CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion of this research. The finding section explains about the types of disagreeing strategies used by male and female villains as well as the similarity and the difference of male and female villains in expressing the disagreeing strategies.

4.1 Findings

This present study reports the results of the data analysis. The first finding is about types of disagreeing strategies as many as 11 types presented by male villains and 9 types presented by female villains. For the second finding that is about the similarity and the difference between male and female villains in applying disagreements, it is found one point of similarity, and 2 points of differences.

4.1.1 Types of Disagreeing Strategies by Male and Female Villains

This part presents the findings of the study by answering the research question number 1 that is related to types of verbal disagreeing strategies applied by male and female villains in Detective Conan film series. Based on the analysis, it is found 11 types of disagreeing strategies used by male villains with the total of 56 times of occurrence. Meanwhile there are 9 types of disagreeing strategies used by female villains with the total of 48 times of occurrence. The complete findings are shown in figure 4.1 and 4.2 as follows.

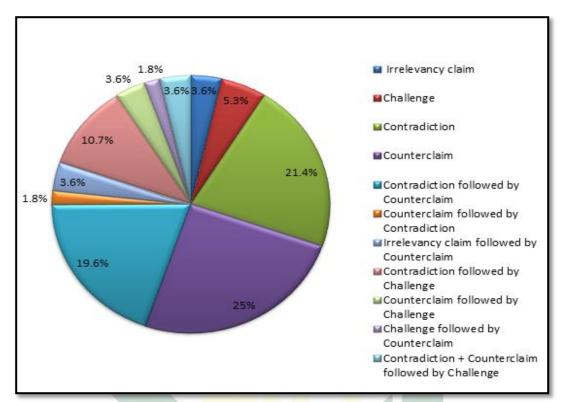


Figure 4.1 Male Villains' Disagreeing Strategies

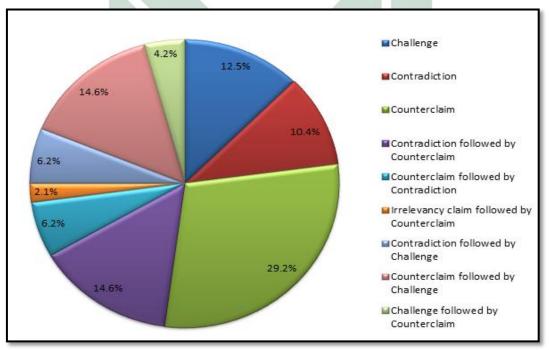


Figure 4.2 Female Villains' Disagreeing Strategies

Figure 4.1 shows that there are 11 types of disagreeing strategies applied by 'irrelevancy claim', 'challenge', 'contradiction', male villains. They are 'counterclaim', 'contradiction followed by counterclaim', 'counterclaim followed by contradiction', 'irrelevancy claim followed by counterclaim', 'contradiction followed by challenge', 'counterclaim followed by challenge', 'challenge followed by counterclaim', and 'contradiction + counterclaim followed by challenge'. Male villains use disagreeing strategies in 56 utterances. Meanwhile, female villains use them in 48 utterances. They apply 9 types of disagreeing strategies as potrayed in figure 4.2. The types applied are 'challenge', 'contradiction', 'counterclaim', 'contradiction followed by counterclaim', 'counterclaim followed by contradiction', 'irrelevancy claim followed by counterclaim', 'contradiction followed by challenge', 'counterclaim followed by challenge', and 'challenge followed by counterclaim'. As the title suggests, the villains do use various disagreement strategies. For the complete explanations of each type with the percentages are presented below.

4.1.1.1 Irrelevancy Claim

Irrelevancy claim as the first type is only found in male villains' utterances. Female villains do not choose this type of disagreeing strategies. As illustrated in figure 4.2, there is no 'irrelevancy claim'. Even though, actually, female villains use it but in the combination of the other two types, they do not use 'irrelevancy claim' only as male villains. They use 'irrelevany claim' combined with 'counterclaim' that is the 6th type of disagreeing strategies in figure 4.2. The male villains use 'irrelevancy claim' in two utterances or 3.6%.

Irrelevancy claim is the type that will be chosen when the hearer is not in specific view of what is being argued in the discussion. He/she is questioning or undermining the previous utterance of the interlocutor. It seems that the interlocutor is straying off the topic. It can be seen in one of the data below.

Excerpt 1

Mouri Kogoro	: Then, Kurumatani-san's accident was caused by this collison course phenomenon?					
0.00	collison course phenomenon?					
Officer	: Y <mark>es.</mark> I think that 's why the accident happened.					
Kurumatani Seiji	: I don't know there's such phenomenon. If I had paid more					
	att <mark>en</mark> tion, this would not happened.					
Mouri Kogoro	: There aren't any brake marks coming from the red car at					
	all.					
Officer	: The other driver in there car didn't notice the incoming					
	traffic either. In that case, the collison course					
	phenomenon explanation becomes all the more plausible.					
Mouri Kogoro	: But, in a wide field such as this, both drivers couldn't					
mouri Rogoro	notice each other?					
Kurumatani Seiji	: Yes. I didn't notice there is that car coming. I'm injured					
5	as well because of this and could die, Mouri-san.					
Mouri Kogoro	: But i can't accept it easily. I want to look for more					
	evidences.					
Officer	: We've prepared the footage from the surveilance camera.					
Ojjičer	. We ve prepared the jobidge from the survenance cumera.					
Officer	: I don't see anything out of ordinary.					
Mouri Kogoro	: Well, it looks that way. But-					
	: I'm also the victim here.					
Officer	: There is no doubt that this was merely an accident.					
Officer						
	<i>Kurumatani-san, I'm going to take your statement regarding the accident.</i>					
Marine Varana	0 0					
Mouri Kogoro	: Hold on. This is no ordinary accident, I think it's a					
	premeditated murder case done by Kurumatani-san.					
Kurumatani Seiji	: What are you saying all of a sudden?!					

Mouri Kogoro : Kurumatani-san said he coincidentally met Hayami-san at the convenience store. That was a lie.[Eps.556/P.7]

Kurumatani Seiji, a male villain, uses 'irrelevancy claim' to disagree with Mouri's utterance which states that the case is a premeditated murder case. Seiji seems shocked and he then questions Mouri's utterance, "What are you saying all of a sudden?!" Since, actually, the discussion about the case has almost drawn a conclusion that the case is an accident, and Seiji is also a victim. His statement is strengthened by the officer's statement. Mouri even states "it looks that way" indicating that he agrees with the officer and Kurumatani's statement. He also knows that the victim's car does not hit the brake indicating that the vicim does not notice the incoming car which makes the collison course phenomena as the reason of the accident. But Mouri suddenly states that it is not. Seiji does not agree directly and states the utterance containing 'irrelevancy claim' because he thinks that Mouri is straying off the topic all of a sudden by accusing him and stating that the case is a premeditated murder case. Especially, there is an evidence from the surveilance camera that there is no anything out of ordinary. It shows that the case is pure accident. The discussion is about the evidence of whether the accident is merely accident or not. When the proofs already show that the case is accident, even Mouri seems agree with it beforehand and the officer concludes that it is an accident, "There is no doubt that this was merely an accident. Kurumatani-san, I'm going to take your statement regarding the accident". Yet, he suddenly states that it is a murder case where there is no possibility that it is.

Thus, excerpt 1 above represents the other data that 'irrelevancy claim' is used as the first disagreement by the villain in the situation where the interlocutor suddenly states the truth of the case or points out someone as the true culprit of the case which the conclusion of the dicussion actually has almost been made. The villain seems questioning and undermining of what the interlocutor means, since the interlocutor states an unpredictable opinion about the case. The interlocutor is seen to be straying off the topic, since there is no relation between the discussion and the interlocutor's opinion. Moreover, the villain already has a strong alibi and the interlocutor knows it well from the beginning. "What are you saying..." can indicate that the irrelevant statement stated by the interlcutor makes the hearers question and undermine it.

4.1.1.2 Challenge

As the name of the type shows, 'challenge' presents disagreeing strategies in thought-provoking way. It represents the villain's desire to unable the interlocutor to provide an evidence of his/her utterance or accusation towards the villain. It shows that the villains want to prove that they are innocent, since they are brave enough to give challenge to the interlocutor by throwing a question. Therefore, it typically has syntactic form of interrogative with question particles such as when, what, who, why, where, and how.

This second type of disagreeing strategies is found in both of male and female villains' utterances. In fact, female villains use it more than male villains do. Female villains' challenge reaches 12.5% or 6 times of the total amount of the data. Besides,

male villains' challenge reaches only 5.3% or 3 times of the total amount of the data. Several examples of the data of 'challenge' used by male and female villains are obviously shown below.

Male Villains' Challenge

Excerpt 3

Ueda Jouji : Ple	ease, wait a minute! When Yoshimura fell, I was right there
wii	th you Mouri-san, wasn't I?
Mouri Kogoro: Tha	t's true. You used me to create an alibi.
Ueda Jouji : <u>Bu</u>	t how would it be possible for me to make Yoshimura fall
<u>if 1</u>	<u>I was with you?</u>
Mouri Kogoro: You	ı us <mark>ed</mark> Yoshimura-san's habit of using the emergency stairs
in	the warehouse next door to make this trick happen. You
ma	nde the <mark>disoriented</mark> Yos <mark>him</mark> ura-san believe that he was
sle	epi <mark>ng</mark> in <mark>his own apartment</mark> .

From excerpt 3 above, it can be seen that Ueda applies 'challenge' in his second utterance when he wants to disagree with Kogoro's claim. As the characteristic of 'challenge' that is typically has a form of interrogative sentence, Ueda uses a question to challenge Mouri by saying "how" in his disagreement utterance. He wants to challenge Mouri whether Mouri can explain or answer his question.

Related to the story, Ueda Jouji who is a student of Tokyo Medical School Doctor is being accused by Detective Mouri in a murder case which the victim is Ueda's own friend named Yoshimura, and they live in a same apartment. Yoshimura falls from the rooftop of their apartment due to Ueda's actions. But Ueda tries to reject all claims uttered by Mouri, since he has an alibi. When Yoshimura is dead, he is right in Mouri's side in a cafe near with his apartment as he states in his first utterance in excerpt 3. But Mouri still believes that the culprit is Ueda. He thinks that Ueda do have a planning from the first time to use him to create his alibi, but he does not explain yet the way Ueda can kill Yoshimura. Therefore, Ueda gives a challenge to him by throwing a question of how Ueda can make Yoshimura fall when Ueda is actually with him. He is brave to challenge Mouri's claim, since he is confident on his alibi.

