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IMPOLITENESS STRATEGIES AND SOCIAL DIMENSIONS IN ENOLA HOLMES 2 MOVIE: A SOCIOPRAGMATICS STUDY

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ABSTRACT

This research aims to identify the types of impoliteness strategies and to analyze the social dimensions found in the Enola Holmes 2 movie. This research uses descriptive qualitative method as the purpose of making this research is to analyze the phenomenon of impoliteness strategies and the social dimensions influencing the use of impoliteness strategies. The main theory used to identify impoliteness strategies is taken from Culpeper (2011) and Holmes's theory (2013) dealing with social dimensions. The results of the research showed that there were 21 data obtained which respectively consist of 4 data (19%) on Bald on Record Impoliteness, 5 data (23,8%) on Positive Impoliteness, 11 data (52,4%) on Negative Impoliteness and 1 data (4,8%) on Sarcasm or Mock Politeness; whereas the social dimension scales found in each type of impoliteness strategies were 11 data (52,4%) on Social Distance Scale, 8 data (38%) on Status Scale and 2 data (9,5%) on Functional Scale. From the data above it can be clearly seen that the most common type of impoliteness strategies found was Negative Impoliteness (52,4%) and most common scale of social dimensions influencing the use of impoliteness strategies was Social Distance Scale (52,4%).

Keywords: sociolinguistics, pragmatics, impoliteness strategies, social dimensions

INTRODUCTION

Language as a means of communication is used to express ideas, information, and emotions with a different intention by the speaker to the hearer. "Language is a symbol of sound pronounced by human and it is used as a means of communication to interact with each other" (Keraf, 1984:5 in Dafiqi & Wahyuningsih, 2011). Communication and pragmatics are closely related because it helps to understand how meaning in communication is formed through context, and how the intention or purpose of the speaker are conveyed to avoid misunderstandings in everyday conversations. Yule in Mohsen & Abdullah (2022) "pragmatics is the study of contextual meaning". Therefore, this type of research is about what people mean in a particular context and how context can influence what is said and also about who they talk to, where, when and under what circumstances. Besides, it also investigates how language is utilised to convey politeness strategies to save the hearer's face in communication to show respect. However, in a real life, people intentionally use impoliteness strategies to disrespect or to attack the hearer's face. Face" is the public self-

image that every member wants to claim for himself. According to Culpeper (2012:2), impoliteness is speaker's words conflict with hearer's social norm-based expectations of how speaker should be addressing hearer. The phenomenon of using of impoliteness strategies is not only found in everyday life but can also be found in a movie as it also shows a person's daily life, which can be analysed through how or the function of language use and also contains elements of impoliteness.

Enola Holmes 2 by Harry Bradbeer is a mystery movie set in the 19th century, which means that social class differences in society are still very evident. The movie tells the story of a detective girl named Enola who is the younger sister of Sherlock Holmes, a famous detective, Enola gets a job as a detective and looks for a missing girl at that time, assisted by her brother until the girl is finally found. This movie is chosen to be analysed in terms of form, function, and use of language in the utterances and dialogue.

The movie entitled "Impoliteness Strategies and Social Dimensions in Enola Holmes 2 Movie: Socio-Pragmatics Research" is analyzed with pragmatics and sociolinguistics approach. Whereas the aims of this research are to identify the types of impoliteness strategies used in the movie and to analyze social dimensions that influence the use of impoliteness strategies. The main theory used to identify impoliteness strategies is taken from Culpeper (2011) and Holme's theory (2013) dealing with social dimensions.

REVIEW OF THE LITERATURE

Socio-pragmatics

Pragmatics is concerned with interpreting what people mean in a particular context and how the context influences what is said (Mohsen & Abdullah 2022). This indicates that pragmatics is the study of speaker significance as it speaks more of what the speaker means by saying on what all the words or phrases in the utterance mean. Sociolinguistics is the study the relationship between language and society (Holmes, 2013). As proposed by Leech (2014), socio-pragmatics is a combination of sociolinguistics and pragmatics. It is characterized by its 'more specific "local" conditions on language use'. Leech in Jaya & Hendar (2021) further stated that socio-pragmatics was concerned with more detailed local language use conditions. From the explanation above, it can be concluded that socio-pragmatics is a combination of both sciences, sociolinguistics, and pragmatics, that studies the meaning of speech situations in the social and cultural context of language use.

