

THE ANALYSIS OF NEGATIVE POLITENESS STRATEGIES USED BY THE CHARACTERS IN “*PERFUME, THE STORY OF A MURDERER*” MOVIE

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Abstract:

Kesopanan adalah cara untuk menunjukkan kesadaran citra diri publik orang lain (Yule dalam Hasmi, 2013) dan masalah memaksimalkan efek positif dan meminimalkan efek negatif dalam suatu interaksi. Analisis kesopanan dapat dilakukan dengan menggunakan karya sastra seperti novel atau film. Penelitian ini bertujuan untuk menganalisis strategi kesantunan negatif yang digunakan oleh tokoh-tokoh dalam film “*Perfume, the Story of a Murderer*” yang diadopsi oleh Brown and Levinson (1978) dari strategi kesantunan negatif. Data difokuskan pada naskah film. Dari hasil, ditemukan ada enam strategi kesopanan negatif yang digunakan oleh karakter dari sepuluh strategi kesopanan negatif yang diajukan oleh Brown dan Levinson (1978). Strategi kesantunan yang paling negatif yang digunakan oleh karakter adalah secara langsung atau secara tidak langsung (48%) diikuti dengan memberikan rasa hormat dan meminta maaf (4%) sebagai strategi kesopanan negatif paling sedikit digunakan. Hasil temuan ini menunjukkan bahwa karakter dalam film sebagai pembicara sebagian besar dihadapkan pada ketegangan yang berlawanan yaitu keinginan untuk memberi pendengar ‘jalan keluar’ menjadi tidak langsung, dan keinginan untuk terus merekam.

Keywords:

negative politeness, strategy, Perfume, the Story of a Murderer movie

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A. Introduction and Theoretical Framework

Politeness is the actions taken by competent speakers in a community in order to attend to possible social or interpersonal disturbance (Meyerhoff, 2006). Thomas (1995) also stated that politeness is a more general matter of showing consideration to others. Actually, there is no right definition from experts about what is politeness actually since it can be different from one place to another place or from one culture to another culture. However, Meyerhoff (2006) gave the opinion about this situation and said that the empirical and theoretical importance of seeing politeness and impoliteness as acts which involve consideration of the addressee's wants and desires as well as the speaker's own, and acts that involve consideration of the demands of the larger social group in which both the speaker and addressee have grown up and been socialized.

One of the most influential theories of politeness was the theory promoted by Brown and Levinson in 1978. It became the first politeness theory which provided a framework for analyzing politeness that could accommodate considerations and had a basis for discussing similarities and differences between cultures in how politeness works (Sell in Watts, Ide, and Ehlich, 2005). Because of that the Brown and Levinson's theory was mainly used by researchers to analyze the politeness in the field of sociolinguistics, psychology and various kind of literary text.

Brown and Levinson (1987) had focused on politeness as a pragmatic phenomenon which is interpreted as a strategy (or series of strategies) employed by a speaker to achieve a variety of goals like promoting or maintaining harmonious relations (Thomas, 1995). They suggested that whether we consider a strategy polite or impolite depends on how much attention or what kind of attention a speaker pays to their own and their addressee's face wants (Meyerhoff, 2006).

The term "face" is the central of Brown and Levinson's theory that refers to the public self image that every member wants to claim for himself", and claim that "people cooperate (and assume each others'

cooperation) in maintaining face in interaction” (Brown and Levinson in Yuka, 2009). There are two kinds of face in this theory which are negative face, the basic claim to territories, personal preserves, rights to non-distraction, and positive face, the positive consistent self-image or ‘personality’ claimed by interactants (Brown and Levinson in Jaworski and Coupland, 1999).

Brown and Levinson suggested that it was useful to distinguish two types of politeness which are negative politeness strategies and positive politeness strategies (Meyerhoff, 2006). Positive politeness leads to moves to achieve solidarity through offers of friendship, the use of compliments, and informal language use: we treat others as friends and allies, do not impose on them, and never threaten their face. On the other hand, negative politeness leads to deference, apologizing, indirectness, and formality in language use: we adopt a variety of strategies so as to avoid any threats to the face others are presenting to us (Wardhough, 2006).

