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Master's Thesis

Politeness and Multilingualism

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ABSTRACT

This Master's thesis is devoted to the analysis of the phenomenon of politeness and multilingualism in the media space and its application in multilingual communication contexts. The analysis is carried out through the prism of politeness analysis in multilingual space using Brown and Levinson's politeness strategies and critical discourse analysis to review the interaction of speakers in a multilingual series, for the second and third chapters, examples of conversations between characters from the films *Babel* (2006) and *Inglourious Basterds* (2009) were taken. The first chapter provides an overview of Brown and Levinson's politeness theory. The key concepts of this theory are the “face” and “Face-Threatening Acts” (FTA). According to Brown and Levinson's (1987) strategies for conducting FTA, there are five different approaches to politeness: “on-record”, “off-record”, “positive”, “negative”, and “don't do FTA”. Politeness strategies include positive politeness, negative politeness, on-record and off-record strategies. According to critics (Leech and Eelen), the theory oversimplifies the phenomenon of politeness and may not take into account cultural differences in a holistic way. Despite this opinion, Brown and Levinson's theory remains influential for understanding polite behavior in different cultural contexts. The second chapter is devoted to the analysis of linguistic strategies for expressing politeness in multilingual films. The analysis focuses on conversations between characters in the films *Babel* and *Inglourious Basterds*. Language in analyzed multilingual films plays a crucial role in shaping social dynamics, strengthening bonds, and navigating interactions, using both positive and negative politeness strategies to achieve better understanding. In the third chapter, the study focuses on communication in a multilingual serialized production based on the films *Babel* and *Inglourious Basterds*. The examples taken from these films are used to study multilingual communication and power dynamics. The analysis uses Fairclough's critical discourse analysis to analyze *Babel* and *Inglourious*

Basterds, highlighting the importance of understanding and empathy across linguistic and cultural boundaries. Both films provide an opportunity to reflect on the profound role of language in shaping human experience and relationships in an increasingly interconnected world.

АНОТАЦІЯ

Кваліфікаційна робота магістра присвячена аналізу феномену ввічливості та мультлінгвізму в медіа-просторі та його застосуванню в мультлінгвальних комунікативних контекстах. Аналіз здійснено крізь призму аналізу ввічливості в мультлінгвальному просторі з використанням стратегій ввічливості Браун та Левінсона і критичного дискурс-аналізу для огляду взаємодії мовців у мультлінгвальному серидовищі, для другого та третього розділів було взято приклади розмов між персонажами з фільмів «Вавилон» (2006) та «Безславні виродки» (2009). Перший розділ містить огляд теорії ввічливості Браун та Левінсона. Ключовими концептами цієї теорії є «лице/обличчя» та акт, що загрожує втратою «лиця/обличчя» (FTA). Згідно стратегій Браун та Левінсона (1987) щодо проведення FTA, існує п'ять різних підходів до ввічливості: «прямий» » (on-record), «непрямий» (off-record), «позитивний», «негативний», та «Не робити FTA». Стратегії ввічливості включають в себе позитивну ввічливість, негативну ввічливість, стратегії «он-рекорд» та «офф-рекорд». За думкою критиків (Leech та Eelen) теорії, вона надто спрощує феномен ввічливості і може не цілісно враховувати культурні відмінності. Незважаючи на подібну думку, теорія Браун і Левінсона залишається впливовою для розуміння ввічливої поведінки в різних культурних контекстах. Другий розділ присвячений аналізу мовних стратегій вираження ввічливості у мультлінгвальних фільмах. Аналіз зосереджується на розмовах між персонажами фільмів «Вавилон» та «Безславні виродки». Мова в проаналізованих мультлінгвальних фільмах відіграє вирішальну роль у формуванні соціальної динаміки, зміцненні зв'язків і налагодженні взаємодії, використовуючи як позитивні, так і негативні стратегії ввічливості для досягнення кращого взаєморозуміння. У третьому розділі дослідження зосереджується на комунікації в мультлінгвальному серидовищі на основі

фільмів «Вавилон» та «Безславні виродки». Для аналізу фільмів «Вавилон» та «Безславні виродки» використовується критичний дискурс-аналіз Фейрклафа, який підкреслює важливість розуміння та співпереживання, незважаючи на мовні та культурні кордони. Обидва фільми дають можливість замислитися над глибинною роллю мови у формуванні людського досвіду та взаємовідносин у все більш взаємопов'язаному світі.

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INTRODUCTION

In our increasingly globalized world, the interplay of languages within diverse sociocultural settings has garnered significant scholarly interest. Multilingual communication, wherein several languages coexist within single communicative events, presents a complex matrix of social dynamics and power structures. Understanding how individuals navigate these interactions, particularly through the lens of politeness, becomes crucial. Politeness is not a universal concept. It varies considerably across cultures and languages. Therefore, understanding how politeness manifests itself in multilingual contexts adds another layer of complexity to intercultural communication research.

Politeness theory, as established by Brown and Levinson, offers a robust framework for analyzing these dynamics. This theory, which addresses the management of interpersonal face wants through various politeness strategies, becomes especially relevant in multilingual contexts where cultural norms and language use significantly influence interaction patterns.

Multilingualism is known as the ability to use three or more languages proficiently, regardless of whether they are related to one another or other fields of study [72]. Besides, multilingualism presents a major problem for linguistics because of its dynamic and intricate nature, which reflects the intricate web of international communication and integration that plays a key role in the development of a multilingual mindset. The use of multilingualism in the media realm allows for a broader research on this issue.

The question of multilingualism has attracted the attention of various scholars from different fields including sociology, psychology, and linguistics. Various scholars delved into multilingualism studies. The prominent figures who assessed

the significance of being proficient in a common language for political, cultural, social, and economic purposes in multilingual environments, are Mamula and Patti, highlighting the need of understanding and studying this issue in a broader way. Panasiuk, on the other hand, concentrated on the problem of multilingualism in contemporary literature, defining several approaches to understanding the concept of multilingualism. Tavousi, Homa, and Azadeh Eriss speculate on multilingualism in filmmaking, pointing out its strategical use in narration for speakers of multiple languages to be able to communicate, or in situations when the plot takes place in different language settings or nations.

The relevance of this research lies in increasing popularity of multilingualism which leads to the way politeness is expressed and interpreted across languages and cultures.

The novelty of this research lies in its integrated approach to applying Brown and Levinson's Politeness Theory within multilingual settings. This paper expands the scope by exploring how these politeness strategies manifest across diverse linguistic landscapes, particularly in media. By employing Critical Discourse Analysis (CDA), this study delves into the underlying power relations and societal norms that shape and are shaped by multilingual discourse, thus offering new insights into the intersection of language use, social identity, and cultural power dynamics.

The object of this research is politeness strategies and social power dynamics in multilingual communication.

The subject of this research is the application of politeness strategies and exploration of social power dynamics in media discourse, especially films, where multilingualism is a prominent feature.

The aim of this research is to provide a comprehensive overview of politeness theory and its relevance to multilingual communication, explore the portrayal of multilingualism in the media, apply Critical Discourse Analysis to multilingual communication, examine the linguistic means of expressing politeness in the media, and analyze multilingual communication in specific films for the verbalization of identity and power.

The theoretical meaning of this research is to enhance our understanding of how multilingualism affects politeness, interpersonal dynamics and power structures in media, thereby informing the development of more effective communication strategies in multicultural settings. It also has implications for media producers, educators, and policy-makers who engage with multilingual populations.

The practical meaning of this research is to provide a deeper understanding of communication practices in multilingual contexts, contributing to the broader discourse on intercultural communication and politeness research.

The language data for this research includes 36 transcripts from multilingual films *Babel* (2006) and *Inglourious Basterds* (2009). These films were chosen for the analysis after a thorough search and comparison of the plots and its correlation with the research topic. These sources provide a field for analyzing how language choices and politeness strategies interact within varied cultural and linguistic frameworks.

Research methods used for this study are Brown and Levinson's Politeness Strategies for analysing the politeness in multilingual interactions and a Critical Discourse Analysis by Norman Fairclough for an in-depth examination of the interactions to uncover the social power dynamics found in the examples.

Structure: an introduction, three chapters with several subchapters, conclusions, web sources, list of illustrative materials, and summary.

1. POLITENESS THEORY and MULTILINGUALISM: LITERATURE REVIEW

“Politeness [is] a sign of dignity, not subservience.”

Theodore Roosevelt

1.1. Brown and Levinson's Politeness Theory

Introduced in “Politeness: Some Universals in Language Usage” [26], Brown and Levinson's Politeness Theory postulates that language users utilize politeness strategies to reduce potential face threats during communication and that politeness is a fundamental feature of human interaction. They contend that being courteous is a common component of human interaction [26, p. 7], and put forth a framework for comprehending courteous behavior in various cultural contexts.

Before commencing with the subsequent theory, it should be mentioned that the authors used the terms *H (Hearer)* and *S (Speaker)* in their research.

Brown and Levinson's Politeness Theory employs the following key concepts that shall be mentioned [26]:

Face

According to Brown and Levinson [26, p. 61], “the public self-image that every member wants to claim for himself” is the concept of face.

This public self-image consists of two aspirations. Everyone in society, they contend, has two different types of face desires. One of them is the negative face [29, 70], which is the fundamental claim to territories, personal space, and the freedom from imposition and action to avoid distraction. Another one is a positive face referring to the consistently positive self-image or “personality” that interactants claim to have, and its vital component is the desire for this self-image to be valued and accepted.

Face Threatening Acts (FTAs)

FTAs are behaviors, such as providing commands, expressing disagreement, or making requests, that could endanger the face of another individual.

Based on two basic parameters, **Face-Threatening Acts** were defined by Brown and Levinson [26, p. 65] as follows:

“(1) Whose face is being threatened (the speaker’s or the addressee’s)”

“(2) Which type of face is being threatened (positive- or negative-face)”.

According to Brown and Levinson [26, p. 71], FTAs addressed by apologizing for interfering or violating, demonstrating both linguistic and non-linguistic deference, also putting hedges on the act's illocutionary force, using impersonalizing techniques (e.g. passives) to remove S and H from the act. Besides, there are other softening techniques which grant an addressee with an ‘out’, i.e. a way to save face and feel as though his response is not being forced.

A “Face Threatening Act” [26, p. 11] is any speaking act that has the potential to harm someone's positive or negative face.

The addressee may be threatened by the following actions:

Positive face threats: threats to the speaker, negative feedback, contradictions, or disapproval; apologizing, accepting compliments, confessing, etc.

Negative face threats: directives, recommendations, appeals, cautions; expressing gratitude, reducing debt to hearers, and transgression, etc [26, pp. 65-8].

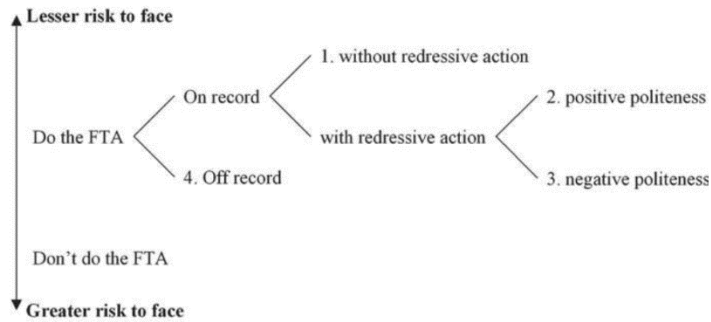


Fig.1. Brown and Levinson's strategies for doing an FTA [26, p. 69]

According to Brown and Levinson [26, p. 69], strategies for doing FTAs in interaction are depicted in figure 1:

There are five different approaches to being polite:

- 1) "on-record";
- 2) "off-record";
- 3) "positive";
- 4) "negative";
- 5) "Don't do the FTA" ("S avoids offending H at all with this particular FTA. Of course S also fails to achieve his desired communication" [26, p. 72].

There are two types of *on-record strategy*:

- 1) "without redressive action";
- 2) "with redressive action".

According to Brown & Levinson, redressive action "attempts to counteract the potential face damage of the FTA by doing it in such a way, or with such modifications or additions, that indicate clearly that no such face threat is intended or desired, and that S (speaker) in general recognises H's (hearer) face wants and

himself wants them to be achieved” [29, pp. 69-70]. Positive and negative politeness are the two subcategories of redressive action. According to Brown and Levinson [26, pp. 69-70], redressive action is defined as taking steps to “give face” to the addressee and demonstrate that face threat is not meant. Depending on whether a feature of the face—positive or negative—is being addressed, such corrective action can take one of two forms: positive politeness or negative politeness.

Regarding H's positive face and the positive self-image they hold for themselves, positive politeness is directed [26, pp. 70]. It is possible to boost the interlocutor's positive face needs and wants by using positive politeness strategies. In order to achieve this, the speaker could show the hearer their concern by emphasizing *reciprocity*, *being upbeat*, or *adopting a similar viewpoint*. Alternatively, they might attempt to foster a sense of camaraderie with the other party [56, p. 2].

The following are some instances of good manners that demonstrate a social bond between the speaker and the listener:

“*Let's close the window*”. [27, p. 281]

The phrase “*Let's*” implies a cooperative action, as if the S is asking the H to join them in closing the window. Since there is mutual involvement in the task and responsibility, this might be seen as reciprocity.

The statement exhibits a predominantly optimistic and amicable tone. By using the inclusive phrase “*Let's*” instead of a more straightforward imperative such as “*Close the window*,” the S assumes a gentler and more thoughtful approach. The positive and lively tone of the statement enhances its courtesy and creates a friendly atmosphere.

The statement “*Let's close the window*” can also be interpreted as a display of unity and support between S and H. By using “*Let's,*” the speaker suggests that both parties are in a similar circumstance and cooperating towards a shared objective. This promotes a feeling of togetherness and collaboration, strengthening social connections and rapport between the S and H.

An example of displaying optimism was taken from American TV series called “Ted Lasso”:

Ted Lasso: “Hey Roy, I heard you had a rough game out there. But I also saw you giving it your all. That's the kind of dedication that turns things around. Keep your head up, mate. We'll get 'em next time.” (Ted Lasso, 2020)

The sentence commences with a recognition of Roy's endeavors during the game, signifying that the S (i.e. Ted Lasso) acknowledges the H's (i.e. Roy's) arduous work and commitment (“*I heard you had a rough game out there. But I also saw you giving it your all*”). Ted Lasso develops a sense of *reciprocity* by noticing Roy's efforts, recognizing his performance, and providing support in return.

Although the difficulties the H encountered during the game are recognized, the overall sentiment expressed in the message remains optimistic and supportive. Ted Lasso underscores Roy's unwavering commitment and tenacity, accentuating the favorable parts of his performance (“*That's the kind of dedication that turns things around*”). In addition, the upbeat tone is fostered through utilization of expressions such as “*Keep your head up, mate*” and “*We'll get 'em next time*” effectively communicates a sense of optimism and motivation.