Female Villains' Challenge

Excerpt 4

Hattori Heiji	: It wasn't that you said something. All that was required
manon menji	. It wasn't that you suid something. All that was required
	was <mark>th</mark> at you face him, and with an anxious look, feign
	crying for help.
Officer Sato	: I see, he'd lower the window to catch what you were saying.
Hattori Heiji	: The one who used this trick on him was his girlfriend here.
	You were able to setup this trick while he was asleep at the
	rest stop.
Mizuhashi Riko	And the proof, where is your proof that I did this?
Hattori Heiji	: If we investigate your car, I'm sure that we'll find it.

Mizuhashi Riko who is older than Hattori Heiji states disagreement through 'challenge' toward Hattori when she is being pointed out to be the one who kills a victim. The victim is her own boyfriend. Hattori is a young detective who believes that Mizuhashi is guilty to the trick of the murder case. As in excerpt 4 above, Hattori explains the way how Mizuhashi can kill the victim. But, then, Mizuhashi tries to deny it by asking the proof of the accusation of Hattori. She uses a form of interrogative sentence "where" to ask where the proof is to challenge Hattori. She does not want to admit it, since there is no proof that she is the one who did it. Hattori just explains the trick without presenting the evidence or the proof. Hence, Mizuhashi has a chance to deliver her disagreement over the lack of Hattori's accusation. Other example of female villains' challenge is presented below.

Excerpt 5

Mouri Kogoro : As soon as you returned, you disguised yourself as Akikosan to create the illusion that she was still alive. You used the tree outside your room to climb out onto the roof. It was probably a simple task for a stuntwoman like you. Then, you changed into Akiko-san's ski shoes and returned with her ski equipment. Furthermore, you also pretended to be two people at the same time in the bath to fool us. It's possible for you to mimic Akiko-san's voice perfectly. And your final act was the Snow Woman whom Ran saw from the bath. You played the role of Akiko-san about to make her journey to death. That was to make Akiko-san seem like she went to commit suicide, and show that she had been alive until then.

Asanuma Youko: <u>What about the whiskey Akiko-san brought to us?</u> Mouri Kogoro : Oh, that was also an act. We never saw her face.

Excerpt 5 is from episode 96 where the case is about a murder case which is disguised as a suicide by a female villain named Asanuma Youko. She is a stunt woman of an actress, and the actress is the poor victim named Akiko. The police and the other characters are almost fooled by her that the case is a suicide. But Mouri knows the truth. Even though he is used by Asanuma to create her alibi, but he can not be fooled. He accuses her as the culprit of the case, and for sure, she denies it. Mouri, then, explains all the tricks used by her, since when she is disguised as the victim to create a fact that the victim is still alive, until when she plays the role of the

victim about to make her journey to death, as his first sentences in excerpt 5. He explains it well. But Asanuma still denies it with a fact she can use to defend herself, that is by throwing a question in order to resist all Mouri's explanations. There is a fact where the whiskey is brought by the victim when Mouri and Asanuma have a drink together. Hence, she chooses 'challenge' to disagree. She asks the question that is asking the fact about whiskey which is brought by the victim. When they have a drink, there is someone who brings the whiskey. But, in the fact, it is a doll used by her to create an illussion that the victim is alive. Hence, she wants to bring the fact that the victim is alive at that time. By that question, it can break Mouri's claim stating that the victim is already dead.

All in all, the 3 excerpts of the 'challenge' type shown above can represent all the data that contain this type, challenge. The villains tend to use it because they want to ask the way or the tricks can be done as the interlocutor proposes, when actually they have a perfect alibi, as shown in excerpt 3. The other reason is to ask where the proof of the accusation is, as shown in excerpt 4. Since a proof is indeed important key to accuse and arrest a villain, so the villains would like to keep defending their self until the proof is found. The next reason is to ask a neglected fact that can resist or broke the interlocutor's claims as in excerpt 5. The villains will always try to find the neglected fact that they still have to be asked. They will expect that the detective will not be able to answer it.

4.1.1.3 Contradiction

With 21.4%, contradiction has the second highest frequency among male villains' disagreeing strategies. The exact amount is 12 utterances. While female villains' contradiction only reaches a half of male villains' percentage that is 10.4% with the exact amount is 5 utterances. It shows that male villains tend to use 'contradiction' more than female villains do.

Excerpt 6

Mouri Kogoro

spare key. But you didn't ask Yuuka-san when you couldn't get the door open. Katsugi Kensuke: That's because I was in a bit of a panic and hurrying. Mouri Kogoro : No. In order to prevent the hole from being found, you had to break the glass. Katsugi Kensuke: That's not true.

: Earlier, it was you who suggested Yuuka-san would have a

Mouri Kogoro : Then let me ask, when you broke the glass and jumped down, there were a number of keys lying around.[Eps.512/P.6]

Contradiction can be considered as a direct disagreeing strategy, since as its name, it contradicts directly by uttering the negated proposition expressed by the previous claim of the interlocutor. It often occurs with a negative particle such as no or not. As in excerpt 6, there is particle "not" in the second utterance of the villain named Katsugi Kensuke. He disagrees with Mouri's claim by saying "That's not true" as he contradicts Mouri's accusation. He does not want to admit his crime. He makes Mouri's claim appear to be wrong or misguided by uttering that Mouri's thought is not true, that is to indicate that he does not break the glass to prevent the hole from being found. As in his first utterance, he explains that he is in panic situation.

Contradiction can appear not only with negated proposition, but also can start with contradictory statement, such as in excerpt 7 below.

Excerpt 7

Mouri Kogoro: You used Yoshimura-san's habit of using the emergency stairs in the warehouse next door to make this trick happen. You made the disoriented Yoshimura-san believe that he was sleeping in his own apartment. Then, while you were with us at the coffee shop, you called him saying, "The man threatening you is coming to get you" and told him to run. Moreover, you had an accomplice. When the florist knocked, the phone call filled Yoshimura-san with fear. Mistaking it for the man that was after him, Yoshimura-san tried jumping to the next building like usual. But unfortunately, he was on the sixth floor and couldn't make the jump. : That's ridiculous! That's just your overactive imagination. Ueda Jouji Mouri Kogoro: The reason you held Yoshimura-san's corpse was to create an excuse to return here to change the furniture back.[Eps.232/P.4]

Excerpt 7 is the same episode with excerpt 3, and it is the continuation from the dialogue in excerpt 3. Ueda Jouji is the villain of this case. In the first, Mouri explains how the tricks are possible to be done by Ueda to kill the victim, even though Ueda is with him in the café. He explains them well. But, Ueda still defends himself. He chooses contradiction to directly disagree on all Mouri's explanations. Even though there is no negated proposition or particle "no" and "not", Ueda's utterance can be considered as 'contradiction'. Since his utterance is said to deny and contradict the previous claim. There is a word "ridiculous", he evaluates that all Mouri's explanations are ridiculous to be reputed as true facts. And he continues with a sentence "That's just your overactive imagination", it proves that he wants to make Mouri's claims appear to be something which is only in Mouri's imagination, and it cannot be true. As in excerpt 6 that the villain wants to make the interlocutors' explanations appear to be wrong, misguided and unreasonable.

Hence, "That's ridicolous" and "That's just your overactive imagination" are 'contradiction' utterance. It can be seen as negative evaluation for the previous claim. Since he does want to admit his crime, he disagrees with the accusation by evaluating that the accusation is wrong. Both of the using of these sentences is due to a desire of the villain to make previous claim appear to be something ridiculous and not more than the interlocutor's overactive imagination. Ueda keeps defending himself to deny all the detective's deductions.

Excerpt 8

Kisaki Eri : The chanting was from a tape. It was to hide his affair, wasn't it?

Arisawa Yuuko: Affair?

Kisaki Eri : My husband was guilty of using that trick constantly when he was with the police. In actually, he was drinking at the bar until dawn.

Arisawa Yuuko: <u>But that was just your husband, my husband would never</u> <u>do that.</u>[Eps.529/P.

Arisawa Youko is accused of being the culprit who kills her own husband. The one who accuses her is Kisaki Eri, a lawyer, who is also a friend of the villain Arisawa. Kisaki accuses that Arisawa kills her husband due to a reason that her husband has affair behind her. But Arisawa denies it. She pretends that he does not have any affair, so Kisaki will not have a reason to accuse her. As when Kisaki explains of how her husband can hide his affair, Arisawa says her contradiction "my husband would never do that". That "never do that" utterance has the function to contradict that her husband will not have any affair and never do as Kisaki's husband dothat is to lie to her wife. She disagrees with Kisaki's idea which makes a comparison between Kisaki's and her husband in affair, since she also says, "That was just your husband" which indicates that it is only Kisaki's husband who will do that.

Hence, contradiction can be used by the villain to deny or to contradict and disagree directly or explicitly with the deduction explained by the interlocutor. They do not always use a negated proposition in their 'contradiction', such as "no" or "not", but they can use contradictory statement by using negative evaluation toward the interlocutor's accusation, such as "ridiculous" and "overactive imagination" that can make the interlocutor's utterances appear to be wrong or misguided.

4.1.1.4 Counterclaim

Counterclaim can be used when the speaker wants to utter an implied disagreement. By presenting a preface, or other alternative claim, 'counterclaim' indicates a polite disagreement. The speaker who uses it do not directly disagree or deny the interlocutor's previous claim. He/she will disagree impliedly by proposing a reason or an alternative claim.

This type reaches the highest frequency not only among male villains but also among female villains. Both male and female villains reach the same amount of frequency, but different in the amount of percentage. That is 14 times or 25% for

male villains, and 14 times or 29.2% for female villains.

Male Villain's Counterclaim

Excerpt 9

Mouri Kogoro : Then you still want me to unveil you. The one who killed Mr.
Ishikura, it was you!
Saneto Shishido: You must know that there are witnesses who can testify to
my innocence, those kids who pursued me.(1)
Mouri Kogoro : According to Conan's description, every time you turns a
curb you would specially slow your car down to let Conan
be able to catch up. If you wanted them to catch up with
them, then he'd have to explain.
Saneto Shishido : My <mark>situ</mark> ation then was really abnormal.
Inspector Megure: He is right, Mouri. After we confiscated the car we found
that even if you changed the engine it wouldn't move a bit.
Mouri Kogoro : Som <mark>ething as trivial</mark> as thi <mark>s c</mark> an be done by anybody.
Saneto Shishido : <u>All right, even if what you said was true, but I have an</u>
<u>alibi, and it's a perfect alibi.</u> (2)
Mouri Kogoro : Yes. Besides the 3 minutes these children didn't see you.
Saneto Shishido : You can say that, but you can't do anything in 3 minutes.
(3)
Mouri Kogoro : 3 minutes is more than enough. Just as long as you go into
the factory.[Eps.109/P.2]

In excerpt 9, there are 3 counterclaims applied by a male villain named Saneto Shishido. Even from the beginning when Mouri opens up the accusation towards him, he does not directly disagree or deny it. As his first utterance in number 1, he begins his sentence by saying "You must know". He only explains the reason that he cannot be the culprit because of the witnesses who see him when they pursue him at the appropriate time of the death of the victim. For sure, he actually disagrees that he is accused being a culprit, but he disagrees with it indirectly without challenging or saying contradiction. His sentence implies that he cannot be the culprit due to the existence of the witnesses, as he only informs a fact which can prove that he is innocent. As in the characteristics of 'counterclaim' that the speaker provides an alternative claim and/or reason for why she/he disagrees, which invites negotiation of the previous claim by opening up the topic of discussion rather than closing it down. Saneto chooses to give a reason and opens up the discussion about the witnesses he talks about. Therefore, Mouri begins to talk over one of the witnesses, Conan, and what actually happens between Saneto and the witnesses.