This paper attempts to adopt Brown and Levinson’s (1978) concepts to investigate the politeness strategy in “*Perfume, the Story of a Murderer*” movie especially the negative politeness strategies that used by the characters in the movie. Brown and Levinson (1987) said that negative politeness is repressive action addressed to addressee’s negative face: his want to have his freedom of action unhindered and his attention unimpeded. It is the heart of respect behavior, just as positive politeness is the kernel of ‘familiar’ and ‘joking’ behavior.

“*Perfume, the Story of a Murderer*” is a famous novel written by Patrick Suskind. It had been best seller as long as 361 weeks, made it copied until 15 million copies that spread around the world, and had been translated into many languages. Because of the popularity of the novel, the story was adapted into movie version directed by Tom Tykwer in 2006. The story tells about the adventure of Jean-Baptiste Grenouille in making a legendary perfume by kill thirteen girls in Grasse, a paradise of perfume. Based on the great story of the movie, I am going to analyze the negative politeness strategies used by the characters inside the story. This study is supported by the previous studies of

Hamida (2012) which analyzed the politeness strategies in the novel of the *Mistery of the Blue Train* by Agatha Christie and Nasihin (2014) which analyzed the politeness strategies used by the main character of *Black Swan* movie.

There are ten strategies in negative politeness strategies promoted by Brown and Levinson (1978) which are (1) Be direct/conventionally indirect, (2) Question, hedge, (3) Be pessimistic, (4) Minimize the size of imposition on hearer, (5) Give deference, (6) Apologize, (7) Impersonalize speaker and hearer; avoid pronouns 'I' and 'you', (8) State the face-threatening-act as a general rule, (9) Nominalize, and (10) Go on record as incurring a debt, or as not indebting hearer.

Based on the description above, two research questions are proposed (1) how many negative politeness strategies used by the character in "*Perfume, the Story of a Murderer*" movie in the pre-climax, climax, and anti-climax part? (2) what is the most frequent negative politeness strategy used by the characters in "*Perfume, the Story of a Murderer*" movie?

B. Methodology

This study used a qualitative approach specifically using document analysis. Johnson and Christensen (2004) defined that qualitative research as research relying primarily on the collection of qualitative data (no numerical data such as words and pictures) and tend to follow the inductive mode of scientific mode. The type of the research is content analysis because it intended to analyze of the data which is in the form of movie script to find the politeness strategies.

C. Finding and Discussion

The analysis of negative politeness strategy in the script was divided into three parts: in the pre-climax part, climax part, and anti-climax part of the movie.

Pre-Climax

Data 1

Scene 12 line 3

P = Pelissier

YL = Young Lady

YL (3) May I try it?

P (4) If you'll allow me, mademoiselle.

In the scene 12, the action of the young lady by saying 'May I try it?' to Pelissier has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect in the part of politeness and the universality of indirect speech act of Brown and Levinson's concepts (1978). In this strategy a speaker is faced with opposing tension; the desire to give hearer an 'out' by being indirect, and the desire to go on record.

Data 2

Scene 12 line 4

P = Pelissier

YL = Young Lady

YL (3) May I try it?

P (4) If you'll allow me, mademoiselle.

In the same scene, the action of Pelissier by saying 'If you'll allow me, mademoiselle' to the young lady has the connotation that it supports negative politeness strategy 2 namely question, hedges in the part of hedges on illocutionary force: adverbial-clause hedges using 'if' of Brown and Levinson's concepts (1978). The complete sentence of the man could be like this '(You can try it) if you'll allow me, mademoiselle.

Data 3

Scene 14 line 5

B = Baldini

C = Chenier

C (5) ... Will you be creating a new perfume, Monsieur Baldini?