The S uses the form of address “*mate*” which is an informal term, typically used to address a friend or acquaintance, in this case, Ted addresses his teammate. This form of address conveys a sense of camaraderie and familiarity. By using this

form, the S exhibits a sense of solidarity and companionship, signifying that they are united as a team and have shared objectives. This cultivates a feeling of cohesion and encouragement between Ted Lasso and Roy.

“*Keep your head up*” serves as a command or instruction, delivered in the imperative form. The S utilizes it to encourage his interlocutor to remain resilient and positive despite setbacks.

“*We'll get 'em next time*” includes the pronoun “*we*,” indicating solidarity and mutual participation in the situation. This fosters a sense of teamwork and support between the S and the H.

The use of “*them*” in “*Get 'em next time*” refers to the opponents or obstacles that the S and H are facing. “*Them*” is a pronoun used to refer to unspecified adversaries or targets.

Brown and Levinson, explaining that certain acts could at times threaten both positive and negative face, also mention that it’s crucial to keep in mind that there are overlaps in this FTA classification since certain FTAs (such as intense emotional expressions, personal information requests, threats, complaints, interruption) inherently pose a threat to both the positive and negative face [26, p. 66].

The decision of whether or not to conduct a Face-Threatening Act depends solely on us as it comes up in our interactions. If we choose to proceed, we have two options: to do this either directly (“on-record”), or indirectly (“off-record”) as defined by Brown and Levinson [26].

As for “Don't do the FTA” strategy, knowing that something one is about to say or do could put someone's face in danger, so one can decide to just not say or do it at all to keep things amicable or their relationship intact. This may be relevant in

cases where the actions or statements made are more beneficial than the possible harm that the FTA could create.

For instance, one is thinking of offering a friend some constructive criticism, though one's friend takes into account that this critique could offend their friend or sour their connection with each other. In this case, deciding not to resort to criticism becomes an example of this strategy.

Avoiding the FTA is the final approach in the politeness strategy. Brown and Levinson [26] referred to this strategy as "don't do the FTA," whereas Yule [117] referred to it as "say nothing." The speaker refrains from explicitly stating their message to the addressee using this strategy, instead opting to convey their intentions by actions or gestures. [129, p. 15]. This strategy basically highlights the significance of taking into account the possible effects of one's actions on the interpersonal dynamics and relationships involved as well as the value of occasionally choosing to remain silent in order to preserve peace or avoid conflict.

When someone's right to freedom of action is infringed, the unfavorable reputation is put in danger. However, the request is a verbal act that jeopardizes the receiver's reputation since they must comply with the transmitter's requests even if they do not want to in order to have good relations. In accordance with Brown and Levinson's idea, people ought to stay away from circumstances that can damage the reputations of other conversation participants. "Facework" refers to the actions done to preserve or save the image. The foundation of this approach is the interlocutors' shared desire to work together to preserve their respective public personas and, consequently, their positive relationships.

Politeness Strategies

In his “Politeness” [115, p. 14], Watts asserts that politeness is a universally applicable concept. Cooperative social interaction and demonstrating consideration for others appear to be common traits across all socio-cultural groups. However, individuals who are native speakers of any language may have different interpretations of the specific behaviors indicated by the words they have at their disposal, leading to frequent disagreements. Generally, it can be assumed that there is a probable consensus over the basic framework of the intended meaning [115, p. 14]. According to this view, politeness must be characterized as engaging in cooperative social interaction.

Studies from Brown and Levinson [26] and Scollon and Scollon [98] have drawn interest in the field of politeness studies. A working definition of politeness could include:

“(a) how languages express the social distance between speakers and their different role relationships;

(b) how face-work, that is, the attempt to establish, maintain and save face during conversation is carried out in a speech community” [95, p. 405].

To improve the interpersonal connections between individuals, a suitable approach should be employed. Individuals tend to use polite language in conversations in order to prevent causing emotional harm to the other party and maintain an enjoyable and amicable atmosphere. Providing that one strives to safeguard the dignity or reputation of another person, politeness becomes a tool for fulfilling this aim. [71, p. 112].

According to Brown and Levinson, language users apply a variety of politeness strategies to counteract face threats. Such strategies include *positive*

politeness strategies [26, p. 70] which are closely linked to enhancing positive face by affirming individuals' social identity and fostering positive relationships, *negative politeness strategies* which concentrate on respecting negative face by minimizing potential threats to individuals' autonomy and freedom of action [26, p. 71], *off-record strategies* (also known as indirect strategy, avoids Face-Threatening Acts which allows listeners to interpret their intentions), and *bald on-record strategies* (familiarity, urgency, or low face threat risk, without limiting threat, the message is directed without additional language).

According to Mag [72], online gamers employ several politeness strategies and stylistic elements to communicate with each other. He discovered that gamers communicated using acronyms and emoticons. Mag also determined that the stylistic characteristics employed by gamers are a manifestation of creativity. Politeness is employed by gamers as it leads to more favorable reactions. They exhibit amiability towards gamers who display friendliness towards them and can show their rudeness to those who demonstrate their unfriendliness.

“Positive politeness is oriented toward the positive face of H, the positive self-image that he claims for himself” [26, p. 71]. Linguists also add that by showing that S shares some of H's desires, positive politeness is approach-based and ‘anoints’ the addressee's face (e.g., by treating him as a friend, a person whose wants and personality features are known and loved). In this instance, Brown and Levinson claim, the potential face threat of an act is lessened by the assurance that generally speaking, S wants at least some of H's wants or by the suggestion that S likes H, meaning that the FTA doesn't imply a negative assessment of H's face generally.

Strategies of positive politeness are used to build rapport, unity, and companionship between speakers. By using these strategies, face threats are reduced and respect for one another is increased.

According to the theory, consistent engagement is an indication of social intimacy. *Positive politeness* is likely to be utilized in situations of social proximity since it is acknowledged as an intimate address form that denotes reciprocity [29].

Lyons [67, p. 65] claims that shared knowledge, known as common ground, plays a crucial role in determining what information is previously familiar and what is new, as well as conveying the dynamics of interpersonal connections. Brown and Levinson [26] suggested that establishing common ground in communication is a key tactic of positive politeness. This involves employing conversational techniques that acknowledge the interlocutor's desires and preferences, demonstrating a shared connection based on shared interests, goals, knowledge, attitudes, and membership in a particular group.

Positive politeness strategies encompass employing a combination of criticism and compliments, utilizing humor, interrogative statements, nicknames, finding common ground, honorifics, special discourse markers (such as “please”), and specialized language and informal expressions (i.e. jargon and slang) used within a certain group.

1) Inclusive Pronouns: a sense of connection and belonging is promoted by the use of inclusive pronouns like “*we*” and “*us*,” which highlight shared objectives and experiences.

“Let's work on this project together”

This is an affirmative sentence. It is implied here that collaboration and teamwork are being encouraged, which is a desirable approach to politeness as it promotes inclusivity and cooperation, and features a *common ground* established.

The *inclusive pronoun* “*Let's*” is formed by combining the subject “*let*” with the pronoun “*us*.” It signifies reciprocal participation and collective accountability.

The contraction “*Let's*” is formed by combining the words “*let*” and “*us*” and is commonly used in informal spoken language. It is frequently employed in spoken English to convey commands, invitations, and suggestions.

2) Offering Compliments: by recognizing and validating the accomplishments or attributes of others, compliments help people feel better about themselves and strengthen their good social ties.

“*Mrs. Lancaster, you are an impressively punctual person,*’ Augustus said as he sat down next to me,” (The Fault in Our Stars, 2012)

In this affirmative sentence, the S (i.e. Augustus) gives the H (i.e. Mrs. Lancaster) a *compliment* by stating “*you are an impressively punctual person.*” This behavior demonstrates positive politeness, as it recognizes and compliments her punctuality.

The S establishes *common ground* with the H by directly addressing her and acknowledging a commonly accepted societal standard of being punctual. This fosters a connection and rapport among the characters.

The utilization of the *honorific* “Mrs.” preceding Lancaster's name serves as an indication of politeness and respect. It recognizes her marital status and demonstrates respect towards her.

The word “*impressively*” is an adjective that modifies the noun “*punctual.*” It adds emphasis to the compliment and indicates the high degree of the H’s punctuality.

3) Expressing Interest: being genuinely interested in the experiences, viewpoints, or achievements of others builds rapport between people and encourages candid communication.

Anne: “Dad, I want to understand more about your memories of the past. Can you share with me some stories from your youth, and how they shaped who you are today?” (The Father, 2020)

Anne's quote subtly develops a *common ground* by conveying her wish to get further insight into her father's life experiences and memories. Anne's utilization of *polite phrases* and an indirect question (“*Can you share with me...*”) showcases her reverence and thoughtfulness towards her father's emotions. Additionally, it mitigates the directness of the information request, enhancing politeness.

In the line “*I want to understand more about your memories of the past*” the S (i.e. Anne) shows her *statement of interest*. By expressing a desire to understand and learn from the father's experiences, Anne demonstrates genuine interest in the H's (i.e. father's) perspective. This statement emphasizes the value the S places on the H's memories and insights.

In this affirmative sentence, Anne employs the *vocative* “*Dad*” showing a sign of a direct address with her father, signifying her intention to address him individually.

Anne's use of the *lexical verb* “*want*” expresses her desire or intention to have a deeper understanding of her father's memories.

The *verb phrase* “*can you share with me*” serves as a polite request. The use of a polite question (“*Can you share...*”) instead of a direct command shows that the S respects her father's autonomy and allows him the opportunity to choose whether or not to share his stories.

Anne's statement also contains an *indirect question* “*Can you share with me some stories from your youth, and how they shaped who you are today?*”. This is a polite manner of soliciting information from her father.

“**Negative politeness**, on the other hand, is oriented mainly toward partially satisfying (redressing) H’s negative face, his basic want to maintain claims of territory and self-determination” [26, p. 71]. Therefore, according to Brown and Levinson, negative politeness is basically avoidance-based. Negative-politeness techniques are realized when the speaker assures the addressee that they understand and respect their negative-face wants and that they won't (or will interfere with them as little as possible) with their freedom of action. Due to this fact, negative politeness is defined by formality, restraint, and self-preservation, focusing on very specific parts of H's self-image, primarily their desire to be unhindered.

Negative politeness strategies aim to prevent causing offense by demonstrating deference. These strategies encompass the use of hedging, questioning, and expressing disagreements in the form of opinions. They are distinguished by indirectness, respect, and recognition of possible dangers to one's reputation. The goal of negative politeness strategies is to reduce imposing and maintain people's independence and social distance.

1) Hedging: in order to avoid taking up other people's time or resources, hedging entails easing up on demands or assertions.

“I was wondering if you could possibly lend me a hand with this task”

The hedging in this sentence employed in “*wondering*” and “*possibly*”:

“*I was wondering*” softens the request by implying that the S is not making a clear demand, but is only thinking about or contemplating the potential of making one. It suggests hesitancy or hesitation, which helps to make the imposition on the H less severe.

“*Could possibly*” implies that there might be a chance or opportunity for the H to comply with the request, but it is not assured, the use of “*could possibly*” further

hedges the request. It respects the H's independence and gives them permission to say 'no' without feeling compelled.

The *verb phrase* “*Lend me a hand*” denotes a request for assistance.

2) Apologizing: before requesting something or voicing an opinion, apologizing shows consideration for the other person's feelings and admits the possibility of offending someone.

Jacob Yi: “*I'm sorry for being so stubborn and not listening to your concerns. I realize now that I should have been more considerate of your feelings.*” (Minari, 2020)

By explicitly stating “*I'm sorry,*” the S (i.e. Jacob Yi) acknowledges his own responsibility for his behavior. The use of the word “stubborn” demonstrates self-awareness and acceptance of fault, indicating that the US recognizes his role in the situation.

In the line “*for being so stubborn and not listening to your concerns*” the S demonstrates self-criticism in humility and self-awareness, indicating his willingness to acknowledge faults and shortcomings.

Finally, in line “*and not listening to your concerns*”, by admitting to not listening to the other person's concerns, the S expresses regret for his actions. This acknowledgment of the other person's perspective demonstrates empathy and understanding, indicating that the S values the other person's feelings and opinions.

3) Indirect Requests: speakers can express their preferences or demands through indirect requests without forcing their will on other people.

“*I'm sorry to bother you, but could you please clarify this point?*”

This introductory is an *interrogative sentence* with the *subjunctive mood* also showing an *indirect directive* “*could you please clarify this point?*”

The *subject pronoun* “*I*” is used to refer to the S or the one making a request.

The *verb phrase* “*I'm sorry to bother you*” expresses the speaker's apology and recognition of potentially causing inconvenience to the listener.

The *coordinating conjunction* “*but*” ties the apology to the request for clarification, showing a contrast or change in the speaker's message.

The *modal verb* “*could*” is utilized to indicate a possibility or convey a polite request.

The *adverb* “*Please*” is employed to enhance politeness and emphasize the request for explanation.

The *main verb* “*clarify*” denotes the action that the S is requesting.

The next strategies to be mentioned are called **off-record**. They can be realized linguistically through the use of rhetorical questions, metaphor, irony, tautologies, understatement, and other clues that suggest what a speaker wants or intends to say without explicitly saying it, leaving some room for interpretation. [29, p. 69].

Last but not least, the **bald-on-record strategy** [26, p. 69] will be selected by S if they want to complete the FTA as efficiently as possible rather than, at least partially, putting H's face at ease. However, because S may have varied reasons for wanting to complete the FTA as efficiently as possible, there are several types of bald-on-record usage under various conditions.

These can be divided into two groups:

1) those in which the risk to one's face is not reduced, where one's face is disregarded or unimportant;

2) those in which S implicitly downplays face threat while conducting the FTA clearly on record.

Particularly notable instances of bald-on-record usage are direct imperatives.

According to the face-saving perspective on politeness, the goals of the individuals involved in a particular contact are prioritized over the interaction itself and social standards. Besides, according to Brown and Levinson, face is “something that is emotionally invested, and can be lost, maintained, or enhanced, and must be constantly attended to in interaction” [26, p. 66].

Acts that show a speaker does not support the addressee's positive face or self-image, such as complaints, criticisms, accusations, bringing up taboo subjects, or interruptions, are examples of acts that threaten the addressee's positive face. Acts that put the addressee's reputation in jeopardy include situations when the addressee feels under duress to accept or reject a future act (such as an offer or a pledge) or when the addressee has cause to think that the speaker is lusting after his or her possessions. FTAs to the speaker's positive face include self-humiliations, apologies, confessions, and accepting compliments. Gratitude, receiving a thank-you, an apology or an offer, and making commitments are a few FTAs that could damage the speaker's reputation.

Acting baldly, or without redress, entails acting in the most straightforward, unequivocal, direct, and succinct manner imaginable (e.g., stating “Do X!” in response to a request) [26, p. 69].