Face

The face here is not the physical face that humans have but the face deals with self-esteem or human dignity (Hendar & Trisnandi, 2019). The speaker maintains a self-esteem or facial image in order to ensure that the interlocutor does not lose that face, which is the meaning of the face. Since being impolite is interpreted as attacking someone's face. When one's face is in danger while speaking, one must preserve their perception of themselves, every individual needs to maintain their self-image or face when their face is threatened when communicating. Brown & Levinson (1978) in Jaya & Hendar (2021:481) suggest that speech threatening one's self-image or one's "face" is referred to as Face Threatening Acts (FTA). There are two categories of face, negative face and positive face. In interacting with other people, every individual who is involved in a conversation tries to keep his face and face so as not to feel threatened and lose his face Brown & Levinson (1978:62) as cited in Djohan & Simatupang (2022) defines that negative face is what everyone desires that their actions or freedom be unrestrained by other people. Whereas, the desire of everyone that his/her personality or self-image to be desirable and appreciated by others is positive face. Hence, face consists in two related aspects: 1) positive face, the positive consistent self-image or 'personality' (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants, and 2) negative Face, The basic claim to territories, personal preserves, rights to non-distraction, i.e., to freedom of action and freedom from imposition (Brown & Levinson in Khoirunnisa & Hardjanto, 2018).

Impoliteness

Impoliteness is a negative attitudes activated by in-context-behaviors which are associated, along with the person who gave rise to them (Culpeper, 2011:31). Being impolite means having a bad attitude about certain actions taken in particular situations. It is maintained by expectations, wants, and/or ideas regarding the structure of society, particularly with regard to the ways in which individuals' or groups' identities are mediated by others through interactions. Impoliteness appears when there is social conflict, usually used to express emotions which are a person's negative behavior to attack face with the utterances that are issued. Theory states that impoliteness strategies are divided into 5 types; bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness and withhold politeness (Culpeper, 2011: 8–9).

Impoliteness Strategies

a. Bald On Record Impoliteness

Bald on record occurs when the speaker wants to attack the hearer's face directly in a straightforward, clear, unambiguous and also brief manner in some situations. Bald on records impoliteness is conveyed by the speaker in a direct and clear, face-threatening action (FTA) with the intention of destroying the face of the speech partner in a state of face irrelevance

e.g. *“you are stupid!”*

b. Positive Impoliteness

Positive impoliteness strategies are used by speakers by distancing themselves, assuming that the speaking partner does not exist, not showing sympathy, using taboo words, using other names or inappropriate identity markers.

e.g. *“go away! I don't need your help”*

c. Negative Impoliteness

Negative impoliteness is the intention to damage the positive face of the listener, by frightening, harassing, ridiculing, belittling the interlocutor and using negative personal pronouns.

e.g. *“Look! You can't even do this”*

d. Sarcasm or Mock Politeness

Sarcasm or mock politeness is involves the use of insincere politeness In other words, it is pretending, expressing feelings and meanings that are opposite to what the speaker feels and says.

e.g. Becca: *“It's so funny, Anna ha ha ha”*

Anna: *“Are you okay?”*

e. Withhold Politeness

The lack of polite behavior in situations where it is anticipated can be seen as deliberate impoliteness. For instance, neglecting to express gratitude for a gift may be interpreted as intentional rudeness impoliteness.

e.g. A does a favor for B, but B doesn't thank A at all.

A: *“Are you okay?”*

B: (silent)....