For Saneto's counterclaim number 2 and 3, they are similar in form that there is a preface in the beginning of the sentence. They are "Alright, even if what you said was true" and "You can say that". They are used to be prefaces before he starts his argument, and can be considered as partial agreement. He seems to agree at the first time, but then he continues his actual argument by saying "but" as the conjunction. He agrees at the first time only to indicate his indirectness when saying disagreement, then he says "but, I have an alibi" in number 2 that opens up the discussion again. Since he brings up his alibi, Mouri must explain how the crime is done when the culprit has an alibi. For number 3, he continues by saying "but you can't do anything in 3 minutes". At the first time, he agrees and admits that there is a time which is for 3 minutes the children do not see him. But he, then, delivers his disagreement that neither he nor other persons can do anything in 3 minutes, especially to kill someone. He impliedly states that he has no time to kill the victim.

Female villains' Counterclaim

Excerpt 10

Mouri Kogoro: Yet there was still some connection left between you and the victim. It's the ginkgo leaf left inside his shoe. There were no ginkgo trees where the victim was found.

Hayase Kimie: <u>Yes, there sure are ginkgo trees by my house, but everywhere</u> else in Tokyo, too!

Mouri Kogoro: One more thing, for some reason, only one of the victim's shoelaces was tied vertically, just like how your apron is tied. I assume you noticed the victim's shoelace was untied when you put his shoes on after you had killed him. in order to avoid being suspected by something that trivial, you took the extra step to tie them.[Eps.80/P.20]

There is a preface in 'counterclaim' applied by Hayase Kimie, one of the female villains, that is "Yes, there sure are ginkgo trees by my house". At the first, she agrees and admits that there are ginkgo trees in her house as Mouri said. Mouri feels that there is a relationship between Hayase and the victim. He begins to accuse Hayase as the culprit who kills the victim bacause of the gingko leaf left inside the victim's shoes. Meanwhile there are no ginkgo trees in the place where the victim is found. Since there is real evidence explained by Mouri, Hayases agrees about it that is about the ginkgo trees. But, then, she continues with a conjunction "but" as in the other excerpts, and says that the ginkgo trees are not only in her house but also everywhere else in Tokyo. Before she disagrees with Mouri's deduction, she chooses partial agreement by admitting in order to indicate her indirect disagreement. Since, actually, she can directly say that there is ginkgo tree in other place. But she chooses to admit it first.

Excerpt 11

Mouri Kogoro : Ran, the first Snow Woman you saw the day we arrived here was actually Youko-san. She covered herself with a white kimono, so she wouldn't stand out in the snow, and went to hide the bulky kimono. There were two sets of the Snow Woman's outfit, one for Akiko-san and one for Youko-san, the stuntwoman. She went to bury one of them. Then the next day or last night, she put it on the sleeping Akiko-san. Later, you returned with an innocent look.

Asanuma Youko: But Akiko-san came back, too.

Mouri Kogoro : As soon as you returned, you disguised yourself as Akikosan to create the illusion that she was still alive.

There is a different form of 'counterclaim' shown in excerpt 11. If most of the examples of counterclaim explained above use prefaces before disagreeing or stating disagreements, the counterclaim chosen by Asanuma Youko is presented without preface. She directly says "But Akiko-san came back, too" without saying a preface when she replies Mouri's statement that is "...she put it on the sleeping Akiko-san. Later, you returned with an innocent look". Akiko is the victim in this case. Before she dies, she and Asanuma go for skiing, then, come back to an inn where Mouri stays in. But they come back separately; one by one and Mouri sees both of them. Hence, Asanuma states and reminds Mouri that the victim also comes back to the inn. Her sentence implies that there is no fact the victim is sleeping as Mouri said. Her utterance can be considered as counterclaim, since she does not directly disagree with Mouri. She just states the fact that could save her up and cover her crime. Through her utterance, it opens up the discussion about the victim who comes back and still alive. Therefore, Mouri, then, talks about it and then explains what Asanuma do to make the victim appear to be alive.

In conclusion, 'counterclaim' can be used by the villains when they want to utter disagreement indirectly or impliedly. They can use a preface such as partial agreement to indicate their indirectness and then stating their real argument, or reason or alternative claim which show that they actually disagree over the topic discussed or deducted by the interlocutor. Through it, they also could propose a fact that left behind or forgotten by the interlocutor, and invite a negotiation of the previous claim. Then, it can open up the discussion about the forgotten fact.

4.1.1.5 Contradiction followed by Counterclaim

This first combination type of disagreement that is between 'contradiction' and 'counterclaim' is produced 11 times by male villains or 19.6%. Meanwhile, female villains use it in 7 times or 14.6%. Male villains tend to use it more that female villains do. It is used by stating 'contradiction' utterance first, and then followed by stating 'counterclaim'. Even though it is a combination of 2 types, but the function of each types does not change. It is still the same. Contradiction is to contradict the previous utterance, and counterclaim is to give a reason or explanation of a fact to the interlocutor. But it is used in one time as a combination to be 1 type. And counterclaim here tends to appear without a preface, because there is a contradiction that is to start the disagreement.

Excerpt 12

Mouri Kogoro : Perhaps while you serviced Hayami-san's red foreigh car at your repair shop, you lent the green car as a loaner, and you, Kurumatani-san, planned to crash your own car into Hayami-san's all along.

Kurumatani Set	iji : That's stupid.	Since I'm	injured too.	Without some	luck, I
	<u>could have die</u>	ed as well.			

Mouri Kogoro	: You had no reason to worry, because your car was
	protected by a sturdy front grill guard. You planned to
	injure yourself a little.
Vumumatani Cai	ii . Vou and just bluffing! It was an appidant sause by the

Kurumatani Seiji : <u>You are just bluffing! It was an accident cause by the</u> <u>collision course phenomenon. The other car didn't hit its</u> <u>brakes at all. That's the best evidence.</u>

Mouri Kogoro : *You deployed a trick t*o disable Hayami-san from hitting the brakes.[Eps.556/P.8]

Kurumatani Seiji, a male villain, produces 2 utterances of 'contradiction followed by counterclaim'. As it can be seen from excerpt 2, both of the utterances have 2 contradictions in the beginning of his sentences that are "That's stupid" and "You are just bluffing" to disagree and contradict Mouri's accusation. He gives negative evaluations by saying words "stupid" and "bluffing". He wants to make Mouri's deduction appear to be a stupid story and Mouri is just bluffing. But, he does not stop there; he also gives a reason and explanation after disagreeing. In his first utterance, he explains the reason why he disagrees. He is also injured from the accident. He wants to proof that he knows nothing of the case. If he plans for the first time to crash the car, it is impossible since he can die as well.

For his second utterance, after contradicting, he gives counterclaim which explains his reason and the fact that the accident occurs because of the collision course phenomenon that makes the victim cannot see his car and then they crash, and also the victim's car does not hit its brakes that makes the victim gets bad injuries and dies. His utterance opens up a new discussion about the victim who does not hit the brakes. It also makes Kurumatani appears to be unable to plan or do anything about the accident.

Excerpt 13

 Kudo Shinichi: The person who killed Tatsuya-san is you, his manager, Tarehara Mari-san!
 Terahara Mari : <u>That's nonsense. Since when Tatsuya collapsed in this</u> <u>room, I was on the phone that's outside of this room.</u>
 Kudo Shinichi: You were able to poison him even without being in that room as long as you made him sing this song. [Eps.42/P.19]

Teramahari directly disagrees by using 'contradiction' when she is accused as the culprit of the case. There is a word "nonsense" to contradict Mouri's accusation. Then, her utterance is followed by 'counterclaim'. She presents a reason why she contradicts or disagrees and saying that Mouri's utterances are nonsense, that is she has an alibi when the crime happens. When Tatsuya, the victim, collapses due to poison, she is not in the room with the victim. She is outside of the room and is on the phone. She wants to prove that she can do nothing to him. Hence, she states that Mouri's accusation is nonsense.

It can be concluded that the villains tend to use this type of disagreeing strategies that is counterclaim to give a reasonable disagreement. They present the reason after disagreeing and deny the interlocutor's previous claim in order to strengthen their disagreement. They want to prove that they are innocent, have an alibi, or can do nothing to the victim.

4.1.1.6 Counterclaim followed by Contradiction

As its name implies, this type is the opposite of the previous type 'contradiction followed by counterclaim'. This 6th type is 'counterclaim followed by contradiction'. In the previous type, the villains contradict first and then give their reason, while in this type, the villains present their reason or explain their argument by saying 'counterclaim' to perceive the interlocutor's claim and then continued by 'contradiction'. This type also has an opposite result of analysis from the previous type. In the previous type, the male villains use it more, while in this type, the female villains are the ones who use it more. It shows that they use it more than the male villains do. Considering the percentage, for male villains, it is only 1.8% and the exact amount of it is 1 utterance. For female villains, it is 6.2% with the exact amount of the frequency is 3 utterances.

Excerpt 14

Mouri Kogoro: Of cour	se I have a proof. When we were in the coffee shop,
you said	d you don't smoke. But there are cigarettes and an
ashtray	here. Yoshimura-san was a smoker. That's why you
brought	the ashtray from Yoshimura-san's apartment.
Ueda Jouji : Yoshimu	ura brought it here himself when he came over. That
doesn't p	rove anything.
Mouri Kogoro: Inspecto	r, please check the Caller ID on that phone. If I'm not
mistake,	it's Ueda-san's number from the phone call at the
coffee she	<i>op.</i> [Eps.232/P.3]

Mouri, as the detective of the case proposes that he has a proof for his accusation which is an ashtray. He states that Ueda is the one who brings it from the victim's apartment. Ueda, then, explains a fact to reply Mouri's statement that the victim is the one who brings it when he comes over. Ueda does not directly contradict. He chooses to reply and answer Mouri's claim first, then he continues with his 'contradiction', "That doesn't prove anything". He denies that the astray can be used as a proof of the case. As in his second sentence, there is a particle "not" to contradict. Therefore, his 'counterclaim' is used to prove that Mouri's claim is not true. His counterclaim also can strengthen his disagreement to prove that the astray cannot be the proof since he has the fact about the appearance of the ashtray.

