



STRATEGY OF FRENCH POLITENESS IN THE FILM "*COMME UN CHEF*": PRAGMATIC ANALYSIS

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ABSTRACT

This study aims to determine the linguistic politeness strategies and linguistic characteristics that include formal and informal greetings and language functions in Daniel Cohan's film "Comme un Chef". This study uses a qualitative descriptive research method with a pragmatic approach. The source of the data for this study is speech that adheres to linguistic politeness. This data collection uses the method of listening by systematically observing and recording. The theory used was Brown and Levinson's language politeness theory including four strategies, namely the bald-on record strategy, positive politeness strategy, negative politeness strategy, off-record politeness strategy and silent strategy. The results showed that positive politeness strategies were more dominantly used than other politeness strategies, namely frank politeness strategies, negative politeness strategies, vague politeness strategies, and silent politeness strategies. Positive politeness strategies are realized by giving or asking for reasons and giving gifts (sympathy or appreciation). Negative politeness strategies are realized by minimizing the burden of requests and giving respect. Politeness strategies are vaguely realized by using gestures. Furthermore, linguistic features related to politeness, namely non-formal greetings are more dominantly used when communicating. Then, the language functions that are more often found in each politeness strategy are conative, emotive and referential.

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1. INTRODUCTION

The film is one of the products of art and culture that can tell stories, events, and environmental phenomena in which it is made. Every movie contains a story. These stories generally come from fictional stories, but not a few are also based on true stories. The story in the film is the fruit of the work of a director, presented by the characters. The characters act out characters according to the storyline. Through the story of the film, the audience can see the attitude, way of speaking, way of dressing, language, and culture according to the region where the film was produced.

This is in line with hoed's (2006:11) opinion which states that: in addition to visual impact, film exerts verbal impact through language whose process is slow, as does impact through reading. However, the verbal impact of the film can last a long time because what is captured is a language with concepts in it combined with the impression of the image. Through its language, the audience can better understand the theme of the film and the morals stored in the film. The audience can also see the behavior of the characters in the film and their clothes and customs. Based on these opinions it can be known that through film can be obtained information contextually, real and clear how language is used by its native speakers since the film is a reflection and representation of the original society, language and culture of the film.

Language selection represents the speaker, the speaker in general prefers to express his polite opinion than the unsightly (Leech, 1993:206). Language politeness is not only seen in verbal expressions of language but also in nonverbal behavior. Language speakers that are easy to see or observe are verbal language in the form of terms or utterances. However, in addition, there is also nonverbal language in the form of mimics, gestures, attitudes, or behaviors that support the disclosure of a person's personality. The use of polite language has not received much

attention. This happens because language users do not know that in a language structure (which is seen through variety and grammar) there is a politeness structure (Pranowo, 2009:4).

Brown & Levinson (1987:62) says the theory of language politeness revolves around positive and negative faces. A positive face is a face that refers to the self-image of the person who wants to do what he does, or what are the values he believes in are recognized as a good thing, pleasant, worthy of respect, and so on. Meanwhile, a negative face refers to the self-image of the person who wants him to be rewarded by allowing him to be free to perform actions. Based on this concept of face, speakers have the hope of being appreciated by speech opponents and the desire not to be disturbed by their freedom. Then, Brown & Levinson (1987:65) gave birth to a politeness strategy that was transformed into five, namely: Bald-on Record Strategy, Positive Politeness Strategy, Negative Politeness Strategy, Off-Record Politeness Strategy, and Silent Strategy.

Not only that, communication also needs to mark civility so that the relationship between speakers and speech opponents can run well. Brown & Gilman (1960:254) one of the markers of speech level in French can be embodied in the selection of second-person pronouns. In French, the second person pronoun is *tu* (you) which will be shortened to *T* and *vous* (you) which will be summarized to *V*.

French film is one of the types of films that have had a great influence on the development of world cinema. This can be proven through the success of French films and their filmmakers in various world-class awards such as the Film Festival de Cannes, Oscar Awards, Festival du Film Américains, etc. The spread of French films has long since arrived in Indonesia. Some famous French films have been shown in Indonesia such as *Comme un Chef*. *Comme un Chef* is one of the most popular films in France. The film has been translated into several languages such as Spanish, English, Saudi Arabian, Brazilian, Portuguese and Indonesian.