Social Dimensions

The social dimension focuses on the relationship of the conversation actors, social status, the function of the conversation and the formality in the conversation. As stated by (Holmes, 2013: 9–11) that in addition to these components it is useful to take account of four different dimensions for analysis which relate to the factors above and which have been only implicit in the discussion so far. These are:

- a. **A social distance scale** concerns with participant relationships. It deals with four types:
 1. **Intimate** shows how close a relationship is between the speaker and the speech partner. Language use tends to be more casual or informal.
 2. **Distance** is the social relationship between speakers and speech partners is not too close or even distant. Language use tends to be more formal.
 3. **High Solidarity** is familiarity and high social care between speakers and speech partners due to more intense closeness in social interactions.
 4. **Low solidarity** is familiarity, and lack of concern for each other, this is because the relationship between speakers and speech partners is not too intense.
- b. **A status scale** concerns with participants relationship. It has four types:
 1. **Superior** has a higher position such as position, importance, status and age. The use of language variations in superior will be more standardized and polite, such as the use of titles of honor or position.
 2. **Subordinate** shows someone who has a lower capacity and position in terms of position or status, importance, and age. The language variation used is also not standardized and tends to be casual or informal.
 3. **High Status** is the higher a person's position, the more respected his position will be, and the higher his social status will be.
 4. **Low Status** indicates a lower social status. The scale shows that the lower the position, the lower the social status in society.
- c. **A formality scale** relates to the setting or type of interaction. It has three types:
 1. **Formal**, it is based on the situation and circumstances as well as time and place.
 2. **Informal**, it indicates relaxed, and non-rigid situations and circumstances; the language used is not standardized.
 3. **High Formality**, it shows the high formality of the language variety, usually using politeness, seriousness, or an ongoing situation with things or people who play an important role.

4. **Low Formality** shows a relaxed atmosphere without any rules, usually often used in social life such as outside of work.
- d. **Two functional scales** refer to the purpose or topic of interaction. It consists of two scales:
1. **Referential** is the content context of the speaker in a conversation that shows how the speaker is feeling at that moment.
 2. **Affective** is the closeness between the speakers in a conversation. In other words, affective is done to show the speaker's feelings or to strengthen the closeness between them.

METHODOLOGY

To analyze the phenomenon of impoliteness and social dimensions, This research uses descriptive qualitative methods. According to (Busetto, 2020) qualitative research is defined as the research of the nature of phenomena, including their quality, different manifestations, the context in which they appear or the perspectives from which they can be perceived, this formal definition can be supplemented with a more pragmatic rule of thumb: qualitative research generally involves data in the form of words rather than numbers. The object of research is taken from Enola Holmes 2 movie, by collecting data in the form of utterances in the movie. Data analysis in this qualitative research was done by observing, collecting data, classifying data, analyzing data, and then drawing conclusions from the results of data analysis.

FINDINGS AND DISCUSSION

Based on the results of the research, a number of data obtained were 21 data and they contained the use of impoliteness strategies found in Enola Holmes 2 movie. The types of impoliteness strategies found in the movie which is in accordance with the theory proposed by Culpeper (2011) were 4 data of bald on record impoliteness, 5 data of positive impoliteness, 11 data of negative impoliteness, 1 data of sarcasm and mock politeness whereas withhold politeness had no data. The use of impoliteness strategies can be clearly seen in Tabel 1 below:

Tabel 1. The Use of Impoliteness Strategies

No	Impoliteness Strategies	Frequency	Percentage
Bald on Record Impoliteness			
1.	Face-threatening action (FTA)	4	19%
Positive Impoliteness			

2.	Distancing themselves	2	9,5%
	Assuming that the speaking partner does not exist	0	0%
	Not showing sympathy	0	0%
	Using taboo words	0	0%
	Using other names or inappropriate identity markers	3	14,3%
Negative Impoliteness			
3.	Frightening	2	9,5%
	Harassing and demeaning	1	4,8%
	Ridiculing	8	38,1%
	Using negative personal pronouns.	0	0%
Sarcasm or Mock Politeness			
4.	The use of insincere politeness	1	4,8%
Withhold Politeness			
5.	Neglecting to express gratitude	0	0%
	Subtotal	21	100%

Meanwhile dealing with social dimensions based on the data obtained and appeared in the use of impoliteness strategies, the social dimensions found were only 3 of 4 social dimension scales as proposed by Holmes (2013), they respectively consisted of 11 data of the social distance scale, 8 data of status scale, and 2 data of functional scale, whereas formality scale had no data. The detail of the data on social dimensions can be seen in the following table 2:

Table 2. Social Dimensions

No	Social Dimensions	Frequency	Percentage
Social Distance Scale			
1.	Intimate	5	23,8%
	Distance	6	28,6%
	High Solidarity	0	0%
	Low Solidarity	0	0%
Status Scale			
2.	Superior	4	19%
	Subordinate	0	0%
	High Status	0	0%
	Low Status	4	19%
Formality Scale			
3.	Formal	0	0%
	Informal	0	0%
	High Formality	0	0%
	Low Formality	0	0%

Two Functional Scale			
4.	Referential	2	9,5%
	Affective	0	0%
Subtotal		21	100%

The following

are some examples of analyzed data on each type of impoliteness strategies and social dimensions found in Enola Holmes 2 movie, and the number of examples shown is in accordance with the number of the data obtained.

Bald On Record Impoliteness

Context: Sherlock forbade Enola not to deal with the case of Sarah Chapman's disappearance anymore because she had been defamed and imprisoned for her case, but Enola still went alone to the match factory to continue her case without Sherlock's knowing, and Sherlock also went to the location secretly to continue his sister's case, but the two of them met suddenly at the match factory.

Enola: *"You. How ridiculous you are."*

Sherlock: *"I'm ridiculous? I told you to stay safe and stay away. Now you're breaking out of prison and have the police after you."*

(Enola Holmes 2 01:30:09 – 01:30:20)

From the conversation above, it showed that Enola got upset toward Sherlock. Therefore Enola said that Sherlock was ridiculous because he quietly interfered of her case on the disappearance of Sarah Chapman. Her utterance, *"You. How ridiculous you are"* to Sherlock belongs to a type of bald on record impoliteness due to the fact that Enola directly, and unambiguously attacked Sherlock's face.

The social dimension that influenced what Enola said, *"You. How ridiculous you are"* belongs to social distance scale concerning with participant relationship. Viewed from the relationship between the speaker and the hearer can be seen that both are siblings. The social distance scale found is intimate.

Positive Impoliteness

Example 1

Context: The conversation between Enola, Bessy and Mae. Bessy asked Enola for help in finding her missing sister, Sarah Chapman, then Bessy invited Enola to her house to find out more information about Sarah. While Enola was asking Bessy, Mae suddenly answered Enola's question rudely by saying not interfering Sarah Chapman case.

Enola: *"The 12th of March. Does that date mean anything to you?"*

Mae: *“That’s enough. **We don’t need help from people like you.**”*

(Enola Holmes 2 00:08:43 – 00:08:50)

Based on the conversation above, Mae really did not like Enola’s interference in the search for her missing friend, Sarah Chapman. Mae felt that she didn’t need anyone help her find her missing friend as it is not her business. Besides Mae also didn’t trust Enola to help her. The utterance, *“We don’t need help from people like you.”* belongs to positive impoliteness type because the speaker wanted to distance and underestimate the hearer.

The social dimension that influenced what Mae said, *“We don’t need help from people like you.”* belongs to social distance scale concerning with participants relationship. Viewed from the relationship between the speaker and the hearer, the social distance scale found belong to distance because Mae and Enola did not know each other before and Mae saw that Enola was not worthy of helping her because she was too young to be a female detective.

Example 2

Context: Enola went to Sarah Chapman and Mae’s workplace to find out more about Sarah, but Mae suddenly attacked and threatened Enola not to deal with Sarah Chapman’s disappearance case.

Enola : *“What’s happened to her?”*

Mae : *“Just leave us be, all right? **Posh girls like you don’t belong in this fight.**”*

(Enola Holmes 2 00:19:55 – 00:20:01)

In the conversation above, Mae refused to answer Enola’s question and asked her to stay out of it. The utterance *“Posh girls like you don’t belong in this fight”* belongs to positive impoliteness because Mae used another name or inappropriate identity markers to Enola to show her dislikeness because Enola was not deserved to help her.