Bald-on-record strategies are employed in the following situations:

- 1) when speaking quickly and effectively is required (e.g., in an emergency);
- 2) when the FTA's overall “weightiness” is minimal (e.g., when requesting a trivial favor from a person you know well but who has no authority over you);
- 3) when the FTA is seen as being in the hearer's (the H's) best interest;
- 4) when there is a significant power differential (the powerful participant will frequently use no indirectness at all);
- 5) when the speaker has intentionally chosen to be as offensive as possible [111, pp. 170-171].

Disagreements (since the speaker is forcing their will on the listener) are Face Threatening Acts (FTAs) according to Brown and Levinson's [26, p. 38] politeness theory. The *weightiness* or severity of FTA determines the approach a person takes while committing a Face Threatening Act. *Weightiness* [26, p. 76] is the speaker's determined evaluation of the social context. When determining weightiness, the speaker takes three factors into account.

The speaker begins by evaluating the level of imposition connected to the FTA. “A culturally and situationally defined ranking of impositions by the degree to which they are considered to interfere with an agent's wants of self-determination or of approval” [26, p. 77] is how Brown and Levinson define the degree of imposition.

The second factor the speaker takes into account is “the degree to which the hearer can impose his own plans and his own self-evaluation (face) at the expense of the speaker's plans and self-evaluation” [26, p. 77].

In addition to being a means of information sharing, a conversation in which participants navigate social relationships and identities is also a social gathering where participants view themselves as both individuals and a group. As a result,

every language act has social implications. According to Brown and Levinson, the “symmetric social dimension of similarity/difference within which S and H stand for the purpose” of an act and the kinds of goods exchanged between them, is the third factor that the speaker considers when assessing the social distance between the speaker and the hearer [26, p. 76]. The frequency of interaction between interlocutors can be used to measure social distance [26].

Some scholars, nevertheless, cannot absolutely agree with the theory. The theory has been reviewed by many linguists. As the original theorists, Brown and Levinson, in opinion of some scholars, lacked enough work to support such a conclusion, the claim of universality—one of the most frequently challenged points—was viewed as grandiose. Still, these scholars recognized that Brown and Levinson’s theory of politeness [26] is among the most complete and highly important theories in the area, even though they disagreed with it on many points.

In general, there are three scenarios when one might be more or less polite:

- 1) More courtesy is anticipated when there is a larger social gap between the speaker and the listener.
- 2) The more authority the audience perceives to have over the speaker, the more politeness is advised.
- 3) A higher standard of politeness is necessary the more the listener is being forced to endure.

Furthermore, Brown & Levinson's theory may oversimplify the intricacies of politeness phenomena, according to Eelen [45], who contends that politeness should be investigated within particular sociocultural settings rather than through general models.

However, while acknowledging the importance of Brown & Levinson's contributions to the area, Leech [78] doubts the applicability of their suggested politeness strategies. In the analysis of politeness phenomena, Leech highlights the significance of taking cultural context into consideration and raises the possibility that Brown and Levinson's approach may not adequately account for cross-cultural differences in politeness standards.

1.2 Multilingualism in Media

In our interconnected world, the influence of media transcends borders, languages, and cultures. From newspapers and books to television, social media platforms to streaming services, the media plays a pivotal role in shaping our perceptions, beliefs, and identities. In this chapter, we delve into the dynamic landscape of multilingualism in media – a phenomenon that reflects the rich tapestry of global communication.

According to Kemp [70, p. 16], “multilingualism is the ability to use three or more languages to some extent, whether these are in the same or different domains”. Nevertheless, in the field of current linguistics, the term “multilingualism” is understood differently depending on the study objectives in various regions [6; 92]. Each scholar provides definitions of “multilingualism” that most closely align with their own area of research. There are no widely recognized definitions that may be considered universally applicable. The study of multilingualism is not just confined to the field of linguistics, but also extends to social sciences such as sociology, psychology, etc. All of them highlight the complex and diverse nature of multilingualism, which in turn supports the existence of multiple definitions for it. Multilingualism can be defined as the inherent capacity of society, communities, and individuals to communicate in many languages [113, p. 189]. Additionally, the main qualities of multilingualism are often described. On the other hand, Bertone and Luk

[89, 158] claim that multilingualism is defined as a sociolinguistic phenomenon. Simultaneously, researchers [18; 58] observe multilingualism as a potent tool that enhances interpersonal communication.

Multilingualism is an intricate, dynamic, and perpetually fascinating phenomenon. Nowadays, multilingualism has transcended its local and private functions and has acquired a more extensive global significance. It is now considered one of the most crucial social practices worldwide. Geographically, multilingualism is prevalent, and individuals who can speak multiple languages may be found in every region of the world. When considered at the level of society, multilingualism is commonly observed in several domains like family, workplace, and education. Multilingualism can be acquired during the early years or later in life, and it can encompass an infinite variety of language combinations [30, p. 14]. It is important to note that this definition distinguishes multilingualism from bilingualism, which involves the use of only two languages. From this standpoint, bilingualism is considered a specific instance of multilingualism, rather than the other way around [11, p. 3].

Today, a foreign language is not just a means of communication with representatives of different peoples and nationalities, it is gaining the status of an indisputable tool in the dialogue of cultures and civilizations of the modern world. Taking into account W. Humboldt's statement that the boundaries of a nation's language mean the boundaries of that nation's worldview, we can confidently assert that in today's world, multilingualism is a necessary means of expanding the worldview of a person, which helps to form critical thinking, compare, analyze and evaluate processes and phenomena of different cultures. Thus, a multilingual personality is the one who exists in a cultural space reflected in language, in forms

of social consciousness at different levels (everyday, scientific, etc.), in stereotypes and norms of behavior, in objects of material culture, etc [114, p. 38].

The concept of multilingualism is quite new to world science. It is a unique socio-cultural phenomenon that is difficult to analyze and interpret. According to the definition offered by the New Oxford American Dictionary, multilingualism is the use three or more languages, and the mastery of these languages by themselves, that is, it is a unique individual psychology and understanding of a multilingual personality who communicates with the world around him or her from the standpoint of his or her linguistic experience in order to show free initiative, tolerance, and realize a productive dialogue of cultures [124].

In contemporary literature, in which the problem of multilingualism occupies a significant place, there are several approaches to understanding the concept of multilingualism. On the one hand, it is the ability of societies, groups, and individuals to speak more than one language on a regular basis in everyday life. On the other hand, it is the ability to use several languages within a particular social community (primarily the state); the use of several languages by an individual or group of individuals, each of which is chosen depending on a particular communication situation [118, p. 38].

However, multilingualism involves not only mastering certain languages, but is also the result of globalization and integration, which, in turn, is reflected in a special type of thinking that combines the achievements of different cultures and ethnicities and is closely related to multiculturalism. Thus, multilingualism can be realized at two levels: national and individual. Multilingualism functions at the national level when it comes to the association of groups, institutions and citizens who speak more than one language. This type of multilingualism is common in

multinational countries. An individual's use of more than two foreign languages in everyday life is an example of individual multilingualism [118, p. 38].

Multilingualism in media is more than just the coexistence of multiple languages, it is a reflection of the diverse linguistic ecosystems within which media operates. Whether it's the incorporation of foreign languages in advertisements, the portrayal of multilingual characters in films and TV shows, or the challenges and opportunities presented by multilingual news coverage, the presence of multiple languages in media underscores the complexity and fluidity of communication in our modern society.

Multilingual films [40, p. 52] can be defined as a diverse group of films where the use of multiple languages is significant to both the plot and the dialogue. Multilingualism is present in all cinema genres, including comedies and dramas, particularly when they depict narratives of multiculturalism and immigration.

The prevalence of multilingualism is increasing fast due to factors such as easier migration, greater social and employment mobility, the significance of being proficient in a common language for political, cultural, social, and economic purposes, and the influence of global media [79, p. 1]. This perspective highlights the need of understanding and studying this multifaceted problem, encompassing social, cultural, linguistic, and human aspects. It is increasingly recognized as a significant concern in contemporary society. Nowadays, the complex and ever-changing realities of our world have resulted in significant changes in multilingualism. Multilingualism is now a reality, and its main characteristic is its complexity, which reflects the complexities of the societies we live in [46, p. 2].

Therefore, filmmakers are becoming more enthusiastic about creating multilingual films (MLFs) that accurately reflect a diverse and authentic culture [42, p. 215].

MLFs are distinguished by the incorporation and placement of various languages inside a single feature film. Multilingualism is strategically utilized in narration when it is logical for speakers of multiple languages to communicate, or when the plot takes place in different language settings or nations. MLF plots frequently integrate diverse components, including: The history of migration encompasses both voluntary and involuntary movements of people. It also includes the inclusion of tourism, vacations, and business trips abroad, which involve travel and international business interactions. Additionally, historical and contemporary conflicts are significant, encompassing themes related to war, colonialism, and terrorism [105, p. 63].

Multilingualism in film and television refers to the intentional incorporation of multiple languages within cinematic and episodic narratives. The use of multiple languages in film and television is not a new phenomenon [93, p. 2011]. Historically, filmmakers and showrunners have leveraged multilingualism to depict authentic cultural settings, enhance narrative complexity, and broaden audience appeal.

In contemporary cinema and television, multilingualism has become increasingly prevalent, reflecting the globalized nature of media production and consumption [14]. Television series like “Narcos” (2015-2017) seamlessly blend English, Spanish, and other languages to immerse viewers in the world of international drug trafficking [40].

One of the primary motivations behind the use of multilingualism in film and television is to achieve cultural authenticity and representation. By incorporating

native languages and dialects, filmmakers and show creators aim to capture the nuances of linguistic diversity and reflect the realities of multicultural societies [105, p. 62]. For instance, “My Name Is Khan” (2010) reflects the linguistic diversity of the regions depicted in the film. While the primary language of the film is Hindi, it also includes dialogues and elements in Urdu, English, and Punjabi, among others. Additionally, the film reflects the multicultural landscape of its setting, which allows for the inclusion of different languages and dialects spoken by various characters. This linguistic diversity adds depth to the storytelling and authenticity to the portrayal of the characters and their environments.

In recent years, there has been a substantial increase in the production of multilingual literature. This kind of literature serves as a means of conveying the diverse and intercultural interactions that frequently occur in contemporary cultures, especially among many social groups coexisting within the same geographical area. Modern writers of this type of literature are both influenced by these societies and demonstrate a curiosity in exposing the conflicts that arise from diversity [64, p. 157].

Multilingualism in literature and print media encompasses the use of multiple languages within written texts, including novels, poetry, newspapers, magazines, and advertisements. The use of multiple languages in literature dates back centuries, with authors incorporating foreign languages, dialects, and linguistic codes to enrich their narratives and reflect the linguistic diversity of their characters' worlds [93].

In contemporary literature and print media, multilingualism continues to be a prevalent and dynamic feature. Writers explore themes of identity, migration, and cultural hybridity through the juxtaposition of languages and the incorporation of untranslated dialogue or phrases [113, p. 140].

In Simone Lazaroo's novel *Between Water and the Night Sky* [75], multilingualism reflects the presence of migrant-born groups and their descendants in Australia, highlighting the coexistence of many cultures and languages. The main protagonists in the story travel between Singapore and Perth, Australia, and have been raised in diverse cultural settings. Consequently, the book refers to food and beverages, place and brand names, as well as culture-specific phrases, which are presented in various languages. As a result, the phrases used in several languages help to provide context for the locales and situations experienced by the main character, Eva. In addition, Lazaroo incorporates contemplations on language and identity, particularly on Eva, a girl who is the offspring of a mother who is “*a bit English, a bit Scottish, a bit French*”, and a father who speaks English, Malayan, and Chinese, and is considered “*one of the in-between people, as the British would say*”. Consequently, Eva acquires the ability to adjust to different individuals by speaking vernacular English, French, Chinese, and Malayan with her neighbors, thereby developing multilingualism. Once upon a time, she got curious asking her mother, “*So I was multilingual when I was young?*” and her mother responds, “*No, not really. More like a bad mimic. Or a badly tuned transmitter*”. This response emphasizes that Eva does not possess a complete connection with any of those languages and cultures. However, simultaneously, she serves as an integral part of all of them. However, when they relocated from Singapore to Australia, furthermore, Australian education was conducted in English, which was an opportunity for Eva to assimilate into an identity considered to be homogeneous.

In print media, multilingualism is often utilized in advertising campaigns to target diverse audiences and create a sense of inclusivity. Multinational corporations like Coca-Cola and Nike have launched advertising campaigns featuring slogans and messages in multiple languages, reflecting their global reach and embracing

linguistic diversity. For instance, Coca-Cola received widespread support on social media due to their multilingual advertisement which was a sing-along one [37]. It was shown during the Superbowl. The advertisement celebrated the United States' multicultural and diverse nature, particularly amid a time of significant political divisions. The advertisement of the beverage corporation, aired during the nation's most significant athletic event, showcases the nationalistic song "America the Beautiful" being performed in multiple languages, including English, Arabic, and Hindi, by a diverse group of individuals against a backdrop of diverse landscapes throughout the United States.

In the era of digitalization, the necessity to possess the ability to speak proficiently in several languages is growing significantly. The increase in use of the Internet can be attributed to the increasing number of individuals utilizing it for communication, business transactions, entertainment, education, and several other activities. Considering the widespread connectivity of the Internet, individuals from numerous countries can effortlessly engage in global interactions and collaborate.

Video-centric social media platforms like YouTube, Instagram, and TikTok offer users the opportunity to view, produce, and engage with videos in various languages and dialects. Creators from many nations post videos where they use several languages, either while traveling or speaking in their native language. These videos also showcase their development as language learners [99, p. 1].

The development of Internet and smartphone technologies has significantly enhanced the ability to communicate with others who speak different languages, exceeding previous levels of contact. Therefore, it is more probable for young individuals, who are the most engaged users of smartphone technology, the Internet, and social media, to come across digital possibilities to read and communicate with others using several languages compared to any other age group.

Scholars are increasingly studying how people connect across languages, geographical barriers, diasporas, and distant locations worldwide, rather than focusing on speech communities limited by location. According to Lee [76], although English is dominant in the age of the Internet, the use of other languages is increasing. Even web users who only speak one language are finding that utilizing many languages can be valuable for online interactions and activities.

Over the past few years, social media platforms have become crucial arenas for online communication. Instagram has been extremely popular due to its visually focused nature, enabling users to share stories, pictures, and videos. This platform has not only enabled social connections but has also emerged as a prominent platform for both regular users and academic communities to engage in intellectual discussions and interactions among students [31; 76].

Kim [74] highlights that social media platforms receive a multitude of comments from various people with different experiences and interests, encompassing politics, polarization, and captivating remarks.