There are several interesting things so that this film was chosen as a sample in representing the French in communication, namely: first, researchers saw that many utterances containing politeness strategies between characters have different intentions and functions to speech opponents. Dialogue between characters who exemplify the strategy of politeness in their speech by paying attention to the context of a speech, it will be known whether the speech is polite or not.

Based on the above background, it is very important to examine the film with a point of attention to the politeness strategy spoken by the characters. This research is titled "strategy of french politeness in the fim "Comme un Chef": pragmatic analysis". The focus of this research is Brown & Levinson's civility strategy. Considering that the politeness strategy is something significant in communicating so that the intentions and goals of the speakers can be conveyed well to the speech opponent. In studying the case of this politeness strategy, two problems are the focus of the research, namely seeing how the politeness strategy is shown in the film and seeing how the features of the linguistics of each of the civility strategies.

2. RESEARCH METHOD

In this research, the writer used descriptive qualitative method. The descriptive qualitative method was used to explore the phenomena of the content analysis (Idris et al., 2020; Yulianti et al., 2022). The method used in this study is descriptive qualitative, because the data used are in the form of words, phrases, clauses or sentences derived from the utterances of the characters in a French film entitled "*Comme un Chef*" and using a pragmatic approach. Thus, the results of the analysis will take the form of descriptions of utterances using Brown and Levinson's language politeness strategies.

The data in this study used fragments of dialogue taken from the film "*Comme un Chef*" which was considered to meet the politeness of language. Dialogues are used as data, but not all of them are used only those that adhere to language politeness. The determination of the level of politeness is carried out by looking at the tendency of speech contained in the film "*Comme un Chef*". Then, this data collection uses the listening method, which is data collection that is carried out by observing and recording systematically.

3. RESULTS AND ANALYSIS

The results showed the use of language politeness strategies found in the film. the more dominant use of the politeness strategy used is the positive politeness strategy. A positive strategy of politeness was found in as many as 110 data in each scene. Furthermore, the negative politeness strategy is still categorized as dominant because of the data found as many as 78. Then, in the politeness strategy, frankly, 66 data were found in the scene. Later, the vague politeness strategy found was in only 26 data and the silent politeness strategy was only found in one data in the scene. The silent politeness strategy includes one that is rarely used when communicating. The non-formal greeting that is *Tu* (you) is more often used in communicating in the film. Then, the more dominant language function is found, namely the conative function, then the emotive function, then the referential function, then the fat is function, the multilingual function and finally the poetic function.



Discussion

a. Bald-on Record Strategy

Data (1)

| | |
|---|--|
| Context: Alexandre is the lead chef at Cargo Lagarde restaurant. Alexandre was meeting Jacky, who at the time was working as a nursing home painter, to offer to be his assistant. However, Jacky refuses and explains why he did not accept Alexandre's offer. The following utterance was recounted by Alexandre in response to Jacky's statement. | |
| Alexandre | <i>Ça se refuse pas, le Cargo Lagarde! Vous êtes con ?</i> |

The utterance was addressed by Alexandre in response to Jacky's statement. The utterance was taught as a form of protest against the opponent's statement. Alexandre's words were emotional because Jacky refused his offer to be his assistant. Such speech can certainly cause discomfort for the opponent. The discomfort is evidenced by the response given by Jacky.

'Non. J'aime ma femme, c'est tout'.

Jacky's remarks are a defence of the emotional statements made by Alexandre. In this context, Jacky attempts to refute Alexandre's assertion by telling the truth that he just doesn't want his wife to be angry. In responding to Alexandre's statement, Jacky also used a straightforward strategy.

From the context of the above speech, Alexandre uses the greeting V when speaking to Jacky. Alexandre uses V because he talks to people he just knew. In Alexandre's utterances is found the use of the emotive function with an angry expression to Jacky. Later, Jacky's utterances are found to be referential functions because he is trying to explain to Alexandre his reasons for rejecting his offer.