B (6) Correct. For Count Verhamont...

The action of Chenier by saying ‘Will you be creating a new perfumer, Monsieur Baldini?’ to Baldini has the connotation that it supports negative politeness strategy 3 namely be pessimistic which gives redress to H’s negative face by explicitly expressing doubt that the condition for the appropriateness of S’s speech act obtain. This theory is supported by Brown and Levinson (1978)

Data 4

Scene 14 line 10

B = Baldini

C = Chenier

C (9) Amor and Psyche! Do you know it? everywhere these days, monsieur. On every street corner. In fact, I just purchased you a sample. In case you wanted to test it.

B (10) What on earth makes you think I’d be interested in testing it?

The action of Baldini by saying “What on earth makes you think I’d be interested in testing it?” as the respond to the Chenier speech has the connotation that it supports negative politeness strategy 1 namely be indirect conventionally indirect in part politeness and the universality of indirect speech of Brown and Levinson’s concepts (1987).

Data 5

Scene 14 line 19

B = Baldini

C = Chenier

B (18) Take charge of the shop, Chnier, and don’t let anyone come near me. Inspiration requires peace and tranquility.

C (19) Is there anything else you need?

B (20) Inspiration, perhaps.

The action of Chenier by saying “Is there anything else you need?” to Baldini has the connotation that it supports negative politeness strategy 2 namely question, hedge of Brown and Levinson’s concepts (1987).

Data 6

Scene 16 line 4

B = Baldini

G = Grenouille

G (4) Yes, Monsieur. You want to make this leather smell good, don't you?

B (5) Why, of course and so it shall.

The action of Grenouille by saying "You want to make this leather smell good, don't you?" to Baldini has the connotation that it supports negative politeness strategy 3 namely be pessimistic that is by using question tag of Brown and Levinson's politeness strategy (1987).

Data 7

Scene 16 line 19

B = Baldini

G = Grenouille

B (19) ...But it needs the craft of a true perfumer to detect the exact formula, which notes, which chords, and in what precisemeasurements. Could you tell me the exact formula of Amor & Psyche?

C (20) I don't know what a formula is, but I can make Amor & Psyche for you now.

The action of Baldini by saying "Could you tell me the exact formula of Amor & Psyche?" to Grenouille has the connotation that it supports negative politeness strategy 3 namely be pessimistic of Brown and Levinson's politeness strategies (1978).

Data 8

Scene 16 line 31

B = Baldini

G = Grenouille

G (30) Yes, Master. But, Master Baldini... You must let me do it in my own way.

B (31) As you please. No! Don't drop it. That's pure alcohol. You want to blow up the building?

The action of Baldini by saying “As you please ‘to Grenouille has the connotation that it supports negative politeness strategy 5 namely give deference of Brown and Levinson’s politeness strategies (1978).

Data 9

Scene 16 line 35

G = Grenouille

B = Baldini

G (35) ...If you let me again, Master, I’ll make it more better...

B (36) I’m not in the mood to test it now. I have other things on my mind. Go now.

The action of Grenouille by saying ‘If you let me again, Master, I’ll make it more better’ to Baldini has the connotation that it supports negative politeness strategy 2 namely question, hedges in the part of hedges on illocutionary force: adverbial-clause hedges using ‘if’ of Brown and Levinson’s politeness strategies (1978).

Data 10

Scene 16 line 36 & 38

G = Grenouille

B = Baldini

G (35) ... Now it’s a really good perfume. Don’t you want to smell it, Master?

B (36) I’m not in the mood to test it now. I have other things on my mind. Go now.

G (37) But, Master...

B (38) Go! Now!

The action of Baldini by saying ‘Go, now’ to Grenouille has the connotation that it supports negative politeness strategy 7 namely impersonalize S and H in the part of imperatives of Brown and Levinson’s politeness strategies (1987).

Data 11

Scene 16 line 38-42

G = Grenouille

B = Baldini

G (38) Can I come to work for you, master? Can I?