Comprehending multilingualism in online engagement on the Internet may result in useful insights into the evolving dynamics of social relationships and language utilization in the digital era. Researchers and educators should investigate the effects of this phenomenon on language variety, intercultural communication, and the development of virtual communities.

1.3 Applying Critical Discourse Analysis to Multilingual Communication

This subchapter is dedicated to overview Norman Fairclough's three-dimensional model of **Critical Discourse Analysis** applied to multilingual communication.

The term 'discourse' encompasses all types of verbal and written communication, including spontaneous chats, interview transcripts, and written texts of any nature. Discourse analysts focus on texts themselves, rather than considering them as a way to uncover a deeper reality, such as social, psychological, or material aspects [51, p. 174].

Discourse analysts engage in the task of generating interpretations of texts and circumstances that are justified via meticulous attention to specific elements, so contributing to the overall consistency of the discourse under research [51, p. 181].

Critical discourse analysis (CDA) can be defined as an interdisciplinary approach employed to examine the function of language (spoken, written, or visual) in shaping knowledge, ideology, and power dynamics. It is important to note that CDA is not a theory, but rather an approach. Fairclough's approach to Critical Discourse Analysis (CDA) highlights the inherent link between language and social behavior, perceiving discourse as a manifestation of social action. Fairclough's model of Critical Discourse Analysis (CDA) centers on examining the ways in which language use contributes to the establishment and reinforcement of social power dynamics. His work has exerted a significant impact in various disciplines, including communication studies, linguistics, political science, and sociology [47].

Fairclough's [47, p. 51] model for **Critical Discourse Analysis (CDA)** comprises three interconnected analytical procedures that are linked to three interconnected dimensions of discourse:

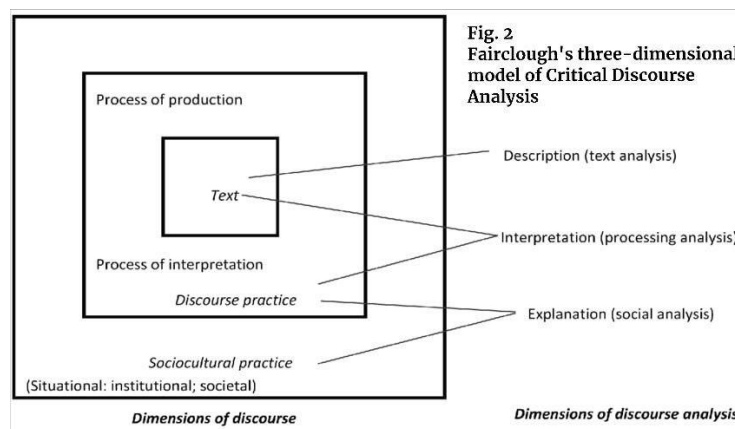
1) **Textual Analysis:** the three aspects include the object of analysis, which may consist of visual, verbal, or both types of texts.

2) **Discursive Practice**: the methods by which the object is generated and received by the subject (such as speaking, writing, reading, viewing, listening, and designing).

3) **Social Practice**: the processes are governed by the socio-historical context.

Each dimension examines distinct elements of language and power related to context, structure, and social dynamics, enabling an in-depth understanding of how these factors impact communication.

According to Fairclough, each of these aspects demands an individual type of analysis in Fig. 2 [47] which takes the following stages: **description** (text analysis), **interpretation** (processing analysis), and **explanation** (social analysis).



1) **Description (text analysis)**

Fairclough's **text analysis** focuses on the interplay between words and the examination of how representation, relations, and identity are manifested within the text. Texts encompass various forms of communicative content, such as speeches, ads, news stories, and social media posts, which can be subjected to analysis. Text analysis entails scrutinizing the linguistic characteristics of a text to determine how meaning is formed and communicated, as well as how language usage contributes

to the creation and reinforcement of power dynamics and ideologies. This stage involves analyzing the text itself, which includes examining its grammar, syntax, vocabulary, phonetic aspects, literary devices (such as rhetorical questions), imagery, and intertextuality.

2) **Interpretation (processing analysis)**

The **processing analysis** centers on the generation and utilization of the text, examining its creation and application.

This stage examines the process of creating and disseminating discourse, as well as the subsequent consumption by the reader/listener, which refers to the interaction that takes place. The conversation is acknowledged as a kind of communication in this dimension. Discursive practice entails the examination of language usage within certain social and cultural settings. It can be further broken down into the following sub-dimensions:

Production: this sub-dimension relates to the procedure of generating and manufacturing texts. It involves analyzing the choices made by writers, editors, or media producers when selecting information and determining how language is used. This sub-dimension examines how power dynamics and ideological beliefs are manifested in the creation of texts. For instance, in the context of politics, specific language in speeches can be employed by writers to address particular demographics or to underscore specific political principles.

Consumption: this sub-dimension entails examining the process of comprehending and utilizing texts by readers, listeners, or viewers. It involves examining how individuals perceive and comprehend written materials. This sub-dimension examines how power dynamics and ideological beliefs are manifested in the way texts are consumed. For instance, media consumers may perceive news

stories or advertising in diverse manners, based upon their backgrounds in society and culture.

3) Explanation (social analysis)

Social analysis examines the external factors that influence the discourse, including social contexts and cultural backgrounds, and analyzes the correlation between discourse interaction and the social environment. In this type of analysis, it is important to situate the discussion within the broader framework of society and view it as a social activity.

This stage includes examining the wider social and cultural systems that influence discourse, such as political, historical, and economic elements. Social practice involves examining how power dynamics and ideological beliefs are mirrored and strengthened by social systems and organizations, as well as how communication patterns are influenced by these larger social structures. Social practice is an essential element of the CDA model as it enables an examination of how language usage is influenced by and influences ideologies, power dynamics, and social structures.

Fairclough's CDA model [47] is applicable to a wide range of materials, such as ancient manuscripts, historical tales, news media, and literary works. Through the analysis of these aspects, Fairclough's model facilitates a thorough comprehension of the intricate relationship between language and power in conversation [59].

The interdependence of all dimensions means that the order in which one begins the analysis does not matter; they are mutually explanatory. The analyst discovers intriguing patterns and disparities in the linkages, which require description, interpretation, and explanation [59].

Silva [102] claims that CDA serves the purpose of comprehending social realities and the collaborative construction of these realities by individuals. Additionally, it aims to analyze discourse in order to uncover power dynamics among individuals, communities, or political entities. The CDA model sheds light on systemic inequalities and oppression that are targeted towards specific actors. Although discourses have the ability to disseminate across many domains of activity, it is crucial to comprehend the specific environment in which they are situated. CDA seeks to identify the specific ways in which these discourses are expressed, while also acknowledging the significance of their surrounding context and the power dynamics that are intertwined within it. Carta and Wodak [29] add that CDA elucidates how these power dynamics exert their effect on the discourses in question, also mentioning that the reason for the increasing popularity of CDA in the study of social sciences is its ability to critically analyze social challenges and occurrences, with the aim of improving social reality.

Montejo asserts that media discourse is a complex text, so comprehending the material is challenging due to the deceptive simplicity of the words, which actually carry perplexing meanings. This is particularly true in the context of Montejo's study, which centers around news headlines. According to Montejo's perspective, the CDA model illustrates how discourses are employed in daily life to convey meaning, establish power dynamics, and disseminate new knowledge. Consequently, words, whether written or spoken, exert influence [88, p. 73].

Additionally, Li Wei [116] has applied the CDA model in his work to various contexts to examine how language practices contribute to the construction of social identities and power relations where he explored the language practices and identity construction of multilingual Chinese youth living in Britain. Specifically, Li Wei introduces the concept of "moment analysis" to capture the fluid and dynamic nature

of language use among multilingual speakers through which the scholar examined how multilingual Chinese youth strategically draw on different linguistic resources, including Chinese languages (Mandarin, Cantonese, etc.), English, and other languages, to navigate their social environments and construct their identities. In his research, Li Wei uncovered the ways in which language practices intersect with social structures and power dynamics in shaping the identities of multilingual individuals by means of CDA highlighting the agency of multilingual speakers in actively constructing their identities through language use, while also acknowledging the influence of broader socio cultural discourses on these processes.

Finally, Warren and Sato [114] effectively investigated the advancement and implementation of multilingualism in academic journals using Critical Discourse Analysis (CDA). Using a CDA model, their primary analysis centered on the underlying assumptions inside the language policies (LPs) of the journals. Consequently, their research revealed a discrepancy between the journals' professed dedication and their actual implementation of multilingualism.

Conclusion to Chapter 1

This research draws on the Politeness Theory put forward by Brown and Levinson (1987) which proposes that people use politeness strategies to mitigate potential threats to face during communication. The theory rests on the notion of “face” that is defined as the public self-image individuals strive to maintain, consisting of positive and negative aspects and is used to differentiate between positive and negative politeness. According to the Politeness Theory, Face Threatening Acts (FTAs) are behaviors that endanger someone's face, categorized based on whose face is threatened and what type of face is threatened. Politeness strategies aim to address FTAs through various approaches, including positive

politeness, negative politeness, off-record strategies, and bald on-record strategies. Positive politeness aims to enhance positive face by affirming social identity and fostering positive relationships, while negative politeness aims to respect negative face by minimizing threats to autonomy. Off-record strategies involve indirect communication, while bald on-record strategies are direct and straightforward. The weightiness of an FTA, determined by factors like imposition level and social distance, influences the chosen politeness strategy. However, critics argue that the theory oversimplifies politeness phenomena and may not adequately consider cultural differences. Despite this, Brown and Levinson's theory remains influential in understanding courteous behavior in various cultural contexts.

The chapter also discusses the role of multilingualism in media, reflecting the diverse linguistic landscapes of our globalized world. Kemp (2009) defines multilingualism as an ability to effectively utilize three or more languages, regardless of whether they are within the same field or other areas of knowledge. Moreover, the research demonstrates that multilingualism poses a significant issue in linguistics due to its intricate and dynamic nature, reflecting the complex tapestry of global communication and integration that contribute to the emergence of a multilingual mindset. One primary challenge lies in the diverse interpretations and definitions of multilingualism across different scholarly perspectives and regions. While some scholars emphasize sociolinguistic aspects, others view it as a tool for enhancing interpersonal communication or as a sociocultural phenomenon. Multilingualism is seen in films, literature, print media, and digital platforms. Multilingual films (MLFs) are highlighted as a growing trend, incorporating multiple languages to enrich storytelling and depict multicultural narratives, while in literature and print media, it serves as a means of reflecting cultural diversity and exploring themes of identity and migration. The chapter also examines the role of digital platforms in promoting multilingualism, with social media enabling users to

engage with content in various languages and connect across geographical boundaries.

The research also makes use of a three-dimensional model of Critical Discourse Analysis (CDA) suggested by Fairclough. CDA was defined as an interdisciplinary approach that examines language's role in shaping knowledge, ideology, and power dynamics. CDA comprises three dimensions: Textual Analysis, Discursive Practice, and Social Practice. Fairclough's model facilitates a comprehensive analysis of the relationship between language and power in discourse, enabling researchers to uncover systemic inequalities and oppression. The interdependence of the three dimensions allows for a holistic understanding of discourse, emphasizing the need to consider context, structure, and social dynamics in analysis. Scholars have applied CDA to various contexts, including academic journals, media discourse, and language practices among multilingual individuals. Studies have revealed discrepancies between stated intentions and actual implementation, highlighting the complexities of Critical Discourse Analysis.

2. LANGUAGE STRATEGIES EXPRESSING POLITENESS in MULTILINGUAL FILMS

Language plays a crucial role in human communication, encompassing not only the exchange of information but also the expression of social dynamics and interpersonal relationships. Politeness as an integral aspect of language use holds particular significance in various social contexts which may be found in films.

In this chapter, we will delve into the exploration of how language is employed as a means to express politeness in the captivating world of multilingual cinema.

Filmmakers carefully craft dialogues, interactions, and character dynamics to reflect social norms, power dynamics, and cultural expectations, all while engaging the audience in an immersive cinematic experience [8].

With the world becoming more interconnected, the presence of multilingualism has become a common characteristic in films. Many cinematic narratives embrace the richness and diversity of language by incorporating characters who speak different languages, representing multicultural environments, or showcasing intercultural encounters [84, p. 87].

Throughout this chapter, we will explore a selection of films from various genres and cultural contexts to illustrate the diverse ways in which language is used to express politeness. We will examine conversations in films *Babel* (2006) and *Inglourious Basterds* (2009) that highlight politeness strategies in multilingual environments by applying Brown and Levinson's Positive and Negative Politeness Strategies (all the examples).

2.1 Language Means and Strategies of Positive Politeness

Positive politeness strategies, realized through language means, offer a powerful tool for filmmakers to establish connections, evoke positive emotions, and deepen character relationships in films. Affiliative speech acts, expressions of gratitude and appreciation, compliments, and building rapport through shared experiences all contribute to a rich and engaging cinematic experience [49, p. 191].

In this subchapter, we will explore how filmmakers utilize positive politeness strategies through language to create warmth and build relationships between characters within the cinematic narrative and analyze language means found by means of **Brown and Levinson’s Positive Politeness Strategies**.

