

Dealing with Cross Cultural Conflict represented in French Migrant Cinema- a Film Study to *Mauvaise Foi*

Siti Khusnul Khotimah¹, Intan Dewi Savitri²
{siti_khusnul84@ub.ac.id¹, savitri@ub.ac.id²}

Universitas Brawijaya, Indonesia^{1,2}

Abstract. The aim of this study is to uncover the causes and the strategies to resolve cross cultural conflict depicted in a film by Maghreb filmmaker Roschidy Zem's (2006) 'Mauvaise foi'. This film portrays the cross-cultural conflict between the extended family of a young couple with different cultural and religious backgrounds, Clara and Ismael. This study uses a qualitative method to describe the causes of cross-cultural conflict, namely ethnocentrism, stereotypes and misinterpretation as proposed by Pujiyanti and Zuliani [1], as well as the use of the four strategies of competition, accommodation, avoidance and collaboration proposed by Miall [2] to resolve conflicts between cultures. As result of the analysis, it is concluded that the cause of the cross-cultural conflicts in the film includes 3 elements that have been mentioned above. Following the conflicts, the disputing parties also try to make various strategies to resolve conflicts between individuals with different cultural and religious backgrounds and to create reconciliations. Competition strategy have failed to resolve the conflict, avoidance and accommodation strategy have succeeded in reducing the conflict, and collaboration strategy has succeeded in ending the cross-cultural conflicts peacefully.

Keywords: Cross-cultural Conflicts, Representation, Jews, Maghreb, French Film

1 Introduction

France has emerged into multicultural nation with components of society originated from various cultural, racial and religious backgrounds. Modern France is not only inhabited by descendants of the Celts, but there are also Jewish communities, immigrants from Maghreb and their descendants and immigrants from other European countries. The existence of Jews in France has long been traced back to around the 7th century AD and continues to grow rapidly into the modern century. Contemporarily, France is the country with the largest Jewish population in Europe as cited from jewishvirtuallibrary.org that "Jews have contributed to all aspects of French culture and society and have excelled in finance, medicine, theater and literature. Currently, France hosts Europe's largest Jewish community - 480,000 strong - and Paris is said to have more kosher restaurants than even New York City".

Apart from the Jewish community, immigrants from Maghreb countries (Algeria, Morocco, Tunisia) who are Muslims have been coming to France since World War I in 1914 [3]. About 70,000 Algerians flooded into France at the first migration and their descendants have grown rapidly to the present third generation. After World War II, France also received an influx of immigrants from other European countries such as Belgium and Germany [4].

In relation to that, integration within France is complicated. The heterogeneity of society makes France constantly deal with cross cultural conflicts. Conflict is a description of a situation

in which there are two or more people involved in conflicts, disputes and differences in goals or interests [5]. In this view, contradictions indicate the existence of differences between two or more individuals who are expressed and experienced. One of the differences that can trigger conflict is cultural differences. Conflict occurring between individuals or social groups that are separated by cultural boundaries can be considered “cross-cultural conflict”. Previous film study about cross cultural conflict analyzed film “Gua Sha” which described stories of Chinese people in foreign countries. Living in the conflict between eastern and western cultures, oversea Chinese people fell into various cultural conflicts with Americans. The study resulted that aggressive or negative attitudes are not helpful in solving the cultural conflict, but will make the situation more serious. Dealing with cross cultural conflict, both sides should abandon ethnocentrism, take a positive attitude of cultural relativism, choose appropriate and reasonable methods, take a more complete cultural interpretation to solve the gap and disputes of cultural differences and achieve equal cultural communication and exchange.

Conflict between cultures is also represented in some French films and becomes one of the themes in the realm of film studies. One of the popular films produced by Maghreb filmmakers is Roschdy Zem's 'Mauvaise foi' (2006) which depicts young couple with different cultural and religious backgrounds, namely Clara, a French Jew who works as a psychometrician, and his lover Ismaël, a Muslim music teacher with Algerian descent. The two of them had a happy love relationship, until one day Clara became pregnant. The problem becomes complicated when they break the news and try to introduce each other to their respective families before the mixed marriages. The different cultures, traditions, religions and values of the two families create conflicts in their daily life. It is in this overlap of various conflicts that the conflict between cultures in French society is illustrated.