B (39) Let me think about it.

G (40) Master! I have to learn how to keep smell!

B (41) What?

G (42) Can you teach me that?

The action of Grenouille by saying ‘Can I come to work for you, master?’ and ‘Can you teach me that?’ to Baldini has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect in the part of politeness and the universality of indirect speech act of Brown and Levinson’s politeness strategies (1978).

Data 12

Scene 19 line 10

G (10) I will make you as many perfumes as you want but you have to teach me how to capture the smell of all things. Can you do that?

B (11) Well, naturally.

The action of Grenouille by saying ‘Can you do that?’ to Baldini has the connotation that it supports negative politeness strategy 3 namely be namely be pessimistic of Brown and Levinson’s politeness strategies (1987).

Data 13

Scene 22 line 13

G (13) Can you teach me?

B (14) Not even I am intimate with its secrets.

G (15) But could I learn it in Grasse?

The action of Grenouille by saying ‘Can you teach me’ to Baldini has the connotation that it supports negative politeness strategy 3 namely be namely be pessimistic of Brown and Levinson’s politeness strategies (1987).

Climax

Data 14

Scene 29 line 1

M = Madame Arnulfi

D = Drout

M (1) ... Handle them as you would a lady. Wouldn't you agree with me, Druot?

D (2) If you say so, Madame. You. Check the jonquil blossoms.

The action of Madame Arnulfi by saying 'Wouldn't you agree with me, Druot?' to Drout has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect in the part of politeness and the universality of indirect speech act of Brown and Levinson's politeness strategies (1978).

Data 15

Scene 29 line 2

M = Madame Arnulfi

D = Drout

M (1) ... Handle them as you would a lady. Wouldn't you agree with me, Druot?

D (2) If you say so, Madame. You. Check the jonquil blossoms.

The action of Drout by saying 'If you say so, Madame' to Madame Arnulfi has the connotation that it supports negative politeness strategy 2 namely question, hedges in the part of hedges on illocutionary force: adverbial-clause hedges using 'if' of Brown and Levinson's politeness strategies (1978).

Data 16

Scene 29 line 2

D = Drout

G = Grenouille

D (2) ... You. Check the jonquil blossoms.

G (3) They need more time.

D (4) Do what I say!

The action of Drout by saying ‘Do what I say’ to Grenouille has the connotation that it supports negative politeness strategy 7 namely impersonalize S and H in the part of per formatives of Brown and Levinson’s politeness strategies (1987).

Data 17

Scene 31 line 13

G = Grenouille

L = Laborer

L (11) What’s in there?

G (12) Nothing. Just flowers.

L (13) Can I look?

G (14) No. Not now. I’ve got work to do. You must go now.

The action of Laborer by saying ‘Can I look?’ to Grenouille has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect in the part of politeness and the universality of indirect speech act of Brown and Levinson’s politeness strategies (1978).

Data 18

Scene 37 line 3

R = Richi

L = Laura

R (1) Quickly, blow them out before the roses melt!

L (2) Roses can’t melt, Papa.

R (3) These ones can. Now I’d like to propose a toast to our guest of honour, his Excellency, the Marquis de Montesquieu.

The action of Rici by saying ‘I’d like to propose a toast to our guest of honour, his Excellency, the Marquis de Montesquieu’ to Marquis has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect of Brown and Levinson’s politeness strategies (1978).

Data 19

Scene 37 line 4

L = Laura

M = Marquis

M (4) I thank you all and would ask of you the honor to be the first to offer my congratulations to your beautiful daughter and present her with a small token of my affection. It's beautiful.

L (5) I'm overwhelmed, your Grace.

M (6) "Your Grace"? I had hoped that we would be on more familiar terms by now.

The action of Marquis by saying 'I would ask of you the honor to be the first to offer my congratulations to your beautiful daughter and present her with a small token of my affection.' to Laura has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect of Brown and Levinson's politeness strategies (1978).

