youth language and typed language of modern Japanese and Korean]. *Research in Japanese Studies*, 57, 183–204.
- Kubo, S. (2001). Illocutionary morphology and speech acts. In D. Vanderveken & S. Kubo (Eds.), *Essays in speech act theory* (pp. 209–224). John Benjamins Publishing Company.
- Lakoff, R. T. (1973). The logic of politeness; Or, minding your p’s and q’s. In C. Corum, T. Cedric Smith-Stark, & A. Weiser (Eds.), *Papers from the 9th Regional Meeting of the Chicago Linguistic Society* (pp. 292–305). Chicago Linguistic Society.
- Lakoff, R. T. (1990). *Talking power: The politics of language in our lives*. Harper Collins.
- Leech, G. (1983). *Principles of pragmatics*. Longman Group Limited.
- Leech, G. (2014). *The pragmatics of politeness*. Oxford University Press.
- Maciejewski, D. (2020). *50 ways to say “No” in Japanese: A study in refusals among Japanese people*. University of Oslo.

- Mahsun, M. (2017). *Metode penelitian bahasa: Tahapan strategi, metode dan tekniknya* [Research methods for linguistics research: Strategy stages, methods and techniques]. Rajawali Pers.
- Mamat, R., Halim, A. H., & Rahim, N. A. (2012). Celahan dalam perbualan pemandu pelancong Malaysia dan pelancong Jepun. [Insertion in Japanese conversation between Malaysian tourist guides and Japanese tourists]. *GEMA Online Journal of Language Studies*, 12(3), 849–863.
- Mamat, R., Rahim, N. A., Effendi, N. R., & Rashid, R. A. (2019). Perkembangan komik dan Animasi: Satu kajian perbandingan antara Melayu dan Jepun [Comic and animation development: Comparison study on Malay and Japan]. *Malaysian Journal of Communication*, 35(2), 260-276. <https://doi.org/10.17576/JKMJC-2019-3502-16>
- Markhamah, & Sabardila, A. (2014). *Analisis kesalahan dan karakteristik bentuk pasif* [Error analysis and characteristics of the passive form]. Muhammadiyah University Press.
- Maslahkah, L. (2015). *Strategi ungkapan penolakan bahasa Jepang dalam drama serial Nihonjin No Shiranai Nihongo episode 1-12* [Strategy for expressing rejection of Japanese in the drama series Nihonjin No Shiranai Nihongo episodes 1-12]. Brawijaya University.
- Masruddin, M., Amir, F., Langaji, A., & Rusdiansyah, R. (2023). Conceptualizing linguistic politeness in light of age. *International Journal of Society, Culture, and Language*, 11(3), 41-55. <http://doi.org/10.22034/ijsc.2023.2001556.3018>
- Melansyah, R. R., & Haristiani, N. (2021). Analysis of consideration expressions as social etiquette in Japanese refusal. In L. L. Amalia (Ed.), *Proceedings of the Fifth International Conference on Language, Literature, Culture, and Education* (pp. 555–561). Atlantis Press. <https://doi.org/10.2991/assehr.k.211119.086>
- Mills, S. (2003). *Gender and politeness*. Cambridge University Press. <https://doi.org/10.1558/sols.v5i1.158>
- Nadar, F. (2009). *Pragmatik & penelitian pragmatik* [Pragmatics and pragmatic research]. Graha Ilmu.
- Narula, U. (2006a). *Dynamics Of mass communication: Theory and practice* (1st ed.). Atlantic Publishers & Dist.
- Narula, U. (2006b). *Handbook of communication models, perspectives, strategies* (1st ed.). Atlantic Publishers & Dist.
- Novitasari, D., & Aryanto, B. (2020). *Tindak tutur penolakan bahasa Jepang oleh mantan Kenshuusei* [Speech acts of rejection of Japanese by former *Kenshuusei*]. Universitas Dian Nuswantoro.