“Babel” (2006)

Directed by Alejandro González Iñárritu, “Babel” is known for its multilingual narrative that spans multiple countries and cultures. Here are examples of conversations illustrating how positive politeness strategies are used across different cultures and languages within the film to enhance social bonds, express care, and facilitate negotiations (the *conversations* are listed in the **APPENDIX**):

Table 1

Politeness Strategy	Character	Utterance	Analysis
Finding common ground	Guide	(in French, to a tourist): “Nous sommes presque arrivés.” (We are almost there.)	The S’s statement in French, “ <i>Nous sommes presque arrivés</i> ” (We are almost there), can be seen as a positive politeness strategy to establish a sense of shared experience with the H. By indicating that they are close to

		APPENDIX: <i>Conversation 1</i>	their destination, the S reassures the H and fosters a sense of camaraderie.
	Doctor	(switching to French, to an assistant): “Nous avons besoin de préparer une injection.” (We need to prepare an injection.) APPENDIX: <i>Conversation 2</i>	The S’s instructions establish a common goal or task for the assistants to work towards. By communicating the need for medical tools and the preparation of an injection, the S aligns the H’s actions with the overarching goal of providing medical care.
	Amelia	(in Spanish): “Voy a llevarlos a la boda de mi hijo.” (I am taking them to my son’s wedding.) APPENDIX: <i>Conversation 3</i>	The S’s statement about “ <i>taking them to her son’s wedding</i> ” establishes a common understanding or shared experience between the S and the H she is addressing. By mentioning the wedding, the S aligns their actions with a familiar and relatable event, which can foster a sense of connection and cooperation. The inclusion of “ <i>mi hijo</i> ” (my son) personalizes the event, making it more intimate and potentially less confrontational, acknowledging a personal connection between the S and the event, which can enhance politeness. The choice of “ <i>boda</i> ” rather than a more generic term for an event also personalizes the situation, showing consideration

			for the H’s potential interest in the specific event.
	American Guest	(in French, to a guest): “Je crois qu'elle (Amelia) veut danser avec toi.” (I think she (Amelia) wants to dance with you.) APPENDIX: <i>Conversation 4</i>	The S’s statement “ <i>Je crois qu'elle veut danser avec toi</i> ” implies a shared understanding or observation between the S and the H. By suggesting that Amelia wants to dance with someone else, the S establishes common ground and fosters a sense of camaraderie between themselves and the H. The use of “ <i>je crois</i> ” (I think) introduces an element of uncertainty, softening the assertion and showing consideration for the H’s perspective or feelings. It acknowledges the possibility of error, which can mitigate potential face threats. The inclusion of “ <i>avec toi</i> ” (with you) is considerate, acknowledging the H’s involvement and potential interest in the situation. It also emphasizes the potential positive outcome of the statement, framing it as an opportunity for the H rather than a potential rejection.
Inclusive pronouns	Doctor	(in French, to an assistant): “ <i>Nous</i> avons besoin de préparer une injection.” (We	The inclusive pronoun “ <i>Nous</i> ” (we) includes both the S and the H, creating a sense of unity and shared experience. The use of “ <i>presque</i> ” (almost) softens the

		<p>need to prepare an injection.)</p> <p>APPENDIX: <i>Conversation 2</i></p>	<p>message by suggesting that the destination is near, which can be reassuring and motivating for the H. This positive evaluation of the progress made can be seen as a way to maintain optimism and motivation in the conversation. The use of the inclusive pronoun and the implication of shared progress (nearing the destination) contribute to a polite and considerate tone.</p>
<p>Expressing interest</p>	<p>Guest</p>	<p>(in Spanish, to Amelia): “¿Quieres bailar?” (Do you want to dance?)</p> <p>APPENDIX: <i>Conversation 4</i></p>	<p>The S’s question, “¿Quieres bailar?” serves as an interest in H’s decision. By asking for H’s preference, the S shows respect for her autonomy and gives her the opportunity to express her desires.</p> <p>The use of the question form “¿Quieres bailar?” (Do you want to dance?) rather than a more direct imperative form like “<i>baila</i>” (dance) shows consideration for the H’s autonomy. The use of the verb “<i>quieres</i>” (do you want) instead of a more assertive form like “<i>baila</i>” (dance) softens the request by framing it as a choice for the H, which can reduce potential face threats. The use of the polite pronoun “<i>usted</i>” could further enhance politeness in certain contexts, especially in formal or unfamiliar situations.</p>

“Inglourious Basterds” (2009)

Here are some examples from the “Inglourious Basterds” where characters use positive politeness strategies in a multilingual environment to navigate complex power dynamics and cultural interactions within a multilingual context:

Politeness strategy	Character	Utterance	Analysis
Finding common ground	Hicox	<p>(in German): ”Natürlich, <i>wie Sie wünschen.</i>” (Of course, as you wish.)</p> <p>APPENDIX: <i>Conversation 14</i></p>	<p>By saying “<i>wie Sie wünschen,</i>” the S demonstrates a willingness to align his actions with the other person's preferences, finding common ground and fostering a sense of mutual understanding and respect with the H.</p> <p>The use of “<i>Natürlich</i>” (Of course) acknowledges the H's request or preference in a positive and accommodating manner, which can contribute to maintaining harmony in the interaction. Addressing the H with the formal pronoun “<i>Sie</i>” (you) demonstrates respect and politeness, especially in formal or hierarchical relationships. The statement “<i>wie Sie wünschen</i>” (as you wish) shows deference to the H's authority or preferences, aligning with politeness norms that prioritize respect for others' autonomy and agency.</p>

<p>Special discourse markers</p>	<p>German Soldier</p>	<p>(in German): “<i>Wie bitte?</i>” (Excuse me?)</p> <p>APPENDIX: <i>Conversation 11</i></p>	<p>The S uses <i>bitte</i> used to indicate politeness and request for some explanations in a polite manner.</p> <p>The use of “<i>Wie bitte?</i>” (Excuse me?) reflects a polite form of seeking clarification or attention. German often employs directness and clarity in communication while still incorporating polite forms and expressions like “<i>Wie bitte?</i>” to maintain positive social interactions.</p>
	<p>Aldo</p>	<p>(in Italian): “<i>Buongiorno. Mi chiamo Antonio Margheriti.</i>” (Good morning. My name is Antonio Margheriti.)</p> <p>APPENDIX: <i>Conversation 10</i></p>	<p>The S's use of <i>Buongiorno</i> and <i>Mi chiamo</i> can be seen as a positive politeness strategy. It shows an attempt to engage with the H in a culturally appropriate manner, even if it's not genuine.</p> <p>The use of “<i>Buongiorno</i>” (Good morning) as a greeting shows politeness and respect for social conventions. Introducing oneself with “<i>Mi chiamo</i>” (My name is) is a polite way of initiating conversation and sharing personal information.</p>
	<p>Aldo</p>	<p>(switching to Italian as a jest): “<i>Capisce?</i> Just kidding, let's stick to English to keep it simple for all of us.”</p>	<p>The S switches to Italian as a jest, saying “<i>Capisce?</i>”, before immediately reverting back to English. This use of language adds a humorous and light-hearted touch to the interaction, contributing to the positive atmosphere.</p>

		APPENDIX: <i>Conversation 11</i>	The initial question “ <i>Capisce?</i> ” (Do you understand?) is straightforward but may come across as abrupt. However, the follow-up phrase “ <i>Just kidding</i> ” softens the tone, indicating that the question was not intended seriously and preventing potential offense.
Humor	Aldo	“If you ever want to eat a <i>sauerkraut sandwich</i> again, take your <i>Wiener Schnitzel</i> lickin' finger and point out on this map what I wanna know.” APPENDIX: <i>Conversation 11</i>	The S's initial statement is filled with humor, using German cultural references <i>sauerkraut sandwich</i> and <i>Wiener Schnitzel</i> to create a light-hearted and playful tone. This humor can serve to mitigate any potential face threats caused by the S's directive to the H. The use of colloquialism, such as “take your <i>Wiener Schnitzel</i> lickin' finger,” adds humor and informality to the sentence, which can help mitigate potential face threats by lightening the tone of the request.

2.2 Language Means and Strategies of Negative Politeness

Within the realm of language use in films, negative politeness strategies play a significant role in portraying social dynamics, power relations, and conflict resolution. Negative politeness involves employing language means which aim to respect others' autonomy, minimize imposition, and mitigate potential threats to face or social harmony [49, p. 191]. Indirect speech acts, polite mitigation strategies,

apologies, self-deprecating language, and non-verbal cues all contribute to the portrayal of complex interpersonal dynamics and power relations in films [26, p. 92].

In this subchapter, we will explore how filmmakers harness the power of negative politeness through language to create tension, navigate delicate situations, and depict complex interpersonal dynamics within the cinematic narrative and analyze language means found by means of **Brown and Levinson’s Negative Politeness Strategies**.

“Babel” (2006)

Here are examples of dialogues from the “Babel” exemplifying how characters use negative politeness strategies to navigate social interactions across cultural and linguistic barriers, respecting personal space and social hierarchies:

Table 3

Politeness strategy	Character	Utterance	Analysis
Hedging	Spanish Tourist	(in Spanish): “Solo estamos mirando, gracias por ofrecer.” (We are just looking, thank you for offering.) APPENDIX: <i>Conversation 5</i>	The phrase “Solo estamos mirando” (We are just looking) is a form of hedging. By stating that they are only browsing, the S softens the refusal to make a purchase, thereby minimizing potential imposition on the vendor. The phrase indicates that the S is not currently interested in purchasing but appreciates the offer. By expressing gratitude and declining the offer politely, the S acknowledges the kindness of the offer while maintaining their autonomy to browse without

			feeling pressured to make a purchase.
	Japanese Waitress	(in Japanese) “もしよろしければ、おすすめの料理をご案内させていただきますか？” (<i>If it's alright, may I recommend some dishes?</i>) APPENDIX: <i>Conversation 8</i>	The phrase “ <i>If it's alright</i> ” is a form of hedging. By framing the request as conditional upon the customer's approval, the waitress shows respect for the customer's autonomy and minimizes potential imposition. By framing the request politely and tentatively, the S shows respect for the H's autonomy and avoids appearing too direct or demanding.
	French Tourist	(in French): “Merci, pourriez-vous nous dire quand descendre pour le souk?” (Thank you, could you tell us when to get off for the souk?) APPENDIX: <i>Conversation 8</i>	The S begins with an expression of gratitude “ <i>Merci</i> ” (Thank you) to show appreciation. The phrase “ <i>pourriez-vous</i> ” (could you) softens the request by making it more polite and less assertive. It shows respect for the H's autonomy and acknowledges the possibility of refusal. By expressing gratitude and framing the request politely, the S shows respect for the H's assistance and avoids appearing too direct or demanding.
	Moroccan Vendor	(in Arabic): "لو سمحت، هل يمكنني أن أقدم لكم بعض المنتجات الخاصة بنا؟" (<i>If you please, may I offer you some of our special products?</i>)	The use of “ <i>if you please</i> ” softens the request by making it more polite and less assertive. It shows respect for the H's autonomy and acknowledges the possibility of refusal, and also avoids appearing too imposing or forceful.

		APPENDIX: <i>Conversation 5</i>	
Indirect Request	Japanese Waitress	(in Japanese) “もしよろしければ、おすすめ料理をご案内させていただきますか?” (If it’s alright, <i>may I recommend some dishes?</i>) APPENDIX: <i>Conversation</i>	The phrase “ <i>may I recommend some dishes?</i> ” is an indirect request. Rather than directly recommending dishes, the S asks for permission to do so, which allows the customer to decline if they wish without feeling pressured. The phrase is a polite form of making a suggestion or request. By framing the request politely and tentatively, the S shows respect for the H’s autonomy and avoids appearing too direct or demanding.
	Moroccan Vendor	(in Arabic): “لو سمحت، هل يمكنني أن أقدم لكم بعض المنتجات الخاصة بنا؟” (If you please, <i>may I offer you some of our special products?</i>) APPENDIX: <i>Conversation</i>	The phrase “ <i>may I</i> ” is an indirect request. Instead of directly offering the products, the vendor asks for permission to do so, which allows the customer to decline if they wish without feeling pressured. By using polite language and framing the offer politely, the S shows respect for the H’s autonomy and avoids appearing too imposing or forceful.
	Mexican Border Officer	(in Spanish): “¿Podría mostrarme sus documentos, por favor? Queremos asegurarnos de que todo está en orden.” (Could	The phrase “¿Podría mostrarme sus documentos, por favor?” (Could you please show me your documents?) is an indirect request. Instead of directly demanding the documents, the border officer frames the request as a polite inquiry, giving the

		<p>you please show me your documents? We want to make sure everything is in order.)</p> <p>APPENDIX: <i>Conversation 6</i></p>	<p>person the option to comply without feeling pressured. The phrase “<i>Queremos asegurarnos de que todo está en orden</i>” (We want to make sure everything is in order) provides a reason for the request. By using a polite form of inquiry and providing a reason for the request, the S shows respect for the H’s autonomy and attempts to minimize any potential imposition or discomfort.</p>
Apologizing	Moroccan Vendor	<p>(in Arabic): “أعتذر للإزعاج، سيدي. هل تحتاج إلى مساعدة؟” (I apologize for the inconvenience, sir. Do you need any help?)</p> <p>APPENDIX: <i>Conversation 17</i></p>	<p>The S begins with the phrase “<i>I apologize for the inconvenience</i>” which is an apology. By apologizing, the S acknowledges any inconvenience or disruption caused by the situation. This apology helps to soften the interaction and mitigate any potential negative feelings or face threats experienced by the H. The use of an honorific (sir) is used to address the H respectfully. By apologizing for any inconvenience and addressing the H respectfully, the S attempts to maintain politeness and show respect.</p>

"Inglourious Basterds" (2009)

Here are some examples from the “Inglourious Basterds” where characters use negative politeness strategies in a multilingual context within the film, showing

deference and minimizing imposition across different languages and cultural interactions:

Table 4

Politeness strategy	Character	Utterance	Analysis
Hedging	Hicox	<p>(in German): “Entschuldigen Sie, <i>ich möchte nicht unhöflich erscheinen.</i>” (Excuse me, I do not wish to appear rude.)</p> <p>APPENDIX: <i>Conversation 12</i></p>	<p>The phrase “<i>ich möchte nicht unhöflich erscheinen</i>” (I do not wish to appear rude) hedges the statement, softening the directness of the request by indicating a reluctance to offend or impose.</p> <p>The S uses a politeness marker “<i>Entschuldigen Sie</i>” (Excuse me) as a polite form of address, showing respect to the listener. By apologizing and expressing a reluctance to come across as rude, the S acknowledges the potential imposition of their request and attempts to mitigate any negative impact on the H’s face or sense of autonomy.</p>
	Landa	<p>(in German) “<i>Ich frage mich, ob ich vielleicht Ihre Meinung zu diesem Plan hören könnte?</i>” (I wonder if I might hear your opinion on this plan?)</p>	<p>The phrase “<i>Ich frage mich, ob</i>” (I wonder if) hedges the statement, making it more tentative and less assertive.</p> <p>The phrase “<i>Ich frage mich</i>” (I wonder) introduces the request in a tentative manner. By framing the request in a polite and indirect manner, the S shows respect for the H’s autonomy and avoids</p>

		APPENDIX: <i>Conversation 14</i>	appearing too demanding or imposing.
Indirect Requests	Landa	(in German): “Fräulein von Hammersmark, erklären Sie mir bitte, wie Sie sich diesen Fuß gebrochen haben.” (Frau von Hammersmark, please explain how you broke your foot.) APPENDIX: <i>Conversation 15</i>	Although this sentence is fairly direct, the use of “ <i>bitte</i> ” (please) softens the request, making it more polite and less imposing. The S uses the polite form of address “ <i>Fräulein von Hammersmark</i> ” (Frau von Hammersmark) to show respect to the H. Additionally, the phrase “ <i>erklären Sie mir bitte</i> ” (please explain to me) is a polite request. By using a polite form of address and making a polite request, the S attempts to show respect for the H and minimize any potential imposition of the question about how she broke her foot.
	Bridget von Hammers mark	(in German): “Könnten wir möglicherweise die Musik etwas leiser haben? Es wäre einfacher, sich zu unterhalten.” (Could we possibly have the music a bit quieter? It would be easier to converse.)	The phrase “ <i>Könnten wir möglicherweise die Musik etwas leiser haben?</i> ” (Could we possibly have the music a bit quieter?) is an indirect request. Instead of directly demanding that the music be turned down, the S frames the request in a polite and tentative manner, allowing the H to comply without feeling pressured. By framing the request as a polite request and hedging the statement, the S attempts to minimize potential face threats

		APPENDIX: <i>Conversation 16</i>	and maintain a harmonious interaction while asking for a change in the music volume.
Apologizing	Hicox	(in German): “ <i>Entschuldigen Sie, ich möchte nicht unhöflich erscheinen.</i> ” (Excuse me, I would not want to appear rude.) APPENDIX: <i>Conversation 12</i>	The phrase “ <i>Entschuldigen Sie</i> ” (Excuse me) is an apology, expressing regret for potentially causing inconvenience or offense. By apologizing at the beginning, the S is trying to soften the request or statement that follows, which in this case is expressing a desire not to appear rude and to show respect to the H. By apologizing and expressing a reluctance to come across as rude, the S acknowledges the potential imposition of their request or statement and attempts to mitigate any negative impact on the H’s face or sense of autonomy.
	Shosanna Dreyfus	(in French): “ <i>Je suis désolée de vous décevoir, Monsieur Zoller, mais je crains que je ne puisse pas vous offrir une place dans ma salle de cinéma ce soir.</i> ” (I’m sorry to disappoint you, Mr. Zoller, but I’m afraid I cannot offer you a seat in	The phrase “ <i>Je suis désolée de vous décevoir</i> ” (I’m sorry to disappoint you) is an apology. By expressing regret for not being able to fulfill H’s request, the S shows empathy and attempts to soften the impact of the refusal. By apologizing for their inability to fulfill the H’s request and expressing regret, the S attempts to maintain politeness and minimize any potential offense or face threats.

		my cinema tonight.) APPENDIX: <i>Conversation 13</i>	
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Conclusion to Chapter 2

The chapter focuses on the analysis of politeness in multilingual films using Brown and Levinson's Politeness Strategies.