This research will focus on studying the cross-cultural conflict depicted in the film 'Mauvaise foi', including its causes and resolution strategies. This study is prompted because even though conflict in the film is depicted to occur at micro level between two families, it also illustrates a larger issue, namely cross-cultural conflict in French society at a macro level that might lead to disintegration. Moreover, mixed marriage has become an important demographic issue in France. According to the French statistical agency INSEE, 12,500 mixed marriages celebrated in France and brought together a French national with a Maghrebi (Algerian, Moroccan and Tunisian) nationality, which is 37% of total mixed marriages in 2015. It means that the number of the mix marriage between this pairing is the largest among unions.

This study aims to provide an overview of the cross-cultural conflicts and some strategies to overcome these conflicts as represented in the French film 'Mauvaise foi'. This research is expected to be useful in understanding that cross-cultural conflict is inevitable in multicultural societies. However, this conflict can be resolved if the conflicting parties own the knowledge and aspire to resolve the conflict. The results of this study are expected to provide a cross cultural understanding and are useful for minimizing conflict in socio-cultural interactions.

2 Research Focus and Method

The research is focusing on the study of cross-cultural conflicts depicted in the film 'Mauvaise foi' utilizing qualitative methods with sociological approach. Researchers implement the cause of cultural conflict theory by Pujiyanti and Zuliani [1] and the conflict transformation theory presented by Miall [2] who proposed four strategies to resolve cross cultural conflicts, namely competition, accommodation, avoidance and collaboration.

This research uses data resources from Zem's film 'Mauvaise foi' which was produced in 2006. The data collected from the resource include dialogue and significant scenes related to cross cultural conflicts. The data collection activity begins with the data identification through observation techniques that provide a variety of information needed by a study, including those related to human interaction [6]. The application of observation techniques in this research will be applied carefully to the scenes and dialogues in 'Mauvaise foi'. After observations of the object of study are performed, further techniques are needed, namely documentation [7]. In this step, the research data selected and collected are then arranged in a classification to facilitate the data analysis process. Later, synthesis and interpretation are conducted using the support of theoretical tools and followed by commenting [6]. The next step is to draw conclusions and present the research results in a descriptive qualitative manner. Furthermore, in more detail, the following describes the stages of research work as follows:

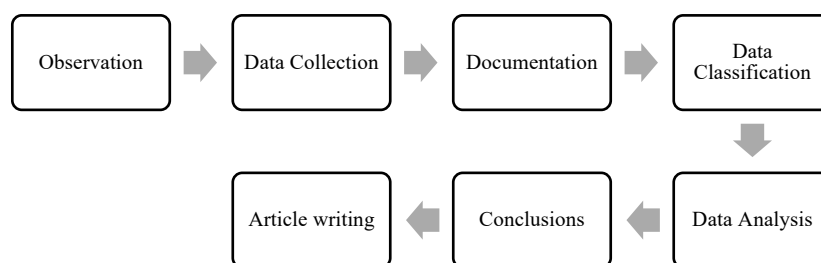


Fig. 1. Stages of research.

3 Result and Finding

Film 'Mauvaise foi' featuring Roschdy Zem, Cécile de France and Pascal Elbé was produced in 2006 by Pan Européenne and co-production with STUDIOCANAL, France 2 Cinéma. Roshdy Zem, who has been known to act in over 55 films with a strong political content, started his first consensual work as director and has chosen quite a difficult and controversial theme: a weighty subject of racial intolerance in Jew-Arabian relationship. Roschdy Zem also acted as Ismael, a Muslim Algerian descent partnered with Cécile de France, a gifted actress, acted as Clara, a French Jew who has persistent and narrow-minded parents. Their relationship addresses the problem of racial, ethnic and religious wars in the microcosm of the societies. While both consider themselves to be French first and foremost, and while religion plays a negligible role in their lives, their unhappy relatives fanned for the conflicts to arise as soon as they broke the news about Clara's pregnancy and their mix marriage plan. They each belong to the "other side". It only takes an ironic comment, a spiteful little joke, a well-meant piece of advice from family and friends then the clashes between Arabs and Jews started out.