Data 20

Scene 38 line 2

L = Laura

M = Marquis

L (2) Put me down. Please?

M (3) Now there's no escape.

The action of Laura by saying 'Put me down, please' to Marquis has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect of Brown and Levinson's politeness strategies (1978).

Data 21

Scene 39 line 6

G = Grenouille

D = Drout

D (4) What are you doing? Why aren't the enfleurage frames...

G (5) Yes, master?

D (6) I mean, would you be good enough to prepare the enfleurage frames?

G (7) Certainly, master.

The action of Drout by saying ‘would you be good enough to prepare the enflourage frames?’ to Grenouille has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect of Brown and Levinson’s politeness strategies (1978).

Data 22

Scene 50 line 2

R = Richi

O = Official

O (1) This man is a demon. A phantom who cannot be fought by human means. Now, I insist that we call upon our bishop to excommunicate him!

R (2) What good would that do?

O (3) Have you no faith in the power of our Holy Mother Church?

The action of Official by saying ‘What good would that do?’ to Richi has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect of Brown and Levinson’s politeness strategies (1978).

Data 23

Scene 61 line 4

I = Inn Keeper

R = Richi

R (2) Good afternoon. Do you have anyone else staying here?

I (3) No, Monsieur.

R (4) Then I would like to take all your rooms for the night.

The action of Richi by saying ‘I would like to take all your rooms for the night’ to Inn keeper has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect of Brown and Levinson’s politeness strategies (1978).

Data 24

Scene 63 line 1

R = Richi

L = Laura

L (1) Papa, will you please tell me now what is happening? You haven't said a word all day. Why all this secrecy?

R (2) Last night I dreamt you were dead ...

The action of Laura by saying 'will you please tell me now what is happening?' to Richi has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect of Brown and Levinson's politeness strategies (1978).

Anti-Climax

Data 25

Scene 68 line 3

R = Richi

G = Grenouille

R (1) Grenouille, You can't fool me ... Forgive me my son

G (2) Yes, Mounsier

The action of Richi by saying 'Forgive me, my son' to Grenouille has the connotation that it supports negative politeness strategy 6 namely apologize of Brown and Levinson's politeness strategies (1978).

Data 26

Scene 68 line 3

R = Richi

G = Grenouille

R (1) Grenouille, You can't fool me ... Forgive me my son

G (2) Yes, Mounsier

R (3) Then, will you be my son? You can do whatever you want. But I would like you to stay here with me.

The action of Richi by saying 'will you be my son?' and 'I would like you to stay here with me' to Grenouille has the connotation that it supports negative politeness strategy 1 namely be conventionally indirect of Brown and Levinson's politeness strategies (1978).

Data 27

Scene 72

C1 = Child 1

C2 = Child 2

C3 = Child 3

C1 (1) Ey, over here! Look! Look, a jacket!

C2 (2) Let's take them all home.

C3 (3) I rather think you shouldn't do that

The action of Children 3 by saying 'I rather think you shouldn't do that' to other children has the connotation that it supports negative politeness strategy 2 namely question, hedges of Brown and Levinson's politeness strategies (1978).

D. Conclusion

This study attempts to analyze negative politeness strategy that used by the characters in "*Perfume, the Story of a Murderer*" movie. From the finding, it found 27 utterances that contain negative politeness strategy which 13 utterances in the pre-climax part, 11 utterances in the climax part, and 3 utterances in the anti-climax part of the movie. It also found that the characters mostly used negative politeness strategy 1 (be direct/conventionally indirect) in approximately 48%, negative politeness strategy 2 (question, hedges) and 3 (be pessimistic) in approximately 18.5%, negative politeness strategy 7 in approximately 7%, and negative politeness strategy 5 (give deference) and 6 (apologize) in approximately 4% while negative politeness strategy 4, 8, 9, and 10 did not found in the movie. It can be concluded that characters in the story used several kinds of negative politeness strategy in their speech act.

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