The exploration of language as a means of expressing politeness in multilingual films reveals its intricate role in shaping social dynamics, fostering connections, and navigating complex interactions. Across various cinematic narratives such as *Babel* and *Inglourious Basterds*, filmmakers deftly utilize both positive and negative politeness strategies to convey nuances of politeness within diverse cultural and linguistic contexts where characters are able to utilize several languages within their multilingual environment to reach better understanding with their interlocutors.

Positive politeness strategies, including common ground, expressing interest, inclusive pronouns, humor, and special discourse markers, presented in the analyzed films, serve to establish warmth, build relationships, and foster camaraderie among characters. Through gestures of kindness, mutual respect, and acknowledgment of shared experiences, a sense of unity and connection that transcends linguistic and cultural barriers is demonstrated.

Conversely, negative politeness strategies, such as hedging, apologizing, and indirect requests, play a crucial role in navigating delicate situations, respecting personal boundaries, and mitigating potential threats to social harmony. By employing tactful language and showing deference to others' autonomy, characters

demonstrate sensitivity to social hierarchies, cultural norms, and individual preferences, thereby preserving dignity and avoiding confrontation.

Moreover, the juxtaposition of positive and negative politeness strategies in multilingual films underscores the complexity of human interaction and the importance of linguistic proficiency in conveying nuanced social cues. The exploration of language as a tool for expressing politeness in multilingual films not only enriches our understanding of interpersonal communication but also highlights the transformative power of cinema in bridging cultural divides and fostering empathy across diverse communities.

3. MULTILINGUAL COMMUNICATION in FILMS

Multilingual communication in films serves as a powerful tool for capturing the complexity of our globalized world. It allows filmmakers to explore cultural diversity, cross-cultural encounters, and the dynamics of language in storytelling. By embracing multilingualism, films reflect the linguistic realities of our societies, foster understanding, and celebrate the richness of human communication [24].

At its core, the integration of multiple languages into a film's narrative enhances the authenticity and immersion of the movie experience. Multilingualism enables the portrayal of diverse linguistic and cultural origins, thereby showcasing the intricacy and abundance of our worldwide community. Through the lens of film, audiences are invited to explore the intricacies of language, identity, and international encounters in ways that resonate deeply with the complexities of our modern world.

Multilingualism is adeptly employed as a means to examine themes of communication disruption, cultural misinterpretations, or the influence of language itself [43, p. 2]. The incorporation of these devices seamlessly integrates multilingual communication into the film's structure and narrative.

Within the realm of multilingual communication in films, dialogues, accents, and language variations serve as essential elements that add depth and realism to characters, allowing audiences to connect with their stories on a deeper level. Through these linguistic nuances, audiences are afforded a glimpse into the diverse backgrounds and identities of the characters, forging a closer connection with their stories. It underscores the importance of linguistic diversity as an integral aspect of human identity and cultural expression, enriching the cinematic landscape with its vibrancy and depth.

In this subchapter, we will delve into the realm of multilingual communication in films called *Babel* and *Inglourious Basterds*, exploring the intricate interplay between language, culture, and social context in shaping communication and interpersonal relationships, uncovering the profound ways in which multilingualism enriches the fabric of storytelling, inviting audiences to engage with themes that resonate across linguistic and cultural boundaries.

3.1 Multilingual Communication in “Babel”

“Babel” skillfully showcases the complexities of multilingual communication and the consequences that arise from language barriers and cultural misunderstandings. “Babel” serves as a thought-provoking exploration of the profound impact of language in a globalized world.

The film “Babel,” directed by Alejandro González Iñárritu and released in 2006, is a compelling exploration of the interconnectivity of lives and the impact of miscommunication in a globalized world. Set across multiple countries and cultures, “Babel” masterfully utilizes multilingual communication as a central theme to depict the complexities and consequences of language barriers.

In “Babel,” language acts as a significant barrier that hinders effective communication among the characters. The film weaves together four interconnected storylines set in Morocco, Japan, Mexico, and the United States, each marked by linguistic and cultural differences. The characters grapple with language barriers, struggling to understand and be understood, leading to misunderstandings, frustration, and missed opportunities for connection. Through these barriers, the film explores the isolating and alienating effects of language differences in a globalized world.

As the characters navigate the complexities of multilingual communication, “Babel” delves into the realm of cultural misunderstandings. Cultural expectations, norms, and values shape the interpretation of language, leading to unintended consequences. The film highlights how miscommunication arising from cultural differences can have far-reaching impacts, perpetuating stereotypes, fueling conflicts, and exacerbating tensions. “Babel” offers a poignant portrayal of the consequences that arise when language and cultural contexts collide.

Despite the obstacles and miscommunication, “Babel” also presents moments of profound connection and shared humanity. The film highlights the universal nature of human emotions and the potential for understanding and empathy to transcend linguistic barriers. These poignant moments of connection serve as reminders of the inherent desire for human connection, even in the face of linguistic and cultural differences.

The analysis of these examples is conducted by means of Norman Fairclough's three-dimensional model of Critical Discourse Analysis (CDA).

Here are selected conversations from “Babel” that showcase multilingual speakers, multilingualism, and verbalizations of identities and power, suitable for analysis using Fairclough's Critical Discourse Analysis (CDA).

The first situation occurs in a setting where there has been an incident involving a police officer, a journalist, and a tourist, involving a misunderstanding between the tourist, the journalist, and the locals, which has prompted the involvement of the police. As a law enforcement official, the police officer feels more comfortable speaking Arabic, which is his native language and the primary language of Morocco where the incident occurred.

The officer switches to French and then English to accommodate both the journalist and the tourist (who are not proficient in Arabic) as **a gesture of respect:**

Police officer (in Arabic): “ماذا حدث بالضبط؟”(What exactly happened?)

Journalist (in French): “*Je peux expliquer, il y a eu un malentendu avec les locaux.*” (I can explain, there was a misunderstanding with the locals.)

Tourist (in English): “*We didn't mean to cause any trouble.*”

Police officer (in French, then switching to English): “*C'est important de respecter les coutumes locales. Please be careful next time.*”

The conversation involves code-switching between Arabic, French, and English. Each character uses their native or preferred language, reflecting their linguistic repertoire and cultural background. The police officer starts the conversation in Arabic, the journalist responds in French, the tourist replies in English, and the police officer switches from French to English. Code-switching serves various functions, such as establishing rapport, asserting authority, or conveying specific messages to different audiences.

The police officer's initial question, “ماذا حدث بالضبط؟” (What exactly happened?), serves as an interrogation aimed at eliciting specific information about the incident. Interrogation is a discursive strategy commonly used by authority figures to gather details and clarify events.

The journalist's response, “*Je peux expliquer, il y a eu un malentendu avec les locaux.*” (I can explain, there was a misunderstanding with the locals.), is an attempt to provide an explanation and mitigate any perceived wrongdoing. The use of the phrase “*Je peux expliquer*” (I can explain) suggests a willingness to clarify the situation and resolve misunderstandings.

The tourist's statement, “*We didn't mean to cause any trouble,*” is an apologetic response aimed at expressing regret and reassurance. The tourist acknowledges the possibility of causing trouble unintentionally and seeks to alleviate any concerns or tensions.

The police officer's final statement “*C'est important de respecter les coutumes locales. Please be careful next time,*” combines a directive with an emphasis on cultural sensitivity. The use of French initially and then switching to English underscores the importance of respecting local customs and advises caution for future interactions. This discursive strategy serves to educate and guide while maintaining a diplomatic tone.

The police officer is positioned as a figure of authority and control. His use of Arabic at the beginning of the conversation establishes his dominance in the interaction. As the conversation progresses, the police officer's switch to French and then English reflects his adaptability and linguistic competence, further reinforcing his position of authority.

The journalist is portrayed as someone who is cooperative and willing to engage in dialogue. His response in French indicates his comfort with the language and his readiness to provide an explanation. The journalist is positioned as an intermediary between the police officer and the tourist, seeking to clarify the situation and mediate any misunderstandings.

The tourist is depicted as someone who is apologetic and conciliatory. His response in English suggests a level of discomfort or uncertainty, as he is not fluent in the local language. However, the tourist demonstrates a willingness to communicate and resolve the situation peacefully.

In addition, conversation reflects broader ideological beliefs about communication, cultural sensitivity, and intercultural understanding. The emphasis on respecting local customs and avoiding misunderstandings highlights the importance of cultural awareness and adaptability in diverse settings.

The police officer's authority is evident in their role as a law enforcement official and his ability to control the conversation. His directive to “*Please be careful*

next time” carries weight and implies a sense of responsibility for the tourist's future behavior.

Finally, the conversation evaluates the behavior of the characters in relation to cultural norms and expectations. The emphasis on respecting local customs suggests a value judgment about appropriate conduct in unfamiliar environments. The discourse encourages empathy, cooperation, and mutual respect among individuals from different cultural backgrounds.

In the second situation, a medical emergency in the hospital involves a foreign patient, where the doctor, nurse, and patient are interacting. Arabic is the doctor's native language while Spanish is the nurse's native language, both of them speak these languages.

Since the doctor realizes that for the patient it is more comfortable to interact in English, he switches **to reassure** the patient that he is in safe hands and should not worry.

Doctor (in Arabic): “أحضروا الأدوات الطبية بسرعة.” (Bring the medical tools quickly.)

Nurse (in Spanish): “*Todo estará bien, estamos preparados.*” (Everything will be fine, we are prepared.)

Patient (in English): “*What’s happening? Am I okay?*”

Doctor (in English, to the patient): “*You are in safe hands. Don't worry.*”

The choice of language reflects power dynamics and social hierarchies within the medical context. The doctor's switch to English when addressing the patient directly facilitates effective communication and underscores their role as a caregiver.

The doctor's utterance in Arabic “أحضروا الأدوات الطبية بسرعة.” (Bring the medical tools quickly) functions as a directive, conveying a sense of urgency and

authority in mobilizing the medical team. This directive highlights the doctor's responsibility for coordinating care and ensuring prompt response to medical needs.

The nurse's statement in Spanish “*Todo estará bien, estamos preparados.*” (Everything will be fine, we are prepared) serves to reassure the patient, conveying a sense of confidence and preparedness in addressing the medical situation.

The patient's question in English “*What’s happening? Am I okay?*” reflects a need for information and reassurance since he is neither proficient in Spanish nor in Arabic, signaling vulnerability and a desire for clarity about his condition.

The doctor's response in English “*You are in safe hands. Don't worry*” aims to provide comfort and alleviate anxiety, emphasizing the patient's safety and well-being.

Positioned as a central figure of authority and expertise within the medical setting, the doctor exhibits leadership qualities and a sense of responsibility for patient’s care. His use of Arabic underscores his role as a leader, issuing commands and directing the medical team. The switch to English when addressing the patient directly demonstrates empathy and a patient-centered approach to care.

Depicted as a supportive and empathetic caregiver, the nurse offers reassurance and comfort to the patient in Spanish. Her use of Spanish may reflect a shared cultural or linguistic background with the patient, fostering rapport and trust in the medical encounter.

Presented as vulnerable and in need of care, the patient expresses concern and seeks information about their condition in English. His use of English suggests a reliance on the common language of communication in the medical setting, emphasizing the importance of clear and accessible communication for patient understanding and engagement.

Each character occupies a distinct subject position within the medical encounter. The doctor assumes a position of authority and expertise, directing the

medical team and providing care to the patient. The nurse supports the doctor's directives and offers emotional support to the patient, embodying a nurturing and empathetic role. The patient occupies a position of vulnerability, relying on the expertise and reassurance of the medical professionals.

Power Relations are evident in the interaction, with the doctor exerting control and authority over the medical team and assuming responsibility for patient's care. The nurse defers to the doctor's directives and provides support to both the doctor and the patient, reflecting a hierarchical relationship within the medical team. The patient seeks guidance and reassurance from the medical professionals, acknowledging their expertise and relying on their care.

The conversation is shaped by broader discourses and norms within the medical field, where doctors are expected to demonstrate competence, leadership, and empathy in patient interactions. The use of language reflects these institutional norms and reinforces social hierarchies and power dynamics within the medical encounter.

3.2 Multilingual Communication in “Inglourious Basterds”

The film “Inglourious Basterds” directed by Quentin Tarantino is renowned for its captivating storyline and distinctive narrative technique. A remarkable component of the film is the characters' ability to communicate in multiple languages. The film is set in World War II and features a varied ensemble of characters from many nationalities, including individuals who speak German, French, English, and Italian. This chapter examines the multilingual exchanges in “Inglourious Basterds” using Critical Discourse Analysis (CDA). It analyzes how language choices in the film reflect power dynamics, the formation of identity, and sociopolitical settings.

A combination of English, German, and Italian languages is utilized by the Basterds on their secret missions. Through their mastery of the German and Italian languages, they not only penetrate enemy lines but also challenge the Nazis' belief in their linguistic and cultural supremacy. Their linguistic selections function as a form of defiance, emphasizing their capacity to maneuver across several identities and confront the Nazi government.