Despite the weighty theme, this is a light inter-ethnic comedy to promote mutual understanding between ethnic groups. Mauvaise foi, which is also known its English title as "Bad Faith", raises consciousness that racism is still present in our society and ethnic prejudice afflicts people as if it was built into our DNA. Those mentioned before create intolerance and conflict, therefore, Zem offers to learning what cause intolerance and cultural conflicts and how to resolve it through his film.

As stated by Pujiyanti and Zuliani [1], ethnocentrism, stereotypes and misinterpretation could provoke conflict between cultures that need to be addressed in order to prevent it from implicating further damage in a social relationship. In 'Mauvaise foi', there are some depictions of causes of cross-cultural conflicts, as follows:

3.1 Cross-cultural Conflicts Caused by Ethnocentrism and Stereotypes

At the beginning of the film 'Mauvaise foi', the cross-cultural conflicts are presented as soon as Clara and Ismael learned that Clara was pregnant. Hereafter, they decided to introduce each other to their respective families and to announce their marriage plan. When Clara told his parents, Victor Breitman and Lucie Breitman, that she would introduce his boyfriend, her mother immediately ask him where he came from.



Fig. 2. Lucie asked backgrounds of Clara's boyfriend (Mauvaise foi, minute 00:08:45,720 - 00:09:20,564).

Clara: *La semaine prochaine j'aimerais venir pour vous présenter quelqu'un*
Lucie: *Mazel tov! Enfin, tu decides de nous présenter. Cela finit de se poser des questions.*
Victor: *Je me demandais si elle est honte de parler de nous?*
Clara: *Mais non, c'est pas ça, je vais juste te dire qu'il soit le bon.*
Lucie: *Est-il bon?*
Clara: *Oui, j'espère.*
Lucie: *Et il est de chez-nous?*
Clara: *Comment de chez nous?*
Lucie: *Mais de chez nous, il faut que tu comprennes.*
Clara: *Ah oui, il est français.*
Lucie: *Il est ...?*
Clara: *Euh, non. Il n'est fitting. Et pour quoi ça pose un problème?*
Lucie: *Euh, non ... just right. Nous aimons bien aussi des séfarades.*
Victor: *Ils sont l'un des meilleurs fishy des Juifs.*

Clara: *Next week I want to come and introduce someone to you.*
Lucie: *Mazel tov! Finally, you decided to introduce him to us. We don't have any more questions.*
Victor: *I wonder if he's shy about talking about us?*
Clara: *No, that's not it, I just wanted to let you guys know if he really is the right guy.*
Lucie: *Is he right?*

Clara: *Yes, I hope so.*
 Lucie: *And he is our people?*
 Clara: *What do you mean by our people?*
 Lucie: *Yes, our people, you should understand.*
 Clara: *Oh yeah, he's French.*
 Lucie: *He is....?*
 Clara: *Uh, no. He is not (a Jew). And why is that a problem?*
 Lucie: *Uh, no ... not at all. We like the Sephardim too, don't we?*
 Victor: *They are one of the best friends of the Jewish people.*

From the dialogue above, even though voiced vaguely, it appears that Clara's Jewish parents had a desire for Clara to have a future husband of the same origin, namely French Jews. Some people still have this paradigm, especially the elderly, that they aspire the equal socio-cultural background for their child partners. This is based on their viewpoint of tradition and culture as well as on the sanctity of marriage from the religious view. Jews are expected to marry and to have children as a contribution to the sustainability of their nation [8]. The perspective shared by Clara's parents above can be categorized as ethnocentrism.

Meanwhile, a partial of the scene and dialogue below represent cross cultural conflict which is caused by stereotype. It happened at the first encounter between Victor and Ismael when he was invited to a family dinner.



Fig. 3. Victor thought Ismael is a flower delivery courier (Mauvaise foi, 00:12:25,000 minutes).