Excerpt 15

Mouri Kogoro: The president loved being showy and would do things such as magic tricks or skits, and he couldn't stand sour things. So you proposed this to the president beforehand, right? Saying, "Everyone would be surprised if you ate the sour Spy Choco White without making a face!" or something like that.
Urai Hosie : Just a few days ago, my husband ate a sour-flavored cake and bedridden as a result. There is no way he'd eat that chocolate.

Mouri Kogoro: There is a way, by using a miraculous trick. [Eps.609/P.16]

Urai does the same as Ueda. This female villain explains her statement first to answer Mouri's claim. As in the excerpt above, Mouri gives a deduction that Urai gives a suggestion to the victim to eat sour Spy Choco White. But Ueda chooses to explain by telling a real fact of his husband who bedridden after eating a sourflavored cake. She wants to tell the truth that proves his husband who cannot eat the sour Spy Choco White. She, then, utters her 'contradiction' of Mouri's claim. She wants to make Mouri's claim appear to be wrong. Since, there will not be a fact the victim eats the sour choco, if he can be bedridden after eating it as Urai explains. Her story strengthens her 'contradiction' to disagree with Mouri's statement. Hence, the villains who choose this type tend to give their reason at the first to reply or perceive the interlocutor's deduction. Before denying it, they present a fact that can strengthen their 'contradiction'. They want to make their 'contradiction' appear to be a strong disagreement, because they already propose their reason why they disagree. It makes their disagreement does not become a merely disagreement. They want to show that they have their proof to prove the truth of their statement.

4.1.1.7 Irrelevancy Claim followed by Counterclaim

This 4th combination type is produced in few numbers by the villains. Considering the percentage, it is 3.6% and the exact amount of the frequency is 2 utterances produced by male villains. For female villains, it is only 2.1% and the exact amount of the frequency is just 1 utterance. Irrelevancy claim that is used to represent the questioning speaker about the sudden and irrelevant utterance uttered by the interlocutor is supported by counterclaim in this type. Counterclaim has function to emphasize that the interlocutor's statement is indeed irrelevant from his/her previous statement in the discussion. The 2 examples are presented below.

Excerpt 16

Mouri Kogoro: The culprit was you, Maekawa-san! You actually didn't go
to catch octopuses, did you? You quickly hid yourself near
the private spa, and without him suspecting anything, you
brained Umezu-san with the rock. Then, you forced his
head under the water and drowned him.Maekawa Kouichi<th: What are you talking about?! You and I heard the noise
at 8:00 as well. You also said it before.Mouri Kogoro: You used a trick. [Eps.567/P.7]

"What are you talking about?" is regarded as the way of Maekawa, a male villain, to express that he is questioning over Mouri's statement which accuses him as the culprit. As explained before in irrelevancy claim type, this type is used when the villain is suddenly pointed out as the culprit when actually the discussion does not have any point that connects the villain to be the true culprit. Moreover, the villain already have a perfect alibi, and the interlocutor have accepted it beforehand. As Maekawa states in his 'counterclaim', he has his alibi since the noise is heard at 8:00. He presents his reason to disagree that he is accused as being the culprit. The counterclaim used for emphasizing his 'irrelevancy claim' towards Mouri's irrelevant claim. It strengthens that he is questioning, since he does have an alibi to be accused as the culprit, and show that Mouri's claim is irrelevant. Moreover, Mouri hears the noise at 8.00 as well, and he admits it before. But, he suddenly accuses Maekawa and gives another deduction about the case.

Excerpt 17

Mouri Kogoro: Everyone knows that Okuda-san vandalized the flowerbed. So, you made a plan to cover your sins using Okuda-san. You saw Okuda-san and Yamazaki-san on the landing this morning. So you likened it to the murder scene.

Okamura Saki: <u>What are you talking about?! You said that Yamazaki-san</u> pass away at 20:00. At that time I was with you. I hadn't stepped out from 19:00 to 21:30, and we were together.

Mouri Kogoro: From the cafe to the district centre, it is a 5km distance. A round trip takes 10 minutes by car.[Eps.696/P.17]

Okamura's case is similar to Maekawa. She also states the same sentence to express his 'irrelevancy claim' toward Mouri, and presents her reason. She has her alibi as well to be accused as the culprit. She explains that she is with Mouri when the victim passes away. She disagrees because Mouri knows her alibi clearly and accepts it to be a valid alibi beforehand; as she said in her 'counterclaim' that Mouri himself says that the victim passes away at 20.00 when in the fact she is with Mouri. Mouri's sudden accusation makes her become confused. She is questioning why she is accused when she has an alibi.

4.1.1.8 Contradiction followed by Challenge

The two direct disagreements are combined into one type. It is contradiction which followed by challenge. It can be considered as a strong disagreement, since when a villain already gives a 'contradiction' to deny, he/she still continues by giving a 'challenge' to challenge the interlocutor's claim. For this type, male villains tend to favor it more by producing 6 utterances or 10.7%. Meanwhile, female villains only produce a half of male's percentage that is 3 utterances or 6.2%. 2 examples are presented from male villains' utterances, and 1 example is from female villains.

1. Male Villains' Contradiction followed by Challenge

Excerpt 18

Mouri Kogoro: The truth is, if you use sweetener, it's possible. Even if the wine was poisoned, you could take the first drink from the glass without drinking the poison. When Togashi-san brought the five glasses from the kitchen, the glass with the sweetener in it was among them. Next, he casually poured his wine. And so after the toast, Togashi-san sipped the wine and then intentionally spilled Sawaguchi-san's wine glass. So that he could give his glass to her, completing his plot to have her drink the poison.

Togashi Junji :<u>No, it was not me, Mouri-san, you are just guessing</u>. <u>Where is</u> <u>the proof that I did it? [Eps.328/P.4]</u> Togashi Junji is accused to be a culprit who gives poison to the victim. In excerpt 18, it begins with Mouri's deduction of how Togashi can do his crime with his tricks. Togashi directly disagrees by saying 'contradiction'. He said "no" in his sentence to deny, and he also directly states that the culprit is not him. He contradicts Mouri's accusation clearly. He even continues his 'contradiction' by giving a negative evaluation by stating "you are just guessing". He would like to make Mouri appears to be just guessing in his deduction. He, then, challenges Mouri by asking a question about a proof of his accusation. He challenges in order to make his self becomes innocent, since he is brave to ask about the proof. He expects Mouri cannot give a proof. It same goes to excerpt 19, where a male villain also challenges by asking about the proof.

Excerpt 19

Mouri Kogoro: The reason you held Yoshimura-san's corpse was to create an
excuse to return here to change the furniture back. The reason
Conan saw you sweating in your apartment was because you
had just finished moving the furniture back.Ueda Jouji: That's nonsense! Do you have any proof?!
Mouri Kogoro: Of course I have a proof. [Eps.232/P.2]

Ueda gives a contradiction by stating a negative evaluation only. He states that Mouri's deduction is nonsense. The word 'nonsense' can be used to contradict. Since the villain wants to make the interlocutor's statement appear to be nonsense story to be believed, as in the excerpt of 'contradiction' type. Contradiction can start with contradictory statement such as a negative evaluation for the interlocutor's utterance, even though it appears without a negated proposition. Ueda continues his disagreement by challenging to ask whether Mouri has any proof. He challenges Mouri whether he could show that his statement is true by showing the proof.

2. Female villains' Contradiction followed by Challenge

Excerpt 20

Suzuki Sonoko: But, you forgot about the faucet. Kosuda Kaori :<u>It's all in your imagination! Where is your proof?</u> Suzuki Sonoko: The proof is your apron.[Eps.719/P.18]

Kozuda Kaori's utterance is regarded as 'contradiction' due to her statement which shows as a contradictory statement. She gives a negative evaluation toward Suzuki, a female interlocutor. "It's all in your imagination" is to evaluate Suzuki's deduction. Since there is a word "all", it refers to all Suzuki's statements which state that the villain is her. She wants to make Suzuki's accusation appear to be only happens in Suzuki's imagination, not in the fact. She clearly contradicts it. Then, she does the same thing as the previous villain. She challenges about the proof. She asks where Suzuki's proof for accusing her as the culprit, and the proof for her statement.

It can be concluded that the villains use this type is for giving a strong disagreement to contradict the interlocutor's deduction. The 'challenge' is used to ask about the proof. Most of the villains who use this type are using 'challenge' to ask where the proof is, after they contradict the previous claim. They want to challenge the interlocutor who accuses them as the culprit to show the evidence of the accusation.

4.1.1.9 Counterclaim followed by Challenge

Counterclaim followed by challenge found in a big number in female villains' utterances. There are 7 female villains' disagreements which contain this 9th type. It is equal to 14.6% from the entire data of female villains' disagreeing strategies. Meanwhile, for male villains, it is only found in few numbers that is 2 utterances or 3.6%.

The other combination types use 'counterclaim' as a supporter to strengthen the first disagreement. They tend to use it after saying the first disagreement for presenting a reason or explanation of why they disagree. In this type, it is used as opening of their disagreement to answer back or to be a preface of what they will say to disagree. In other words, it is like they disagree impliedly at first and then they disagree explicitly through ask a question to challenge the interlocutor.

Excerpt 21

Mouri Kogoro :	Please look at Nagisa-san's strangle mark. A part of it is
	under the wetsuit, right? This happened because, trying to
	disguise it as an accident, you made her wear a wetsuit
	after murdering her with a leash cord.
Imaoka Kuishirou:	Wait a minute, Mouri-san. You know too, right? In order
	to wear a wetsuit, you would need lots of strength. If
	Nagisa was already dead, it's unfortunate, but the body
	won't be easy to move. How did I make Nagisa wear a
	wetsuit in that state!?
Mouri Kogoro :	Well then, shall we experiment?[Eps.13/P.8-9]

In excerpt 21, the discussion is about tricks used by villain to make the case appears to be an accident. The villain, Imaoka, is accused to be the culprit who makes the victim wears a wetsuit after murdering her. Imaoka disagrees impliedly by presenting an explanation about the difficulty to wear a wetsuit on the victim. Since, if the victim is already dead, the body will not be easy to be moved. It will need lots of strength, as he states in his first utterance in the excerpt 21. Moreover, in the fact, Imaoka is old. He was in his 60th. He chooses to give 'counterclaim' at first to disagree. His 'counterclaim' impliedly explains that there is no way he can do that, to make the victim wears a wetsuit. His disagreement is then continued by 'challenge'. He throws up a question of how he can make the victim wears a wetsuit in that state as Mouri accuses, since as he explains before that it is difficult. He expects that Mouri will not be able to answer and explain it, since he already explains the fact of wearing a wetsuit to the dead body. Therefore, he chooses a challenge in his second utterances after 'counterclaim'. This counterclaim also can be a preface to mitigate the disagreement. He actually can propose the fact after uttering 'challenge'. Yet, he chooses to explain his counterclaim first.