- Nurjaleka, L. (2019). Giving reasons as politeness strategy in refusal speech act: A contrastive analysis on Japanese native speakers and Indonesian Japanese learners refusal speech act. *Jurnal Pendidikan Dan Pengajaran Bahasa Jepang*, 4(1), 16–25. <https://doi.org/10.17509/japanedu.v4i1.17023>
- Ochi, K., & Suzuki, M. (2013). Improving communication skills through movies: Refusal strategies. *Teaching English Through Movies: ATEM Journal*, 18, 137–150. [https://doi.org/10.24499/atem.18.0\\_137](https://doi.org/10.24499/atem.18.0_137)
- Putri, N. M. M. S., Pradhana, N. I., & Artana, I. N. R. (2020). Ujaran penolakan dalam bahasa Jepang dan bahasa Bali [Speech of rejection in Japanese and Balinese]. *Jurnal SAKURA: Sastra, Bahasa, Kebudayaan Dan Pranata Jepang*, 2(1), 49-62. <https://doi.org/10.24843/JS.2020.v02.i01.p05>
- Rashid, R. A., Ismail, I. R., Ismail, R., & Mamat, R. (2017). Ketidaksantunan dalam perbualan bahasa Jepun oleh pemandu pelancong Malaysia. [Impoliteness in Japanese Language conversation by Malaysian tourist guides]. *GEMA Online Journal of Language Studies*, 17(3), 86–105.
- Rashid, R. A., Masutani, S., Mansor, N. R., Mamat, R., Abdullah, N. A. C., & Zakaria, R. (2019). Penelitian lakuan bahasa pujian dalam komunikasi silang budaya pelancongan Malaysia [Examining the complimentary speech act in intercultural communication during Malaysian tourism]. *Journal of Nusantara Studies*, 4(1), 23-48. <https://doi.org/10.24200/jonus.vol4iss1pp23-48>
- Reiss, N. (1985). *Speech act taxonomy as a tool for ethnographic description*. John Benjamin Publishing Company. <https://doi.org/10.1075/pb.vi.7>
- Rodrigues, M. V. (2000). *Perspective of communication and communicative competence*. Concept Publishing Company Pvt.
- Scollon, R., & Scollon, S. W. (1995). *Intercultural communication: A discourse approach*. Basil Blackwell.
- Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*. Cambridge University Press.

- Searle, J. R. (1976). A classification of illocutionary acts. *Language in Society*, 5(1), 1–23. <https://doi.org/10.1017/S0047404500006837>
- Shepherd, G. J., John, J. St., & Striphas, T. (2006). *Communication as...: Perspectives on theory*. SAGE Publications. <https://doi.org/10.4135/9781483329055>
- Spencer-Oatey, H. D. M. (1992). *Cross-cultural politeness: British and Chinese conceptions of the tutor-student relationship* [Unpublished PhD Thesis]. Lancaster University.
- Sugiyono (2011). *Metode penelitian kuantitatif, kualitatif dan kombinasi* [Quantitative, qualitative and mixed research methods]. Alfabeta.
- Thomas, J. (1995). *Meaning in interaction: An introduction to pragmatics*. Pearson Education Limited.
- Tracy, S. J. (2013). *Qualitative research methods: Collecting evidence, crafting analysis, communicating impact*. Wiley-Blackwell.
- Watts, R. (1989). Relevance and relational work: Linguistic politeness as politic behavior. *Multilingua*, 8(2-3), 131-166. <https://doi.org/10.1515/mult.1989.8.2-3.131>
- Watts, R. J. (2003). *Politeness*. Cambridge University Press.
- Yassi, A. H. (2016). Ancangan model kerangka teori kesantunan yang efektif mengkaji budaya bahasa-bahasa heritage di Asia: Review terhadap keuniversalitasan kerangka teori kesantunan Brown and Levinson [The design of the politeness theory framework model that effectively examines the culture of heritage languages in Asia: A review of the universality of Brown and Levinson's politeness theory framework]. In A. H. Yassi, M. S. Hasan, M. A. Rahim, M. S. Abdullah, M. I. Rahim, & A. D. D. M. Sakka (Eds.), *Proceedings of the International Linguistic Congress* (pp. 24-34). Hasanuddin University.
- Yotsuya, H. (2018). Politeness strategies for refusals in interaction between Japanese and Westerners at multinational companies: From the perspective of politeness theory. *International Japanese Studies Series*, 15, 36–58.
- Yunianti, I. (2011). *Tindak tutur ekspresif menolak bahasa Jawa dalam transaksi jual beli di Pasar Sine* [Expressive speech acts reject Javanese in buying and selling transactions at the Sine Market]. Universitas Sebelas Maret.