Ismael: *Salute, Monsieur.*
 Victor: *Clara! Des fleurs pour toi! ... Je signe où?*
 Ismael: *Ça va, right next to de signer. Ah merde!*
 Victor: *(ferme la porte) Clara! Des fleurs pour toi!*
 Clara: *Ismael! Papa! Ah, Je suis vraiment désolée... Papa. C'est Ismael, notre invité.*
 Ismael: *Bonsoir, je suis votre invité.*
 Victor: *Bonsoir, Ismael.*
 ...
 Lucie: *Alors, Il est comment?*
 Victor: *Arabe!*
 Ismael: *Hello, Sir.*
 Victor: *Clara! Flowers for you! ... Where do I sign?*

Ismael: *It's okay, no need to sign. Shit!*
Victor: *(closes door) Clara! Flowers for you!*
Clara: *Ismael! Papa! Ah, I'm sorry ... Papa, this is Ismael, our guest.*
Ismael: *Good evening, I am your guest.*
Victor: *Good evening, Ismael.*
...
Lucie: *So, how's that guy?*
Victor: *Arabian!*

Victor had misunderstood Ismael as florist who delivered flower to Clara. It represents the negative stereotype Victor has towards Ismael who has Arabian look. By the time Clara told them that he was his boyfriend, they were shocked knowing their future son in law was Arabian Moslem. As French Jews, they cannot tolerate the fact that Clara's boyfriend has Moslem immigrant background.

The unpleasant misunderstanding between Clara's father and Ismael occurred as a result of the spontaneous mistaken view of judging others based solely on the characteristics or outward appearance of a person who is similar to a certain group. It can also be identified as racist because Victor made false generalizations based on the physical characteristics of Ismael. Victor has a deep-rooted negative stereotype about the profession of Arab descendants who are considered low class workers. This labeling stems from past history where Maghreb immigrants initially entered France as low-wage laborers. In Pujiyanti and Zuliani [1] it is said that the negative effects of stereotypes include:

- a. Oversimplified generalization.
- b. Breeding ground for errant generalizations.
- c. Serve as a major source of disinformation about others.
- d. May easily conceal or feed into prejudice, racism, sexism, and other forms of bigotry.

Thus, Victor's actions show that as a French Jew, he has a completely irrelevant stereotype about the profession of Maghreb immigrants and their descendants due to the common beliefs of the native French.

Cross cultural conflicts caused by ethnocentrism are also represented in many other dialogues such as on Lucie's expression of disapproval of Ismael being his son-in-law for, he is descendant of Moslem immigrants (minute 00:26:14,200-00:27:20,280). She believed that the marriage will not prevail due to their cultural and religious differences. Her concern is also regarding the fact his grandson will become Moslem instead of Jew. It signifies that for Lucie, being a Jew is best which also signifies her ethnocentric attitude. Horton and Hunt [9] state that in the context of interethnic relations, prejudice is partly caused by ethnocentrism, which tends to overrate of people in group and misjudge the out group. This might hinder intercultural relations and sharpens the conflict by constantly questioning differences.

3.2 Cross-cultural Conflict Caused by Misinterpretation

Interaction between individuals or group of individuals with different cultural backgrounds is challenging. As stated by Pujiyanti and Zuliani [1].

“The obvious way we communicate is by using words. However, as we have seen, we also use non-verbal communication: our tone of voice, body language, gestures, posture and facial expressions all impact on communication. Often people think that

the use of gestures and facial expressions will be sufficient to convey an accurate message, without regard for the different rules of non-verbal communication which may apply in the other persons' culture. However, just as verbal communication rules differ across cultures, so too do the rules of non-verbal communication. These rules are specific to each culture and are largely taken for granted”.

One day, Ismael invited his mother, Habiba, and his younger brother, Mounia, to have dinner at home with the intention of introducing Clara. However, Clara, who is a physiotherapist, suddenly had to work overtime because one of her patients was injured. Clara returned home late and failed to meet Ismael's mother and sister. It led to a serious conflict between them. The conflict is not merely an ordinary conflict between couple, but also a conflict between cultures because there is a context of differences in tradition, culture and religion that underlie it.



Fig. 4. Clara looks after her patient Julien and Ismael becomes angry at Clara who is late to have dinner with her mother (Mauvaise foi, Minute 00:45:52,880).