Excerpt 22

Mouri Kogoro	: Knowing that Soejima-san was an alcoholic, you created numerous situations where he might get himself
Takahata Kuouka	accidentally killed. Then, all you had to do is wait, like sitting in a café terrace, drinking tea. : That's interesting!Your deduction is great, but there is a
Такапата Кубико	missing point. Do you have evidence that I am the
Mouri Kogoro	<pre>culprit? : It's about time for the first piece of evidence, no, witness to arrive.[Eps.570/P.13]</pre>

Takahata Kyouko, a Female villain, uses 'counterclaim' with a preface. As she uttered in her first utterance, "That's interesting" is to give a positive evaluation over Mouri's deduction. It makes Mouri's deuction appears to be an interesting deduction. She even continues her sentence which states that Mouri's deduction is great. She seems like she acknowledges a possibility that Mouri's deduction is true. But, for sure, she then starts to show a disagreement by saying "there is a missing point". She continues by disagreeing explicitly. She asks a question that indicates the missing point she states before. She asks about the proof of Mouri's accusation which states that she is the culprit. She challenges whether Mouri has evidence.

Thus, 'counterclaim' here is used to propose a fact before asking a question related to the 'counterclaim' stated before. The counterclaim also is used to open up the disagreement. The villains state the disagreement impliedly at first, and then continue by stating disagreement explicitly trough 'challenge'.

4.1.1.10 Challenge followed by Counterclaim

Challenge followed by counterclaim is the opposite combination of the previous type. The villains give 'challenge' at first, and then they give 'counterclaim' to strengthen their 'challenge'. They use 'counterclaim' to continue their 'challenge'. They present a reason to indicate that their question asked through 'challenge' cannot be answer easily. Only a few of the villains' utterances consist of this type. For male villains, there is only 1 utterance or 1.8%. For female villains, it is 2 utterances or 4.2%. The only data of this type from a male villain is presented below.

Excerpt 23

Mouri Kogoro : Well then, shall we experiment? Imaoka Kuishirou: <u>Wait a minute. Then when did I take out a boat? Large</u> waves started coming in, so it was a stormy sea. A boat

would just capsize, and there were no marks of a boat being draaged on the beach.

Mouri Kogoro : It's true when we discovered Nagisa-san, there weren't any footprints or anything else on the wide beach. It looks as if she came from the ocean. [Eps.677/P.9]

Imaoka utters his 'challenge' at first by asking when he takes out the boat. The previous deduction by Mouri states that Imaoka brings the victim in the sea to make the case appear as a suicide, yet there is not a single footprint of the victim being dragged into sea. Mouri, then, thinks that Imaoka uses a boat to do that. Mouri suggests to do an experiment. Imaoka disagrees directly with it by uttering the challenge. He denies Mouri's idea trough asking a question. He expects Mouri cannot answer it, since he continues his disagreement by proposing a counterclaim to strengthen his disagreement. He states that yesterday is stormy sea that makes a boat will capsize. He also proposes a fact that there is no a mark of a boat being dragged. It implies that he cannot bring a boat to the sea, as he states in his counterclaim. It makes his 'challenge' indeed cannot be answered easily. If there is no single mark of a boat, then there is no a fact that he can bring a boat, and automatically the question about when he takes out the boat is impossible to be answered.

Excerpt 24

Mouri	Kogoro:	Moyona-sa	n couldn'i	t trust yo	u because	you sent	that
		information	to me. Se	э уои тас	le sure you	were one	step
		ahead. So	you stabbe	d Moyond	a-san when	her guard	was
		down with t	he iron ske	wer.			
Hatsuk	no Toba :	But what ab	out the di	rector's w	ound? Beca	use it was	by a
		<u>chisel.</u>					
Mouri	Kogoro:	Ah yes.	The last	bastion o	f hope.The	final piec	e of
	-	evidence.[E	ps.717/P.1	8]	_		

Excerpt 24 is from an interesting episode. It is about a female villain named Hatsuha Toba who murders 4 persons, and one of them is her half-blood sister, Moyona. She also attacks her own boss who is a director. She makes her murderer scene into her planning. She makes Moyona to appear as the culprit who attacks other victims, and she makes herself as the culprit who attacks Moyona. It is in order to make her attack appear to be a self-defense against Moyona. But Mouri knows that she is the true culprit, and he knows all her tricks. As in his first utterance in the excerpt 24, he states that Hatsuha stabes Moyona. Hatsuha directly disagrees by giving 'challenge' to ask about another fact that is about the wound of the director, since actually his wound is matching with a tool held by Moyona, not held by Hatsuha. As her next utterance which is 'counterclaim', she states that the tool is a chisel. Her 'counterclaim' strengthens her 'challenge'. It implies that the one who attacks the director and the other victim is Moyona, because the tool of the murder is a chisel that held by Moyona herself. By giving her 'challenge' and 'counterclaim', she wants to deny that she can kill Moyona intentionally as Mouri claimed, and makes Moyona appear to be the real cuprit.

Therefore, 'counterclaim' in this type used to make the 'challenge' cannot be answered easily by the interlocutor. It will make the interlocutor's accusation appears to be wrong, if he/she cannot answer it. The counterclaim used to propose a fact that supports the challenge, such as in Hatsuha's disagreements. She wants to ask about the director's wound. Then, she proposes a reason that the wound is by a chisel.

4.1.1.11 Contradiction + Counterclaim followed by Challenge

This last type is formed from a combination type and one type that are from the 5th type and the 2nd type. It is only found in male villains' utterances. None of female villains use it. Only a few of male villains' utterances consist of this type. 2 utterances represent the use of this type. This is equal to 3.6%. The villains use it to disagree explicitly first by 'contradiction', and then they propose 'counterclaim' to show their reason or facts to support the 'contradiction'. They continue by saying a 'challenge' to ask a question towards the interlocutor. It can be considered as a long disagreement, since it has 3 types of disagreement in one type.

Excerpt 25

Prof. Agasa : Exactly, I did see it. At that time a strange food delivery
person running without a delivery box, and what's more, the
bottom part of his head that I was able to see under the cap
was exactly the same inverted-V style as Satan-san's.
Satan Onizuka: But there's no evidence there was that delivery person you
talked about. And there are other people who have the same
haircut as me. They could even have been one of my fans.
Plus, if I murdered the president like that, how did I reapply
this makeup after I came back here?
Prof. Agasa : Certainly, there's no mirror in this room. But you can make
one, can't you? Using a transparent board.[Eps.488/P.5-6]

A long disagreement expressed by Satan Onizuka as a male villain in excerpt 25. Prof. Agasa as the interlocutor explains a fact that supports his accusation towards Satan. He utters that he sees a strange food delivery person who has similar hair style as Satan. It makes him thought that Satan disguises himself as a delivery person to kill the victim in order to make nobody will see him walking towards the victim's room. Satan directly disagrees about that through his utterance that there is no

evidence about the delivery person Prof. Agasa talks about. He shows his 'contradiction' by saying a negated utterance of Prof. Agasa. There is "no" in his utterance to represent his 'contradiction' about the existence of the delivery person. He wants to make Prof. Agasa appears to be wrong in seeing the delivery person. He continues his disagreement by stating 'counterclaim'. He explains a reason and a fact through it. He explains that there are other persons who have the same hair style as him, and the delivery person can be one of his fans. It implies that he cannot be the culprit if it is due to the hair style, since other people have the same hair as him. It also implies that it is not a strong evidence to accuse Satan as that delivery person. He does not stop there. He continues his disagreement again by stating 'challenge'. He asks if he is the culprit then how he will reapply his makeup. In the story, Satan always uses unique makeup that makes him different from other people. Satan uses it as an alibi. If he is the culprit, he will be recognized by other people if he walks out of his room to kill the victim in his room. If he erases his makeup, he cannot reapply it since there is no mirror in his room, and his manager just buys it after the murder happens. Therefore, he uses that fact to ask how he can reapply his makeup in that state. He wants to show that he cannot be the culprit due to his makeup.

4.1.2 The Similarities and the Differences of Male and Female Villains in Applying Disagreeing Strategies

As mentioned in the background of the study, it is worth to analyze the differences between male and female villains, since many studies had analyzed the differences between men and women, yet there is a different result. This study is

expected to add a new result and enrich the previous studies about the differences between male and female villains in disagreeing. There is a similarity between male and female villains found in this study as well. It is also worth to be noted. These similarity and differences can be seen through the figure 4.3 below which ilustrates the comparison of the percentage in each types of disagreeing strategies from male and female villains.

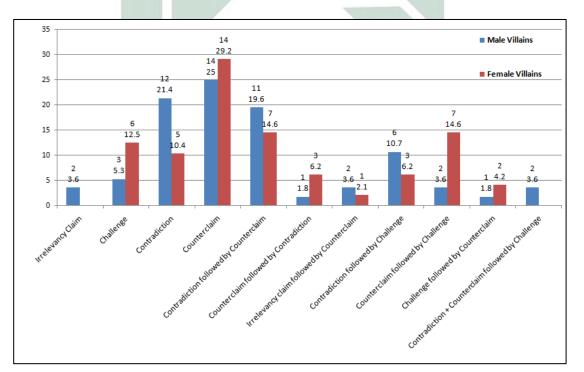




Figure 4.3 illustrates the comparison for each type of disagreeing strategies used by male and female villains. There are different percentages shown by male and female villains in each type. But, there is a similar result of amount in one type that is 'counterclaim'. Therefore, there is a point where male and female villain have similarity in applying the disagreeing strategies. There are some differences as well. For the differences are explained after the point of the similarity.

4.1.2.1 The Similarity of Male and Female Villains in Applying the Disagreeing Strategies

1. Counterclaim has the highest percentage among all the types of disagreeing strategies in both male and female villains

Counterclaim is the type used most by both male and female villains. Male villains produce it in 14 utterances, and female villains produce 14 utterances as well. Yet, the percentages are different because male villains produce 56 utterances consist all of the types of disagreement strategies. Meanwhile, female villains produce 48 utterances.

The villains always try to disagree in order to defend them self over the accusation. They do not want anybody to know their crime. They will keep defending them self by stating their alibi, their statement, their reason, and their clarification that can support them for being innocent. Through them, they can answer the interlocutor's claim. A type which is suitable for that performance is 'counterclaim'. Since trough it they can disagree impliedly by stating various utterances. Hence, the using of it is needed most. Various utterances of 'counterclaim' found in the villains' disagreements. They need to propose a fact, a reason, a clarification, and an opinion to defend them self. The examples of fact, reason, clarification, and opinion in 'counterclaim' uttered by the villains are presented below.