The social dimension that influenced what Mae said *“Posh girls like you don’t belong in this fight.”* belongs to status scale due to participants relationship. Viewed from the status between the speaker and hearer, Enola was from famous detective family and Mae was just a woman who worked for a match factory and as a dancer. The status scale belongs to low status because Mae had a lower status than Enola. Besides Mae didn’t like Enola so she attacked her face by mocking her.

Negative Impoliteness

Example 1

Context: Grail met Enola in prison, because Enola was blamed for Murdering Mae, Sarah Chapman's friend. Grail, then, forced Enola to tell him where Sarah Chapman was, but Enola said that she really didn't know. Grail was annoyed that Enola didn't tell him information about Sarah Chapman's whereabouts, so Grail was upset and demeaned Enola.

Grail: "Where is she?"

Enola: "I don't know."

Grail: "*Then you're for the noose. Some detective you were, should have stuck to needlework.*"

(Enola Holmes 2 01:06:59 – 01:07:17)

In the above conversation, Grail threatened Enola for not telling him about Sarah Chapman. The utterance "*Some detective you were, should have stuck to needlework*" belongs to the type of negative impoliteness because Grail demeaned Enola as a female detective. Grail felt that Enola didn't deserve to be a detective because it was man's job. He furthered said that Enola as a woman should do woman's daily works like Enola such as sewing at home instead of being a detective.

The social dimension that influenced Grail's utterance, "*Some detectives you were, should have stuck to needlework*" belongs to status scale concerning with participants relationship categorizes as low status. It can be seen from the language used by Grail which demeaned Enola as a young female detective who should do woman's daily works.

Example 2

Context: Bessy invited Enola to her house to help her with the case of her missing sister, Sarah Chapman. Then Mae, who lived with Sarah and Bessy, suddenly came and approached Enola and Bessy. Bessy introduced Enola but Mae replied with rudely then mocked Enola.

Mae: "*Who is this, Bess?*"

Enola: "*Enola Holmes.*"

Bessy: "*She's a detective.*"

Mae: "*She looks like she'll blow over the wind.*"

(Enola Holmes 2 00:07:30 – 00:07:37)

Based on the conversation above, Mae's utterance, "*She looks like she'll blow over the wind*" belongs to the negative type of impoliteness because Mae mocked Enola for being too young to be a detective and to help with the case.

The social dimension that influenced what Mae said, *"She looks like she'll blow over the wind."* belongs to social distance scale concerning with participants relationship. It can be seen from the relationship between the speaker and the hearer. The social distance scale found was distance and not too close, because Mae and Enola didn't know each other before and Mae didn't like Enola, she felt Enola is too young to handle this case.

Sarcasm or Mock Politeness

Context: Enola attended the birthday party of William Lyon, son of Henry Lyon the owner of the match factory and lover of Sarah Chapman. Enola arrived wore an informal dress to attend the party, where she met some noble ladies at the party. That is why they satirize her for the dress she was wearing.

Guest : *"I believe, I've seen that dress somewhere before. Oh yes, last year."*

Guest : ***"I think it's charming, elegant."***

Enola : "I think you are kind."

(Enola Holmes 2 00:49:15 – 00:49:32)

Based on the conversation, the guest's utterance, *"I think it's charming, elegant."* belongs to sarcasm and mock politeness type because they didn't say what they meant. In other words, they meant that her dress was ugly indirectly or not appropriate for birthday party. The social dimension that influenced what the guest said, *"I think it's charming, elegant."* belongs to status scale concerning with participants relationship. The scale found by the status of the guests was low status.

CONCLUSION

The results of the research showed that there were 21 data obtained which respectively consisted of 4 data (19%) on bald on record impoliteness, 5 data (23,8%) on positive impoliteness, 11 data (52,4%) on negative impoliteness, and 1 data (4,8%) on sarcasm or mock politeness. Meanwhile, the social dimensions that influence the use of impoliteness strategies consisted of 11 data (52,4%) on social distance scale, 8 data (38%) on status scale, 2 data (9,5%) on functional scale. Based on the data obtained above, it could be clearly seen that the most common type of impoliteness strategies found in Enola Holmes 2 movie was negative impoliteness (52,4%) and the most common type of social dimensions found in the use of impoliteness strategies was social distance scale (52,4%).

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