The multilingual conversations in “Inglourious Basterds” are strongly influenced by the socio-political circumstances of World War II. The film delves into the intricate connection between language, authority, and ideology throughout this turbulent era. CDA analysis uncovers the utilization of language to express political beliefs, manipulate public opinion, and strengthen nationalist feelings.

The following excerpts are chosen from the film “Inglourious Basterds” and showcase instances of multilingual exchanges and the expression of identities and authority. The following samples are applicable for examination using Fairclough's Critical Discourse examination (CDA) model.

In this situation, Landa, who speaks all three languages, supports Aldo's (who also speaks these languages but hasn't mastered Italian yet) attempts to speak Italian in a humorous way. Aldo initially attempts to speak Italian but does it poorly, indicating his limited proficiency in the language. Landa speaks in Italian to engage with Aldo who is trying his best to practice Italian, and comment on his attempt to speak the language. Finally, Aldo switches to German and then English, indicating his ability to understand and communicate in multiple languages.

Also's purpose in switching languages is to **assert his control over the conversation**, indicating that he doesn't lose his face in this situation, while Landa aims to **support** Also's attempt, **respecting** his decision.

Aldo (in broken Italian): “*Bonjorno, mio nome Aldo Raine.*” (Good day, my name is Aldo Raine.)

Landa (in Italian): “*Che bella pronuncia, ha studiato in Italia?*” (What beautiful pronunciation, did you study in Italy?)

Aldo (in German, then switching to English): “*Nein, just a quick learning.*” (No, just quick learning.)

Aldo's initial attempt to speak Italian “*Bonjorno, mio nome Aldo Raine.*” (Good day, my name is Aldo Raine) reflects his desire to engage with Landa in the language he speaks in a splendid way. However, his broken Italian suggests a limited proficiency in the language, which indicates his use of broken Italian as a comedic effect. Landa's response in Italian demonstrates his fluency in the language and his willingness to engage with Aldo's attempt at communication. Aldo's subsequent switch to German and then English suggests his proficiency in multiple languages and his strategic use of language to assert control over the conversation.

Landa's response to Aldo's broken Italian “*Che bella pronuncia, ha studiato in Italia?*” (What beautiful pronunciation, did you study in Italy?), praising his pronunciation and asking if he studied in Italy, exhibits a sense of humor and playfulness. This playful interaction serves to lighten the mood and foster rapport between the characters, despite the language barrier.

Positioned as a confident and assertive character, Aldo's attempt to speak Italian showcases his willingness to engage with Landa on his terms. His switch to German and then English reflects his adaptability and linguistic versatility, highlighting his control over the conversation and his ability to navigate different linguistic contexts.

Depicted as a multilingual and sophisticated character, Landa's response in Italian demonstrates his fluency in the language and his willingness to engage with Aldo in the language he tries to master.

Aldo assumes a position of agency and control over the conversation through his strategic language switching “*Nein, just a quick learning.*” (No, just quick learning.). Despite his initial linguistic struggle, Aldo's ability to switch languages allows him to assert control and maintain his confidence in the interaction. Landa, on the other hand, occupies a position of linguistic authority and cultural sophistication, using his fluency in multiple languages to engage with Aldo and establish rapport.

Power Relations are evident in the interaction, with Aldo initially displaying vulnerability through his broken Italian but ultimately asserting control through his mastery of multiple languages. Landa's fluency in Italian and his playful response to Aldo's attempt at communication demonstrate his ability to navigate linguistic and social hierarchies with ease.

Aldo's ability to switch languages and maintain control over the conversation legitimizes his status as a confident and adaptable character. Despite his initial linguistic struggle, Aldo's proficiency in multiple languages reinforces his authority and credibility in the interaction.

The conversation is shaped by broader discourses surrounding language proficiency, cultural competence, and social interaction. Aldo's attempt to speak Italian and Landa's playful response reflect societal norms surrounding multilingualism and the importance of communication in fostering positive relationships.

The final situation occurs in Nazi-occupied France during World War II, Landa initiates the interrogation in German, since it's his native language, while Bridget's choice of English is strategic, as it allows her to maintain her role as a double agent. Bridget uses English as banter, knowing that Landa is suspicious of her, so this way she levels any suspicion in her direction by “flaunting” her

knowledge of the language. Landa then mockingly switches to Italian to challenge Bridget's credibility who he previously heard speaking both Italian and English. In this situation, Bridget is interrogated by Landa, who speaks German, English, and Italian, as well as she does.

Landa's choice of language is based on his attempt to **assess her explanations** about her suspicious activities, while Bridget **resists his attempts**.

Landa (in German): “*Wo waren Sie letzte Nacht, Fräulein Hammersmark?*”
(Where were you last night, Miss Hammersmark?)

Bridget (in English): “*I was at a party, nothing unusual.*”

Landa (in Italian, mockingly): “*E lei parla italiano ora?*” (And you speak Italian now?)

Landa initiates the conversation in German “*Wo waren Sie letzte Nacht, Fräulein Hammersmark?*” (Where were you last night, Miss Hammersmark?), his native language, asserting his dominance and control over the situation.

Bridget strategically responds in English “*I was at a party, nothing unusual*”, which serves multiple purposes: it maintains her cover as a double agent, it levels suspicion by flaunting her knowledge of the language, and it provides a subtle challenge to Landa's authority. The choice of language serves as a primary discursive strategy in this scene, reflecting power dynamics and manipulation. Landa's fluency in multiple languages symbolizes his authority and control, while Bridget's strategic use of English showcases her agency and resistance within the interrogation.

Landa switches to Italian mockingly “*E lei parla italiano ora?*” (And you speak Italian now?), aiming to undermine Bridget's credibility. This switch serves as a discursive strategy to challenge Bridget's explanations and keep her off balance during the interrogation. Landa's mocking switch to Italian functions as a discursive strategy to intimidate and undermine Bridget. By challenging her credibility and linguistic abilities, he seeks to assert dominance and extract information.

Bridget's response of “*I was at a party, nothing unusual*” demonstrates strategic ambiguity, allowing her to evade direct incrimination while maintaining her cover. This ambiguity is a discursive strategy employed to navigate the precarious situation and protect her identity as a double agent.

The interaction between Landa and Bridget highlights the asymmetrical power dynamic inherent in the interrogation. Landa, as a high-ranking SS officer, represents institutional power and control, while Bridget, though resourceful, occupies a more vulnerable position as the object of interrogation.

Landa's linguistic prowess and manipulation reinforce his position of dominance, while Bridget's strategic language use represents a form of resistance against his oppressive authority.

The broader context of World War II and Nazi occupation infuses the scene with ideological significance. Landa's interrogation embodies the Nazi regime's tactics of surveillance and control.

Conclusion to Chapter 3

Multilingual communication in films serves as a profound reflection of the complexities of our globalized world, allowing filmmakers to delve into cultural diversity, cross-cultural encounters, and the intricate dynamics of language in storytelling. By embracing multilingualism, films not only mirror the linguistic realities of our societies but also foster understanding and celebrate the richness of human communication. Through the integration of multiple languages into the storyline, films enhance the authenticity and immersion of the movie experience, enabling the representation of diverse linguistic and cultural origins. This portrayal facilitates an exploration of the nuances of language, identity, and international encounters.

The seamless incorporation of multilingual communication into the film's structure and narrative enriches the portrayal of characters, adding depth and realism to their stories. This highlights the significance of linguistic diversity as a fundamental aspect of human identity and cultural expression.

From the “Babel” characters interactions analysis, we may see the way their social power dynamics are manifested.

The exploration of multilingual communication in the film “*Babel*” provides a rich tapestry of insights into the complexities of language barriers and the profound impact of communication breakdowns in a globalized world.

Through the lens of Fairclough's Critical Discourse Analysis (CDA), the selected conversations from “*Babel*” offer a nuanced examination of power dynamics, cultural sensitivity, and intercultural understanding. The interactions between characters, whether a police officer, journalist, tourist, doctor, nurse, or patient, reflect broader societal norms and expectations, shaping the ways in which language is used and interpreted.

The analysis reveals how language serves as a tool to effective communication. Furthermore, “*Babel*” also portrays moments of profound connection and shared humanity, highlighting the universal desire for understanding and empathy across linguistic and cultural boundaries.

Additionally, the analysis underscores the importance of linguistic adaptability, cultural awareness, and empathy in fostering positive interactions and mitigating communication breakdowns. Characters navigate complex linguistic landscapes, strategically switching between languages to assert control, establish rapport, or convey specific messages.

The exploration of multilingual communication in “*Babel*” offers a poignant reflection on the complexities of our globalized world, emphasizing the importance of mutual respect, cooperation, and empathy in bridging linguistic and cultural

divides. Through its thought-provoking narrative and insightful analysis, “*Babel*” invites audiences to contemplate the profound role of language in shaping human experiences and relationships in an increasingly interconnected world.

The analysis of multilingual exchanges in the film “*Inglourious Basterds*” offers valuable insights into power dynamics, identity expression, and linguistic manipulation within complex social interactions. Through the lens of Fairclough's Critical Discourse Analysis (CDA), the selected excerpts showcase how language serves as a tool for asserting control, challenging authority, and navigating social hierarchies.

The interactions between characters illustrate the strategic use of language to establish dominance and resist coercion. Additionally, the analysis reveals how language choice can be a form of resistance against oppressive power structures.

The examination of multilingual exchanges in “*Inglourious Basterds*” underscores the complex interplay between language, power, and identity within social interactions. These insights offer a deeper understanding of how language functions as a tool for communication, manipulation, and resistance in diverse linguistic and cultural contexts, enriching our appreciation of the film's narrative complexity and thematic depth.

Through Critical Discourse Analysis, the way language choices reflect power dynamics, shape identities, and influence social interactions within the films, was examined.

CONCLUSION

This research aimed to systematically investigate the application and implications of politeness strategies and power dynamics within multilingual communication contexts, particularly in cinematic narratives. By employing Brown and Levinson's Politeness Theory, the study sought to uncover the nuanced ways in which various politeness strategies are executed across different languages and cultural settings portrayed in films. Through Critical Discourse Analysis (CDA), the key dialogues from *Babel* and *Inglourious Basterds* were dissected revealing how language choices reflect power dynamics, social hierarchies, and cultural expectations.

The analysis in the second chapter concentrated on both positive and negative politeness strategies in multilingual films, illustrating how these strategies are intricately woven into the dialogues and interactions to manage social dynamics and interpersonal relationships. Positive politeness strategies were shown to enhance social bonds and foster camaraderie, using tools such as compliments, expressions of gratitude, and inclusive pronouns, which help to build relationships and establish a sense of group identity and solidarity. On the other hand, negative politeness strategies were pivotal in respecting personal boundaries, minimizing imposition, and mitigating potential threats to individual autonomy and social harmony, often through indirect language, hedging, and politeness markers.

The results demonstrate a complex interplay of these politeness strategies, revealing their critical role in navigating cultural differences and linguistic barriers. The findings highlighted that filmmakers meticulously utilize these strategies to reflect cultural norms, manage power dynamics, and engage audiences in a more profound understanding of multilingual and multicultural interactions. Notably, the use of multilingual settings in films *Babel* and *Inglourious Basterds* served as a rich

canvas to explore how language shapes social interactions and either bridges or reinforces cultural divides.

In the third chapter, our exploration delves into the nuances of communication within a multilingual serialized production, drawing upon the films *Babel* and *Inglourious Basterds* as case studies. Through the lens of Fairclough's critical discourse analysis, the interactions between characters were dissected, shedding light on the intricate power dynamics at play.

In *Babel*, directed by Alejandro González Iñárritu, the analysis unearthed a poignant portrayal of the yearning for understanding and empathy across linguistic and cultural barriers. The film serves as a compelling narrative canvas, illustrating the significance of linguistic adaptability, cultural awareness, and mutual understanding in fostering positive interactions.

Conversely, in “*Inglourious Basterds*,” directed by Quentin Tarantino, showcases the strategic use of multilingualism within the context of World War II where characters strategically navigate language landscapes to assert control, establish rapport, or convey specific messages. These analyses offer insights into the ways in which language shapes social interactions and influences narrative development within the film. The film unveils a complex interplay of power dynamics, where linguistic proficiency becomes a weapon for manipulation and resistance. Through the analysis, the underlying importance of mutual respect, cooperation, and empathy in navigating the linguistic and cultural divides depicted in the film was discerned.

Together, these cinematic masterpieces serve as mirrors reflecting the profound role of language in shaping human experience and relationships in our increasingly interconnected world. They compel us to ponder the transformative

potential of effective communication, cultural understanding, and empathy in transcending barriers and fostering meaningful connections across diverse linguistic and cultural landscapes. Through our exploration, we not only dissected cinematic narratives but also gleaned valuable insights into the intricate tapestry of human communication in all its complexity.

The insights gained from this research have significant practical applications in various fields including intercultural communication, film studies, and global media production. Understanding how politeness strategies are adapted in multilingual contexts can aid filmmakers, screenwriters, and media professionals in creating more authentic and culturally sensitive narratives. Additionally, educators and psychologists can utilize these findings to better understand the dynamics of multicultural interactions and teach effective communication strategies across diverse linguistic landscapes.

In the educational sphere, this research can be incorporated into curriculum designs to enhance students' awareness and understanding of linguistic politeness as a fundamental aspect of social interaction. In professional settings, the findings can help improve communication strategies in increasingly global and culturally diverse workplaces, ensuring more effective and respectful exchanges among multilingual teams.

Theoretically, this study enriches the discourse on politeness theory by extending its application to multilingual and multicultural contexts, which have been relatively underexplored. It challenges and expands existing frameworks of politeness to accommodate the complexities introduced by multiple languages and cultural norms within single communicative events.

This research provides a comprehensive exploration of politeness strategies in multilingual films, offering valuable insights into the subtleties of language use in complex social settings. It highlights the powerful role of language in shaping human interactions and the potential of cinema to bridge cultural and linguistic divides through strategic use of politeness. The findings not only contribute to academic discourse but also have practical implications for creating more inclusive and culturally aware media content, ultimately fostering a deeper understanding of and respect for cultural diversity.

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APPENDIX

Chapter 2

Babel: Positive and Negative Politeness Strategies in Conversations

Conversation 1: Moroccan Guide and Tourists

Languages: Arabic, French, English

Scene Description: A Moroccan guide interacts with American tourists, switching between languages to accommodate their understanding and comfort.

Guide (in Arabic, to a local): “قريبًا القرية إلى سنصل” (We will arrive at the village soon.)

Tourist (in English, to the guide): “Can you tell us how much longer it will be?”

Guide (switching to English): “Yes, about thirty minutes.”

Guide (in French, to another tourist): “Nous sommes presque arrivés.” (We are almost there.)

Conversation 2: Susan and Moroccan Doctor

Languages: Arabic, French, English

Scene Description: Susan, an American tourist, interacts with a Moroccan doctor after an injury. The doctor uses Arabic with his assistants, French to discuss medical terms, and English to communicate with Susan.