Excerpt 26

Mouri Kogoro	: Yeah, but if he had woken up in the dark, he wouldn't have
	noticed that he was in someone else's room. That's how he
	got Yoshimura-san to jump from the window, and die in the
	process.
Ueda Jouji	: Please, wait a minute! When Yoshimura fell, I was right

there with you Mouri-san.[Eps.232/P.3]

Ueda Jouji is a male villain. His counterclaim is an example of clarification. When Mouri gives deduction about the trick Ueda uses to kill the victim, Ueda tries to deny by saying a clarification. He states "wait a minute", and clarifies that he is with Mouri when the victim falls. It implies that he cannot murder the victim because he is not in the victim's place. He wants Mouri to recall that he is with him. He clarifies it in a case that Mouri forgets if he is with him. He disagrees impliedly by 'counterclaim' through clarification.

Excerpt 27

0		hurryin											
Katsugi	Kensuke:	That'	s be	cause	e I	was	in	а	bit	of	a	panic	and
		couldn	't get	t the a	loor c	pen.							
		spare	key.	But	you	didn	't	ask	Yuı	ıka-	san	when	you
MOUTIN	0			-		00							
Mouri K	ogoro ·	Earlier	it w	as vo	uwh	n suga	7051	tod Y	unk	a-sa	n w	ould he	we a

Katsugi Kensuke, a male villain, utters his 'counterclaim' by stating a reason. He proposes a reason of his actions which is being pointed out by Mouri as a strange action. Mouri thought that Katsugi intentionally does not want to get the door open by spare key. Katsugi disagree about it impliedly by stating his reason why he does not ask for the spare key. There is a word "because" in his utterance to indicate that he wants to propose his reason why he does the thing Mouri talks about.

Excerpt 28

Mouri Kogoro	: Akiko-san's hair is still under the collar of her kimono.
	Someone who was prepared to walk down the road to
	death wouldn't have been so careless. Someone changed
	her clothes. That person is you, Asanuma Youko-san!
Asanuma Youko	: Mouri-san, Akiko-san couldn't have been sane when she
	was changing. I doubt she would pay much attention to
	insignificant details such as her hair. [Eps.94/P.20]

A female villain, Asanuma replies Mouri's accusation by 'counterclaim'. She states her opinion about the victim's clothes through it. As in her utterance, there are words "I doubt" which express that she doubt if the victim pays much attention about

her clothes when she will die. It implies that she cannot be the murderer just because of the victim's clothes, as she states in her opinion that the victim may not be sane.

She expresses her opinion trough counterclaim to perceive Mouri's claim.

Excerpt 29

Mouri Kogoro : Yet earlier, you said you never entered this room. Furukawa Etsuko: That's only for today. I came to this room yesterday and the day before, too.[Eps.187/P.22]

Furukawa Etsuko who is a female villain states a fact that can deny Mouri's statement impliedly through 'counterclaim' as well. It is the fact the interlocutor, Mouri, does not know beforehand. Mouri utters about her who does not come to the room. She, then, brings a fact that she actually came to the room yesterday and the day before. It impliedly states that Mouri is wrong about her who never come to the room. She brings the neglected fact which can defend her selves over Mouri's accusation.

4.1.2.2 The Differences of Male and Female Villains in Applying the Disagreeing Strategies

The differences of male and female villains in choosing and applying disagreeing strategies are shown clearly in figure 4.3. Each type has different frequency and percentage for male and female villains, except for 'counterclaim', since the percentages are different despite the fact that they have same amount of frequency. In some types, male villains have higher percentage than female villains, and in other types female villains are the ones who have higher percentage. As explained before each type has different function and style. 'Irrelevancy claim', 'challenge', and 'contradiction' can be considered as direct or explicit disagreements. They are used to directly disagree over the interlocutor's previous utterance. They clearly can be seen through the examples presented before. Irrelevancy claim has its direct disagreeing statement due to the sentence that makes the interlocutor appear to be straying off the topic. Challenge has a challenging or thought-provoking question that represents the disagreement of the speaker, since the speaker expects the interlocutor cannot answer or provide evidence in order to make the interlocutor's accusation appear to be invalid. Contradiction has negated proposition such as "no" or "not" and negative evaluation such as "nonsense" and "ridiculous" toward the previous utterance. They are different from counterclaim. Counterclaim can be considered as indirect or implicit disagreement; especially sometimes it has a preface in its utterances.

For the combination type, it can be seen as direct or indirect disagreement through its first disagreement. If the first disagreement is from the direct categories, then it can be considered as direct or explicit disagreement, such as 'irrelevancy claim', 'challenge' and 'contradiction'. Meanwhile, if the first disagreement used is from 'counterclaim', it can be considered as indirect or polite disagreement, since counterclaim can be used as mitigating device before the villains stating their explicit disagreement. Counterclaim also can be used as a reason. Therefore, the villains can use it to propose a fact or reason why they disagree and then stating their disagreement. It will be more polite if the counterclaim used with a preface, such as partial agreement.

	No	Types of Disagreeing strategies	Male	Female	Higher
					One
	1.	Contradiction followed by Challenge	10.7%	6.2%	Male
	2.	Contradiction	21.4%	10.4%	Male
nen	3.	Challenge	5.3%	12.5%	Female
reer	4.	Irrelevancy Claim	3.6%	0	Male
Sag	5.	Contradiction + Counterclaim followed by	3.6%	0	Male
Direct Disagreement		Challenge			
lire	6.	Contradiction followed by Counterclaim	19.6%	14.6%	Male
	7.	Irrelevancy Claim followed by Counterclaim	3.6%	2.1%	Male
	8.	Challenge followed by Counterclaim	1.8%	4.2%	Female
ct	9.	Counterclaim followed by Contradiction	1.8%	6.2%	Female
Indirect	10.	Counterclaim followed by Challenge	3.6%	14.6%	Female
In	11.	Counterclaim	25%	29.2%	Female

Table 4.4 Direct and Indirect disagreements

Table 4.4 shows which types that used more by male or female villains. The blue color indicates that male villains favor the type which is in the same row. The pink color indicates that female villains favor the type which is in the same row. Through it, it can be seen what types that are categorized in direct and indirect disagreement. There are 8 types categorized in direct disagreements, and 4 types categorized in indirect disagreements. All the combination of the types of disagreements that are in the direct disagreement has 'contradiction', 'irrelevancy Claim', and 'challenge' as the first disagreement. 'Counterclaim' used as the first disagreement for indirect disagreements. From the table, it can be seen some differences shown by male and female disagreement. The differences are elaborated into some points below.

4.1.2.2.1 Male Villains Favor Direct/Explicit Disagreements and Female Villains Favor Indirect/Implied Disagreements

From table 4.4, it can be seen that male villains tend to use the direct disagreements. They have higher percentage than female villains in 6 types of 8 types in the direct disagreements, they are 'contradiction followed by challenge', 'contradiction', 'irrelevancy claim', 'contradiction + counterclaim followed by challenge', 'contradiction followed by counterclaim', and 'irrelevancy claim followed by counterclaim'. Female villains only have higher percentage for 2 types of direct disagreements that are 'challenge and 'challenge followed by 'counterclaim'. For indirect disagreement, there are 3 types. Female villains have higher percentage in all the 3 types, they are 'counterclaim followed by contradiction', 'counterclaim

followed by challenge', and 'counterclaim'. There are two points from the table that can indicate the male villains who favor the direct disagreements and the female villains who favor the indirect disagreements. The two points are seen from the ratio of some opposite combination types. They could represent types favored by male and female villains.

1. Male villains favor contradiction followed by counterclaim and female villains favor counterclaim followed by contradiction.

As its name and position, 'contradiction followed by counterclaim' is the opposite type of counterclaim followed by contradiction. 'Contradiction followed by counterclaim'is found in male villains' utterances with the percentage 19.6% and for female villains is 14.6%. It proves that male villains use it more than female villains do. For 'counterclaim followed by contradiction', it is found in 1 utterance or 1.8% from male villains and 3 utterances or 6.2% from female villains. It also proves that female villains use it more that male villains do.

'Contradiction followed by counterclaim' can be considered as direct disagreement, because the explicit disagreement from 'contradiction' shown or used first in the beginning of the sentence. The villains directly stated disagreement through 'contradiction' by saying negated proposition or contradictory or negative evaluation. There is no preface in the beginning to mitigate the disagreement. They are explicitly saying their disagreements. Even though there is a 'counterclaim' used next, but because it is used in the second utterance or the next utterance, it only presents the reason or a fact that strengthens the 'contradiction'. As explained before, the villains use this type to show a reasonable disagreement. Some examples of 'contradiction followed by counterclaim' from male villains' utterances are presented below to make the explanation easier and clearer, and the examples are shown to represents that male villains favor this type.

Excerpt 30

Mouri Kogoro: No, the poison wasn't put in after he sipped. It was in the glass from the beginning.
Togashi Junji : That's stupid! I drank from the same glass and I am perfectly fine.
Mouri Kogoro: That's the problem, Togashi-san. It's for that reason that I suspected you right away. When someone drinks from the same glass as you and collapses agonizingly, normally, even if you didn't drink the poison, you might think you did, and start feeling bad. You were fairly confident that you hadn't consumed poison, weren't you? That's because the one who used a crafty trick to poison Sawaguchi-san was you! Am I wrong, Togashi-san?
Togashi Junji : Stop fooling around! If the glass had poison in it from the start, I would have been poisoned as well.

Mouri Kogoro: The truth is, if you use sweetener, it's possible.[Eps.328/P.3-4]

There are two utterances of 'contradiction followed by counterclaim' used by Togashi Junji to disagree with Mouri's statement. It can be seen that Togashi directly and explicitly shows his disagreements. They can be considered as direct disagreements. The contradictions in the first sentences make him appear to disagree explicitly. The utterances "That's stupid" and "Stop fooling around" are 'contradiction'. He uses them to deny and contradict Mouri's deduction. The word "stupid" and "fooling" are negative evaluation, since he evaluates and makes Mouri's previous claim appear to be stupid and fool. Especially, he asks directly to Mouri to stop fooling around, it makes Mouri appears to be seen fooling around when he explains his deduction. The counterclaims in Togashi's sentences are to support his 'contradiction'. He presents a reason for each 'contradiction' he said, such as the sentence "I drank from the same glass and I perfectly fine" is to support that Mouri's deduction is stupid. Mouri states that the poison is in the glass from the beginning. Yet, Togashi drinks it first, and then gives it to the victim. If the poison is in the glass from the beginning he will die as well. In the fact, Togashi is fine. It strengthens that Mouri's deduction cannot be true. Hence, Togashi's 'counterclaim' used to support his 'contradiction'. It makes his disagreement stronger to be denied.

Excerpt 31

Mouri Kogoro: It was an article in the Fukushima Newspaper from this morning. It was probably in hiroko-san's bag from the interview yesterday. When Hiroko-san got to Fukushima, she bought a newspaper. Because she knew that you were interviewed yesterday. Even though it's small, you were on the newspaper. For Hiroko-san, it was a greater than any other news. She was glad she supported you. She probably had very happy feelings when she put the article in her bag.

 Takaoka Akira: No, that's not true, Hiroko didn't come. I bought the newspaper, and I cut it out and put it in her bag.