Data (2)

| | |
|--|---------------------|
| Context: In this dialogue, Alexandre is doing a cooking broadcast for a TV program and he is assisted by both assistants. While cooking, the assistant said that he wanted to resign from his job. Because Stanislas, the son of restaurant owner Cargo Lagarde, told him to move out and leave Alexandre. The following utterance was recounted by Alexandre when responding to the statement of his assistant who wanted to leave his job. | |
| Alexandre | <i>Je m'en fous</i> |

Alexandre responded to his assistant's statement by using a frank politeness strategy. The use of strategy can be identified from the phrase *'je m'en fous'* which is spontaneously spoken in response to the assistant's deliberate act of talking about it while doing a cooking broadcast so that Alexandre does not focus on his cooking. Alexandre's remarks made the speaker feel disappointed and hardened his voice to speak to the speech opponent.

b. Positive Politeness Strategy

Data (3)

| | |
|---|--|
| Context: Critics visited the cargo lagarde restaurant and found the dish very good. Then the critic met with Alexandre and praised him for the dish given. | |
| Critics | <i>M. Lagarde, c'est une merveille. J'avais goûté avant votre agneau... C'est génial d'avoir rajouté de la cannelle.</i> |

The critic's remarks were a form of giving credit to Alexandre. Critics tried to reward Alexandre by giving praise for the food he had made. The actions of such critics fall under the strategy of positive politeness.

In this data, the critic and Alexandre have differences in social status. The words of critics found an emotive function of a praising nature of Alexandre.

c. Negative Politeness Strategy

Data (4)

| | |
|---|---|
| Context: Jacky is a nursing home painter who loves to cook and memorizes entire Alexandre cooking recipes from year to year. At that time, Jacky also helped the chefs who were in the elderly to cook grandparents who were there. Then, Jacky created a menu inspired by Alexandre's recipe in 1997. Later, Cargo Lagarde restaurant owner Paul Matter praised the dish and told Alexandre to taste it as well. Alexandre felt that the dish was similar to the recipe and he went straight to Jacky and offered to be his assistant. However, Jacky needs an employment contract. | |
| Jacky | <i>Oui. Vous allez me signer un contrat de travail?</i> |

Jacky's speech is included in the use of negative politeness strategies that are realized by minimizing the burden of demand. The speech opponent intends to express his wishes but does not force those wishes to be approved by the speaker. The opponent conveyed his request politely. Therefore, the utterance is categorized as the use of a negative politeness strategy.

d. Off-Record Politeness Strategy

Data (5)

| | |
|--|---|
| Context: Carole is the owner of a restaurant on Nevers visited by Alexandre and Jacky. Jacky, who is accompanied by Alexandre, comes to Carole's restaurant to see his wife. Jacky also introduced Alexandre to Carole. | |
| Carole | <i>Quelle coïncidence, mon chef me quitte à la fin du mois.</i> |

The politeness strategy is vaguely applied by Carole by stating the utterance of declaring indirectly. The strategy is expressed in the form of a statement informing him that the chef will be away for a month. The utterance has no relevance to the statement of the previous speech opponent. Carole invites speech opponents to look for interpretations that have relevance to the utterance.

In the utterance, Carole and Alexandre use V's form of greeting in their communication because they have never met before and respect each other. In Carole's speech, a metalingual function is found because Carole focuses her speech on the code spoken in her communication.

CONCLUSION

Positive politeness strategies are more often realized by giving or asking reasons by involving speech opponents, providing sympathy or appreciation, offering help or promising, showing optimism, involving speech speakers and opponents in activities, focusing attention, exaggerating, avoiding disapproval and expressing relationships reciprocally. The negative politeness strategy is realized by minimizing the burden of requests, condescending, apologizing, clearly stating that the actions of speech opponents are invaluable, asking indirectly, being pessimistic, placing face-threatening actions as the applicable rules, and using questions. The politeness strategy is vaguely realized by using cues, using ambiguous utterances, giving association clues, using perceptions, using exaggerated statements, using vague utterances, diverting the position of the opponent of speech and using incomplete statements. According to Mutmainnah et al., (2022), they stated the politeness strategies used several subjunctives in the conversation. However, Juliandari et al., (2017), they proposed that through literary works, it can be understood the symptoms and social influences that occur. Based on these data, it can be concluded that in the politeness strategy, a linguistic feature is found, namely the use of the greeting T is more dominantly used when communicating. The more dominant functions found in each of the politeness strategies are conative functions with 96 data, emotive 48 data, referential 36 data, fatis 13 data, metalingual 7 data and poetic only 5 data.

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