Doctor (in Arabic, to an assistant): “الطبية الأدوات لي أحضر” (Bring me the medical tools.)

Doctor (switching to French, to another assistant): “Nous avons besoin de préparer une injection.” (We need to prepare an injection.)

Susan (in English, to the doctor): “What are you doing?”

Doctor (switching to English): “We need to give you an injection to stop the bleeding.”

Conversation 3: Amelia and Border Patrol

Languages: Spanish, English, Arabic

Scene Description: Amelia, a Mexican nanny, interacts with border patrol officers and other locals while trying to cross the border with the children she cares for.

Border Patrol Officer (in English): “Where are you taking these children?”

Amelia (switching to Spanish): “Voy a llevarlos a la boda de mi hijo.” (I am taking them to my son's wedding.)

Local (in Arabic, to another local): “للضابط موقفها تشرح هي” (She is explaining her situation to the officer.)

Border Patrol Officer (switching to Spanish): “Necesitamos ver sus documentos.” (We need to see your documents.)

Conversation 4: Interaction in a Mexican Wedding

Languages: Spanish, English, French

Scene Description: At a wedding in Mexico, guests interact using Spanish, English, and French, demonstrating politeness and respect for each other's languages.

Guest (in Spanish, to Amelia): “¿Quieres bailar?” (Do you want to dance?)

Amelia (in English, to an American guest): “He is asking if you want to dance.”

American Guest (in French, to another guest): “Je crois qu'elle veut danser avec toi.” (I think she wants to dance with you.)

Conversation 5: At a Moroccan market

Languages: Arabic, Spanish, English

Scene Description: The Moroccan Vendor (speaking both in Spanish and English) offers Spanish Tourist and American Tourist his help with the products.

Moroccan Vendor (Arabic): “بنا؟ الخاصة المنتجات بعض لكم أقدم أن يمكنني هل ،سمحت لو” (If you please, may I offer you some of our special products?)

Spanish Tourist (Spanish): “Solo estamos mirando, gracias por ofrecer.” (We are just looking, thank you for offering.)

American Tourist (English): “Could you tell us more about this? We wouldn’t want to miss understanding something important.”

Conversation 6: At the Mexican-American border

Languages: Spanish, English, Arabic

Scene Description: Mexican Border Officer (understanding both English and Arabic) asks the American Driver and Arab Passenger for the documents.

Mexican Border Officer (Spanish): “¿Podría mostrarme sus documentos, por favor? Queremos asegurarnos de que todo está en orden.” (Could you please show me your documents? We want to make sure everything is in order.)

American Driver (English): “Here they are. I hope everything is correct; we tried to make sure it all was.”

Arab Passenger (Arabic): “مساعدتك نقدر نحن تفهمك على لك شكرا.” (Thank you for your understanding. We appreciate your help.)

Conversation 7: In a Tokyo restaurant

Languages: Japanese, English, Spanish

Scene Description: Japanese Waitress (speaking in English and Spanish) accepts English Businessman and Spanish Tourist’s order.

Japanese Waitress (Japanese): “もしよろしければ、おすすめの料理をご案内させていただきますか？” (If it’s alright, may I recommend some dishes?)

English Businessman (English): “Please, that would be great. We’d like to try what you suggest.”

Spanish Tourist (Spanish): “Gracias por la recomendación, ¿podría decirnos si incluye algún ingrediente especial?” (Thanks for the recommendation, could you tell us if it includes any special ingredients?)

Conversation 8: On a bus in Morocco

Languages: Arabic, French, English

Scene Description: The Moroccan Local (who understands both French and English) offers his help to the tourists.

Moroccan Local (Arabic): “قد شيء أي لكم أوضح أن يسعدني شيء؟ في مساعدتكم يمكنني هل.” معرفته إلى تحتاجون
(May I help you with anything? I would be happy to explain anything you may need to know.)

French Tourist (French): “Merci, pourriez-vous nous dire quand descendre pour le souk?” (Thank you, could you tell us when to get off for the souk?)

English Tourist (English): “Yes, that would be very helpful. We wouldn’t want to miss our stop.”

Inglorious Basterds: Positive and Negative Politeness Strategies in Conversations

Conversation 9: Lt. Aldo Raine Interacting with German Soldiers

Languages: English, German, Italian

Scene Description: Lt. Aldo Raine uses multiple languages to communicate with German soldiers, often mixing humor and familiarity to ease tension.

Aldo (in English): "If you ever want to eat a sauerkraut sandwich again, take your Wiener Schnitzel lickin' finger and point out on this map what I wanna know."

German Soldier (in German): “Wie bitte?” (Excuse me?)

Aldo (switching to Italian as a jest): "Capisce? Just kidding, let's stick to English to keep it simple for all of us."

Conversation 10: The Italian Ruse at the Movie Premiere

Languages: German, English, Italian

Scene Description: The Basterds pretend to be Italian filmmakers to infiltrate a movie premiere, humorously interacting with Germans.

Aldo (pretending to speak Italian): “Buongiorno. Mi chiamo Antonio Margheriti.” (Good morning. My name is Antonio Margheriti.)

Landa (in Italian, then switching to German): “Molto bene. E questi chi sono?” (Very good. And who are these?)

Aldo (continuing in broken Italian): “Sono i miei amici.” (These are my friends.)

Landa (in English, amused): “Very interesting Italian friends you have, Lt. Aldo.”

Conversation 11: Lt. Aldo Raine Interacting with German Soldiers

Languages: English, German, Italian

Scene Description: Lt. Aldo Raine uses multiple languages to communicate with German soldiers, often mixing humor and familiarity to ease tension.

Aldo (in English): “If you ever want to eat a sauerkraut sandwich again, take your Wiener Schnitzel lickin' finger and point out on this map what I wanna know.”

German Soldier (in German): “Wie bitte?” (Excuse me?)

Aldo (switching to Italian as a jest): “Capisce? Just kidding, let's stick to English to keep it simple for all of us.”

Conversation 12: The Tavern Encounter

Languages: German, English

Scene Description: British officer Archie Hicox interacts with Gestapo officer Major Hellstrom in a tavern, using careful language to avoid direct confrontation.

Hicox (in German): “Entschuldigen Sie, ich möchte nicht unhöflich erscheinen.” (Excuse me, I would not want to appear rude.)

Hellstrom (in English): “Then let us continue this conversation in English for clarity.”

Hicox (in German): “Natürlich, wie Sie wünschen. ” (Of course, as you wish.)

Conversation 13: French cinema

Languages: French, German, English

Scene Description: The scene takes place in a French cinema owned by Shosanna Dreyfus, a Jewish woman posing as its proprietor. Frederick Zoller, a German war hero and movie star, approaches her, hoping to secure a seat for the evening's screening.

Shosanna Dreyfus (in French, with a gentle tone): “Je suis désolée de vous décevoir, Monsieur Zoller, mais je crains que je ne puisse pas vous offrir une place dans ma salle de cinéma ce soir.” (I'm sorry to disappoint you, Mr. Zoller, but I'm afraid I cannot offer you a seat in my cinema tonight.)

Frederick Zoller (in German, with a hint of disappointment): “Das ist schade, Mademoiselle Dreyfus. Ich hatte gehofft, Ihren Film zu sehen und vielleicht ein wenig mit Ihnen zu plaudern.” (That's a shame, Mademoiselle Dreyfus. I was hoping to see your movie and perhaps chat with you a bit.)

Shosanna Dreyfus (in English): “I appreciate your interest, Mr. Zoller. However, tonight's screening is reserved for a private event. Perhaps another time?”

Conversation 14: Landa Discussing Plans with Nazi Leaders

Languages: German, English

Scene Description: Colonel Landa discusses sensitive military plans, using formal and indirect language to discuss potentially disagreeable topics.

Landa (in German): “Ich frage mich, ob ich vielleicht Ihre Meinung zu diesem Plan hören könnte?” (I wonder if I might hear your opinion on this plan?)

Nazi Leader (in German): “Natürlich, aber seien Sie vorsichtig.” (Of course, but be careful.)

Landa (in English): “Thank you, I value your caution and your advice.”

Conversation 15: Landa Interrogating Bridget Von Hammersmark

Languages: German, English, Italian

Scene Description: Landa uses multiple languages while questioning Bridget to maintain politeness and gather information.

Landa (in German): “Fräulein von Hammersmark, erklären Sie mir bitte, wie Sie sich diesen Fuß gebrochen haben.” (Miss von Hammersmark, please explain how you broke your foot.)

Bridget (in English): “It was a silly accident, Colonel.”

Landa (in Italian): “E la sua scarpa, dove l'ha lasciata?” (And your shoe, where did you leave it?)

Conversation 16: A tavern

Languages: German, English

Scene Description: Bridget von Hammersmark, a German actress and British spy, is negotiating with German officers in a tavern.

Bridget von Hammersmark (in German, with a persuasive tone): “Könnten wir möglicherweise die Musik etwas leiser haben? Es wäre einfacher, sich zu unterhalten.” (Could we possibly have the music a bit quieter? It would be easier to converse.)

German Officer (in German, with a gruff tone): “Das ist ein Tavern, Fraulein. Die Musik bleibt, wie sie ist.” (This is a tavern, miss. The music stays as it is.)

Bridget von Hammersmark (switching to English, maintaining her charm): “I understand, but surely we can find some common ground here. After all, we're all civilized people, aren't we?”

Conversation 17: A bustling market in Morocco

Languages: Arabic, English, Spanish

Scene Description: Moroccan vendor approaches a customer who is browsing.

Moroccan Vendor (in Arabic, with a smile): “مساعدة؟ إلى تحتاج هل سيدي، للإزعاج أعتذر” (I apologize for the inconvenience, sir. Do you need any help?)

Customer (in Spanish, with gratitude): “Gracias, amigo. I'm looking for a gift for my wife. Do you have anything special?”

Moroccan Vendor (in English, with enthusiasm): “Of course, sir! We have a wide selection of beautiful handmade jewelry and traditional Moroccan crafts. Let me show you some options.”

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SUMMARY

Ця магістерська робота присвячена вивченню явища ввічливості та мультилінгвізму в медіа просторі. У дослідженні піддаються критичному аналізу застосування теорії ввічливості Браун і Левінсона в багатомовній комунікації, зокрема, як стратегії ввічливості використовуються в різних мовах і культурних середовищах. Дослідження зосереджується на динамічній взаємодії цих стратегій у таких медіаформах, як кіно, література та цифрові комунікації, де поширене явище мультилінгвізму.

Основним об'єктом дослідження є аналіз стратегій ввічливості в багатомовному середовищі. Воно вивчає, як люди керують своїми соціальними відносинами та уникають актів, що загрожують втратою «лиця/обличчя» (FTAs), коли задіяні кілька мов, впливаючи таким чином на міжособистісну та культурну динаміку.

Новизна цього дослідження полягає в тому, що воно зосереджується на багатомовних контекстах як окремій сфері застосування теорії ввічливості, яка традиційно вивчалася в одномовних або обмежених культурних сценаріях. Розширюючи сферу застосування до мультилінгвальних медіа, дослідження розкриває складні шляхи, якими використання мови та культурні норми впливають на застосування стратегій ввічливості.

Мета цього дослідження – проаналізувати, як різні стратегії ввічливості застосовуються в багатомовному середовищі, і зрозуміти наслідки цих стратегій для соціальної взаємодії та владних відносин у глобалізованих комунікаційних контекстах.

Дані для цього дослідження були зібрані з мультилінгвальних джерел, зокрема – транскрипти мультилінгвальних фільмів, що містять кілька мов. Ці

джерела були обрані для того, щоб забезпечити широку перспективу застосування стратегій ввічливості в різних медіа та культурних контекстах.

Для аналізу було застосовано стратегії ввічливості Браун та Левінсона, а також – критичний дискурс-аналіз (КДА), запропонований Норманом Фейрклафом. Цей підхід уможливив поглиблене вивчення текстів та інтеракцій, що сприяло детальному аналізу того, як мова функціонує в соціальних практиках і сприяє конструюванню соціальних ідентичностей та владних структур.

Аналіз зібраних даних був зосереджений на виявленні та інтерпретації використання позитивних і негативних стратегій ввічливості в мультилінгвальній взаємодії, а також – на динаміці соціальної влади.

Результати підкреслюють значну складність застосування стратегій ввічливості в мультилінгвальному середовищі. Було виявлено, що мовці часто коригують використання стратегій ввічливості залежно від свого мовного рівня, культурного досвіду співрозмовників і конкретного контексту взаємодії. Залежно від того, наскільки ефективно використовуються стратегії, вони можуть призвести або до покращення взаєморозуміння та соціальної згуртованості, або до непорозумінь і соціального розбрату.

Аналіз комунікації персонажів у мультилінгвальному середовищі показав важливість мовної адаптивності та культурної обізнаності для навігації в різноманітних комунікативних контекстах. У *«Вавилоні»* персонажі борються з мовними бар'єрами та культурними відмінностями, підкреслюючи необхідність емпатії та розуміння у створенні значущих зв'язків. У *«Безславних виродках»* герої стратегічно використовують мову для утвердження контролю, маніпулювання ситуаціями та опору владі. Фільм

висвітлює тонкий взаємозв'язок динаміки соціальної влади, де володіння мовою стає інструментом для переговорів і опору.

Крізь призму цих кінематографічних наративів дослідження спонукає до роздумів про глибоку роль мови у формуванні людського досвіду та взаємин у взаємопов'язаному світі. Фільми слугують переконливими розповідями, які запрошують до роздумів про трансформаційний потенціал ефективної комунікації, культурного взаєморозуміння та емпатії.

Висновки цього дослідження є особливо актуальними для вдосконалення комунікаційних стратегій у мультикультурному та багатомовному середовищі, наприклад, у міжнародному бізнесі, глобальному медіа-виробництві та освітньому середовищі, яке дедалі частіше має справу з багатомовними групами населення. Розуміння нюансів управління ввічливістю в цих контекстах може допомогти фахівцям розвинути більш ефективні комунікаційні навички, чутливі до складнощів мовного та культурного розмаїття.

Крім того, висновки, отримані з цього дослідження, можуть сприяти теоретичному поступу в галузі соціолінгвістики, міжкультурної комунікації та медіадосліджень, забезпечуючи глибше розуміння того, як ввічливість обговорюється через мовні та культурні кордони.

Також результати цього дослідження показують, що мультилінгвальне середовище ускладнює пряме застосування стратегій ввічливості через різні культурні інтерпретації ввічливості. Такі умови часто вимагають більш динамічного та гнучкого використання стратегій ввічливості, щоб ефективно протистояти загрозам. У дослідженні також підкреслюється, що

мультилінгвізм збагачує взаємодію, хоча й створює проблеми у підтримці узгодженої соціальної ідентичності та владних відносин.