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Mouri Kogoro: Takaoko-san, why don't you just admit it? [Eps.480/P.5]

Takaoka's direct disagreement is shown through 'contradiction' in the sentence "No, that's not true, Hiroko did not come". He uses 'contradiction' by stating negated proposition of Mouri's statement. Mouri states that Hiroko, the victim, comes to Fukushima and buys the newspaper. He disagrees explicitly. He states that she does not come. He wants to make the previous utterances appear to be wrong; especially he says that Mouri's statement is not true. He continues his disagreement by stating 'counterclaim'. He explained a fact that he is the one who buys the newspaper to support his sentence that Hiroko does not come to Fukushima. It implies that Hiroko does not buy the newspaper, and she does not go to Fukushima. It strengthens his 'contradiction'.

Thus, 'contradiction followed by counterclaim' can be considered as a direct disagreement. It is due to the position of 'contradiction' that is placed in the beginning of the sentence. It makes the speaker appear to disagree directly and explicitly without mitigating his disagreement. Even though, there is 'counterclaim' that is from indirect disagreement, but 'counterclaim' used next for presenting the reason for why the speaker disagreed. It strengthens the contradiction. The directness or indirectness of the type is shown in the beginning of the sentence or in the first disagreement, as the examples shown above. The second disagreement uttered next is for supporting the first disagreement.

Meanwhile, 'counterclaim followed by contradiction' can be considered as indirect disagreement. 'Counterclaim' is uttered first, and then continued by 'contradiction'. Since 'counterclaim' is placed in the beginning of the disagreement, the disagreement seems to be mitigated. The speaker uses this type to propose a reason or a fact. It impliedly shows the disagreement. The speaker does not state disagreement explicitly or directly. Especially, the 'counterclaim' appears with a preface. It can indicate the politeness shown by the speaker; because the preface can be a partial agreement used by the speaker before stating his/her real statement. 'Contradiction', then, is used to express that the speaker disagree after proposing his/her reason in counterclaim. Even though, 'contradiction' is a direct disagreement, but because of 'counterclaim', it manages the disagreement becomes an indirect disagreement. Some examples are shown below from female villains' utterances, since the one who favor this type is female villains.

Excerpt 32

Mouri Kogoro:	From the cafe to the district centre, it is a 5km distance. A
	round trip takes 10 minutes by car.
Okamura Saki:	Such an interesting deduction, but the bottom line seems to
	be missing. When Yamazaki-san slipped, I wouldn't be able
	to be in that place.
Mouri Kogoro:	The key is the brick. As not to be noticed, you started taking
	bricks each night, slowly adding to
	reper <mark>toi</mark> re.[Eps.696/P.17]

The first sentence of Okamura Saki is a counterclaim with a preface. She even gives a good evaluation towards Mouri's deduction by saying "Such an interesting deduction". It is the preface before she states her real statement. She continues with a word "but" and states that the bottom line is missing. She starts her disagreement through that utterance. She continues by stating 'contradiction'. The 'contradiction' seems representing the missing bottom line. She explains that she cannot be in the place where the victim killed. She uses negated proposition to utter her 'contradiction'. She disagrees with Mouri's statement which states that she can go to the victim's place by a car. Yet, in the fact she actually has alibi. Hence, she can deny that she cannot be able to be there. But, her disagreement still can be considered as an indirect disagreement, because she places 'counterclaim' in her first sentence. She

does not directly state that she disagrees or denies the previous claim. She chooses to state a preface first by 'counterclaim'.

Excerpt 33

Suzuki Sonoko : That was also part of your scheme. You wanted to show us				
that you had indeed exchanged a new roll of wrap for her.				
Satoyama Tsukiko: As you already knew I tore apart the strip and gave it to				
her. I couldn't have done anything fishy.				
Suzuki Sonoko : If you take a food wrap box and open its side tab, you can				
remove the roll without removing the strip. [Eps.636/P.17]				

Satoyama Tsukiko uses 'counterclaim' to explain a fact. She does not disagree directly with Suzuki's accusation. She chooses to explain the fact that can prove her for being innocent. Even though, there is no a preface in her sentence, but it is still considered to be 'counterclaim', because she opens up the new topic by bringing that fact. It implies that she gives a new roll of wrap to the victim, since she still must tear apart the strip. She, then, continues with her 'contradiction'. She uses negated proposition to deny the previous claim because there is a particle "not". She states that she cannot do anything fishy such as giving the poison on it. Her 'counterclaim' can be used as the reason why she disagrees. In other words, she cannot do anything fishy because she gives a new roll wrap with its strip. It will be like that if she uses 'contradiction followed by counterclaim'. Yet, she choosse to explain the fact or reason first, and does not directly disagree. Her disagreement can be considered as indirect one.

2. Male villains favor contradiction followed by challenge and female villains favor counterclaim followed by challenge

Those two combination types 'contradiction followed by challenge' and 'counterclaim followed by challenge' are similar due to 'challenge' which is placed in the last of the disagreements. The difference point is in the beginning of the disagreement, there are 'contradiction and counterclaim'. In these 2 types, male villains tend to use 'contradiction' before 'challenge'. In the other side, female villains tend to use 'counterclaim' before 'challenge'. It is similar to the previous discussion, where male villains prefer to use 'contradiction' and female villains prefer to use 'counterclaim'. 'Contradiction followed by challenge' produced by male villains in 6 times or 10.7%. 'Counterclaim followed by challenge' produced by female villains in 7 times or 14.6%.

These two types are worth to be compared, because male and female villains have their own favorite type. It is also because of their similar and different point as mentioned above. 'Contradiction followed by challenge' is a direct disagreement as in the table. It can be seen clearly, since both of the types are from direct disagreement, 'contradiction' and 'challenge'. The villains use it to disagree directly at first by contradicting, and then continued by giving a challenging question that is 'challenge'. Meanwhile, 'counterclaim followed by challenge' can be considered as indirect disagreement. The reason is same with 'counterclaim followed by contradiction'. 'Counterclaim' is in the first disagreement. It is used by the villains to state a reason before they disagree. They delay their direct disagreement by starting with 'counterclaim'. Some examples are elaborated below starting with 'contradiction followed by challenge' by male villains, and then 'counterclaim followed by challenge' by female villains.

Excerpt 34

Mouri Kogoro: After you saw Kusaka leave, you entered from the back door.After killing him, you used again the back door. Then you
appeared in front of Hanazawa as if nothing had happened.Tateno:That's all nonsense! Do you have some kind of proof?Mouri Kogoro: You had something on your heart right? [Eps.665/P.8]

A contradictory statement or negative evaluation expressed by Tateno to state his 'contradiction' by saying "nonsense". It indicates that he explicitly disagrees, since he wants to make Mouri's statement appears to be nonsense or wrong. He clearly denies Mouri's accusation. He continues his disagreement by asking a question, that is 'challenge'. He asks whether Mouri has a proof of his accusation. He challenges Mouri about the proof. He expects that Mouri cannot give a proof. He wants to show that he is innocent and Mouri's accusation is wrong if he cannot give the proof. Hence, Tateno's disagreement can be considered as direct disagreement. He continually states direct disagreement. 'Contradiction' and 'challenge' are from direct disagreement. The speaker who uses it will explicitly state their disagreement and explicitly wants to prove that the interlocutor is wrong.

Excerpt 35

Shinichi Kudo : Kogami-san, after you gave Mitani-san the poisoned drink along with the other drinks, you flushed the dry ice down the toilet and tossed the wallet into garbage can. Well, am I wrong?

Mai Kougami	: Well Kudo Shinichi-kun, you're a great detective just like
	the rumors say, but did you forget? I had iced coffee just
	like Kamata-kun, and I gave Mitani-kun the drinks to
	hand out to everybody. Can I really put in poison when I
	don't know which iced coffee Kamata-kun will be given?

Shinichi Kudo : You can. Because you put the poisoned ice cubes into both drinks.[Eps.191/P.11]

Excerpt shows the indirect disagreement of Mai Kogami trough 'counterclaim' followed by challenge. Her counterclaim has a preface before a fact proposed to show disagreement implicitly. The preface is "You are a great detective just like the rumors say", through it, she mitigates the disagreement by stating praise. She admits that Kudo is a great detective. It means that his deduction is great as well. She, then, continues her disagreement by stating a fact to disagree impliedly, there is a word "but" which clearly will be used to say the opposite statement. She explains that she has iced coffee just like the victim. It implies that she cannot predict which coffee the victim will drink if she already adds the poison. Her counterclaim is the beginning for her challenge. She asks about it as in counterclaim, about the way she adds the poison if she does not know which coffee the victim will drink. She chooses to state the fact first, and then states her direct disagreement trough challenge. She does not directly disagree by saying a challenge only. As in counterclaim followed by contradiction, the villains who use it tend to mitigate the direct disagreement of contradiction and Challenge. But, counterclaim also can be used as supporting statement from the excerpt 35. Kogami, who asks about how the way she kills the victim, proposes the

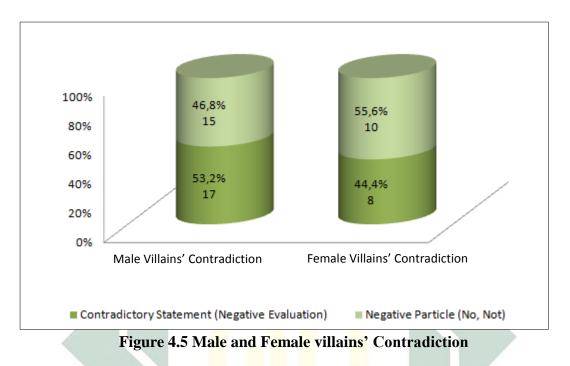
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fact first to make the challenge is difficult to be answered. She already gives a strong point of the question.

Thus, counterclaim which is placed in the beginning of the disagreement can be used as the way to mitigate the direct disagreement stated next. It also can be used to support the next disagreement. It makes the next disagreement stronger and difficult to be denied or answered. Yet, the type which is placed counterclaim at the first can be considered as indirect disagreement.

4.1.2.2.2. Male Villains Favor Contradictory Statement or Negative Evaluation and Female Villains Favor Negative particle in Applying Contradiction

Contradiction is often marked by negated proposition or negative particle such as "no" or "not" in order to contradict the previous claim. There is other way to contradict that is by uttering contradictory statement or negative evaluation. It can be said as negative evaluation, since contradictory statement typically marked by negative adjective such as 'boring' to evaluate the interlocutor's utterances. The example of the word "boring" is taken from Chen in Aini (2015) who stated that the sentence "That was so boring" can be considered as 'contradictory statement'. The word 'boring' is used to evaluate the previous claim uttered by the interlocutor to contradict. As Kozcogh (2012) stated that negative evaluation used to express an evaluation of the previous speaker's proposition, indicating strong disapproval. It can be used through other negative adjective such as "nonsense", "stupid", "ridiculous", etc. These two ways could be found in male and female villains. There is a different result shown by male and female villains. It is ilustrated in figure 4.5 below.



There are different percetages shown by male and female villains. The dark green represents contradictiory statement which is favored by male villains with 53.2%. Meanwhile, female villains' contradictory statement only reaches 44.4%. For negative article, female villains favor it more with 55.6%, meanwhile male villains' percentage only reach as 46.8%. They are counted from contradiction in all types, they are 'contradiction', 'cotradiction followed by counterclaim', 'counterclaim followed by contradiction', 'contradiction followed by challenge', 'contradiction + counterclaim followed by challange'. It is found 52 utterances from male villains, 17 utterances consist of contradictory statement or negative evaluation, and 15 utterances consist of negated proposition or negative article. For female villains, it is found 18 utterances, 8 utterances consist of contradictory statement or negative evaluation, and 10 utterances consist of negative article.

With 18 utterances consist of contradictory statement or negative evaluation from 32 utterances, male villains favor it more. They tend to use negative evaluation when uttering 'contradiction' in all 'contradiction' types. Various adjectives used to give negative evaluation toward the interlocutor's claim. The example of negative evaluation uttered by male villain is presented below.

Excerpt 36

Prof. Agasa

: Do you remember the newspaper, Imura-kun? When you saw the mailbox full of newspapers, you didn't appear to be very surprised at all. That's because you knew that Nishida-kun was dead, right? You acted as though you met us at the door by coincidence and let us in to discover the body. Imura Kousuke: That's absurd! T hat's just your wild guess! : Well, let's show you the evidence. [Eps.591/P.8] Prof. Agasa

Imura, a male villain, uses negative evaluation or contradictivy statement twice in his contradiction. He disagrees with Prof. Agasa's explanation which acusses him as the culprit. He disagrees explicitly in 'contradiction' through negative evaluations that are "That's absurd" and "That's just your wild guess". He wants to make Prof. Agasa's explanation appears to be just an absurd fact and a wild guess of Prof. Agasa. He indicates that it is cannot be true.

There are various examples of negative evaluation uttered by male villains which has shown in this study, such as from excerpt 7 with "That's ridiculous" by Ueda Jouji, , "That's nonsense" from excerpt 19 by Ueda Jouji as well, and from excerpt 12 with "That's stupid" and "You are just bluffing" by Kurumatani Seiji. They used different words to express their negative evaluation. They try to make the interlocutors' claims appear to be a nonsense accusation, a stupid accusation, or a ridiculous accusation.

For negated proposition or negative article which is favored by female villains is produced in 10 utterances from 18 utterances of female villains. They tend to use it more than negative evaluation. It is the opposite result from male villains. The example of negated proposition expressed by female villain is presented below.

Excerpt 37

Hattori Heiji : Those openings at the bottom of the driver's side window, if you use those two small holes, you can manage it. (Explaining the tricks) Then, if you make him open the power window, the line will be automatically pulled – effectively strangling him.
Mizuhashi Riko: This doesn't have anything to do with me. I didn't do anything.
Hattori Heiji : No, you slowed down, didn't you? [Eps.523.P.11-12]

A female villain named Mizuhashi Riko utters her 'contradiction' by using negative particle "not' in both of her utterances. She wants to deny that the deduction explained by Hattori does not have any relation with her. She even states "I didn't do anything" that indicates she does not want to admit her crime by disagreeing Hattori's accusation. She chooses to use negative particle to contradict. There is no negative evaluation in her 'contradiction'. Negative particle is stated to say the negated proposition of the previous claim. It is for indicating that the previous claim is wrong and the speaker does not do something as the intrlocutor uttered.

Thus, the examples of the data above can represent the existences of the negative evaluation which is favored by male villains, and the negative article which

is favored by female villains in stating 'contradiction'. Even though the different percentage is not in a big number, but it still can be considered that there is diefferent result in favoring the ways to contradict between male and female villains. It adds the point about the differences between male and female villains in applying the disagreement strategies that is in 'contradiction'.

4.2 Discussion

In this subchapter, the results of the findings are discussed. There are two points which can be drawn and elaborated. The points are about types of disagreeing strategies found in male and female villains' utterances, and the similarities as well as the differences of male and female villains in applying the disagreeing strategies. Essentially, the findings of this present study show some new results.

The first point is from the finding of the first research question that is about the types of disagreeing strategies applied by the villains. As mentioned in the findings, there are 11 types of disagreeing strategies found in male villains' utterances and 9 types found in female villains' utterances. The first 5 types of male and female villains exist in Muntigl and Turnbull's taxonomy (1998). They are irrelevancy claim, challenge, contradiction, counterclaim, and contradiction followed by counterclaim. Muntigl and Turnbull identified the types of disagreeing strategies in 1995, but there were only 4 types identified (Behnam and Niroomand, 2011). In 1998, Muntigl and Turnbull further proposed the fifth type existing in disagreeing strategies that is formed from the combination of contradiction and counterclaim named as contradiction followed by counterclaim. (Behnam and Nirooman, 2011:208). The taxonomy is completed with 5 types of disagreeing strategies.

This present study finds new types of disagreeing strategies beside those 5 types. They are 6 new types from male villains and 4 new types from female villains. Those types do not exist in the taxonomy of Muntigl and Turnbull (1998), and can be considered as the new results from this study. They are the combination of the 5 types in the taxonomy. They are (1) counterclaim followed by contradiction, (2) irrelevancy claim followed by counterclaim, (3) contradiction followed by challenge, (4) counterclaim followed by challenge, (5) challenge followed by counterclaim, and (6) contradiction + counterclaim followed by challenge. The 2 types which are not found in female villains' utterances are irrelevancy claim from the taxonomy, and contradiction + counterclaim followed by challenge from the new result of this present study.

As the title suggests, both of male and female villains do use various types of disagreeing strategies. They always try to defend themselves by disagreeing with all claims uttered by the interlocutor. The Muntigl and Turnbull taxonomy do not catch up the villains' disagreements. They like to use 2 types combined in one. Because of that, the new types appear in this present study. As explained beforehand, the new types are from the combination of the 2 types, such as counterclaim which is followed by challenge. Those two types are from the taxonomy, and combined into one type by male and female villains, and then become a new type of disagreeing strategy. They want to make strong disagreement which can be denied easily by the

interlocutor, since they really do not want their crime to be uncovered. Suryanto stated in Destiyani's study (2011:4) that villains have different characteristics ad thought than other people. They tend to be brave, expert in manipulating, and have more power. They are also weak in controlling emotion (Destiyani, 2011). In this study, the villains are brave to always state their disagreements. It is proven by the new types which occur in this study. They are in danger situations which push them to state strong disagreement in order to keep their crime. If they state a weak disagreement which can be denied, their crime can be revealed by the detective. Therefore, they state a strong disagreement by combining 2 types of disagreeing strategies.

The researchers of the previous studies about disagreeing strategies typically used 5 types of the taxonomy to analyze the data. Behnam and Niroomand (2011), Sofwan and Suwignyo (2011), Faharani and Molkizadeh (2013), Bavarsad *et al.* (2015), Heidari *et al.* (2015), Nourozi (2015), and Sadrameli and Haghverdi (2016) found all the 5 types in their study. They did not find new types as found in this present study. The results of those previous studies only show the existences of the 5 types of disagreeing strategies. Hence, the 6 new types can be considered as the new result that can enrich the previous taxonomy.

The next point which needs to be discussed is from the findings of the second research question. The second finding has a relation with the study about gender, since it explains about the similarity and the difference between male and female villains in applying disagreeing strategies. As mentioned in the background of the study, there is a different result shown by previous studies in the case of gender. The result from the study by Kozcogh (2012) shows that female participants favored more direct strategies such as contradiction than male participants did. It is confirmed by the study from Faharani and Molkizadeh (2013). Their study showed no highly statistical differences between using politeness strategies in disagreement and gender. The result shows that male and female participants of the study used all kinds of strategies nearly the same.

The findings of this present study show different result. As in the finding of the second research question about the differences between male and female villains in applying disagreements, it shows that male villains tend to use direct disagreements such as contradiction, contradiction followed by challenge, and contradiction followed by counterclaim. Female villains tend to use indirect disagreements such as counterclaim, counterclaim followed by challenge, and counterclaim followed by contradiction. They favor using counterclaim as the first disagreements. In order to get the differences of male and female in choosing disagreeing strategies, the comparison of each percentage from each type of male and female villains and the classification of direct and indirect disagreements is made and presented. It can be seen in figure 4.4. There are 8 direct disagreements and 3 indirect disagreements. Male villains favor 6 direct disagreements of 8 direct disagreements. Female villains favor all 3 indirect disagreements.

Refering to figure 4.3, the differences of male and female villains can be seen clearly. It refutes Kozcogh (2012) and Faharani and Molkizadeh (2013) results. While

Kozcogh (2012) stated that female participants in his study favored more direct disagreeing strategies such as contradiction, in this present study, the ones who favor more direct strategies such as contradiction are the male villains with the percentage 21.4%. Meanwhile female villains' percentage only reach a half of male villains' that is 10.4%. Female villains favor for using counterclaim. It indicates that female villains is more polite in choosing disagreeing strategies, since by counterclaim, disagreeing strategies can be mitigated by using partial agreement or positive markers.

The results of this present study strengthen the results from some recent studies which are conducted by Bavarsad *et al.* (2015), Aisyah (2015), and Heidari *et al.* (2015). They show that women tended to be indirect, polite and cautious in expressing disagreements. Female participants in their study favored more counterclaim than male participants did. In the result of Bavarsad *et al.* (2015), the percentage of counterclaim from their female participants is 14.22%, and male participants' is 12.22%. Female participants have the higher percentage. Aisyah's (2015) study shows the same result. Female students in her study tended to use counterclaim more frequently than male did. Male students used contradiction strategy more often than female. Heidari et al. (2015) presents some situations using DCT in his study, and in most of the situations, female students used more counterclaim as well. In one of the situations that is disagreement to the professor, female students' counterclaim reaches 46%. Meanwhile, female students' counterclaim reaches 3

previous studies. Male villains have the higher percentage in contradiction as in the study of Aisyah (2016) indicating that they favor contradiction more than female villains do. Female villains favor counterclaim as well as women in the previous studies by Bavarsad *et al.* (2015) and Heidari *et al.* (2015).

Thus, this present study adds new results in the taxonomy of disagreeing strategies and in the field of gender. It is in the same side with the previous studies which have a result that women are more polite in choosing disagreement, since they favor counterclaim than men. It is as Holmes (1992) stated that women are more linguistically polite than men, and as cited in Rohmah (2011) that women speech could be considered as being indirect. Counterclaim is the type which indicates indirectness in disagreement. This study strengthens the result of previous studies which stated that women are more indirect in expressing disagreement.