Clara: *Ismael? J'ai une... Julien a eu un accident et c'était ma faute et je devais rester près de lui. Tu m'en fou?*

Ismael: *Laisse-moi*

Clara: *Ah c'est trop bête. Je suis désolée.*

Cross Cultural: *C'est quoi ton problème? Tu as begué ma mère, c'est ça?*

Clara: *Mais non, c'est quoi dans le ...*

Ismael: *J'y ai réfléchié. C'est comme je t'ai dit en face, Mon philosophe s'appelle Abdelkrim.*

Clara: *Ah bon. Je n'ai pas le choix? On ne peut pas en discuter?*

Ismael: *Nous en avons discuté, c'est bon!*

Clara: *Mais c'est quoi cette method? Tu m'as posé un prénom.*

Ismael: *T'as vu ta méthode, toi? J'ai un petit indulgence à se sauver de la vie comme piégé*

Clara: *Tu est piégé de quoi?*

Ismael: *Je suis humilié par tes parents, alors tu poses un mezouza, et après tu mettras un-Sheba! Tu vas du coup comme ça!*

Clara: *Ne trompe pas qu'ils ne vous ont pas humilié! Et pour le Mezouza je t'ai proposé de de l'en vais. Et remarquer que tu fais le Ramadan, hein?*

Ismael: *Et pour dire la vérité, c'est ta soupac que je suis l'arabe. C'est ça le problème.*

Clara: *N'importe qoui.*

Ismael: *Si si, je vais te dire un truc. Parce qu'il ya un truc qu'on ne discute pas. Mon philosophe il s'appelle arabe, comme mon père. Un point. C'est tout!*

Clara: *D'accord, et ce quoi la prochaine étape? Je porte le voile?*

Ismael: *Mais ce n'est pas pire que la perruque.*

Clara: *T'es trop nule. Mange test rêves qu'il s'appelle Abdelkarim!*

Clara: *Ismael? Sorry Ismael, I had... Julien had an accident and it was my fault and I had to stay close to him. Don't you care?*

Ismael: *Leave me.*

Clara: *Oh, that's too bad. Forgive me.*

Ismael: *What's your problem? You're afraid of stuttering my mother, right?*

Clara: *No, what's in ...*

Ismael: *I thought about it. As I said before, my son's name is Abdelkrim.*

Clara: *Oh great. I do not have a choice? Can't we discuss it?*

Ismael: *We've discussed it, okay!*

Clara: *But what kind of way is this? You just gave me a name.*

Ismael: *Do you see your way? I had a little pleasure in saving my trapped life.*

Clara: *What are you caught in?*

Ismael: *I was humiliated by your parents, then you put up a mezuzah, and after that you put Sheba! You're suddenly like that!*

Clara: *Don't get me wrong, my parents didn't embarrass you! And for Mezuzah I have suggested to get out of the way. And remember that you fasted Ramadan too, huh?*

Ismael: *And honestly, it is your suspicion because I am Arab. That's your problem.*

Clara: *It doesn't matter.*

Ismael: *Yes, I'll tell you something. Because there is something we don't need to talk about anymore. My son will have an Arabic name, like my father's. Period. That is all!*

Clara: *Okay, then what's next? I'm wearing a veil?*

Ismael: *It's not worse than a wig.*

Clara: *You suck. Just eat your dream that this child's name is Abdelkarim!*

The conflict illustrated from the dialogue above originated from Ismael's misunderstanding to Clara. Ismael assumed that Clara had purposely been late for dinner, avoided seeing her mother, ignored her and even lied about Julien's accident. Their disputes widened into a series of conflictual events that they had experienced before such as the rejection of Clara's parents to Ismael, children's names, mezuzah, Ramadan fasting, different ethnic identity and religions.

Negative prejudice and distrust resulted in misinterpretation between Clara and Ismael. When communicating, people from different cultural and religious backgrounds often behave insensitively and are filled with prejudice. Whereas, effective communication depends on

informal understanding between the parties involved based on the trust developed between them. When trust exists, there is understanding in communication. Cultural and religious differences may be ignored and problems can be handled more easily. However, mistrust and prejudice between people of different cultures prevented them from interpreting the message properly so that the misinterpretation caused even greater conflict between them. This is as stated by Pujiyanti & Zuliani [1] that misinterpretation occurs because people fail to interpret verbal and non-verbal communication correctly from other parties.

In relation to cross cultural conflicts that occurred in “Mauvaise foi”, researchers observed that the four strategies proposed by Miall [2] were applied to resolve conflicts that arise between individuals and groups of individuals depicted in the film. The disputing parties try to make various strategies to resolve conflicts as follows; competition, accommodation, avoidance and collaboration strategy. Some strategies have failed to resolve conflict, some have succeeded in reducing conflict, and some have succeeded in ending conflicts.

3.3 Competition Strategy

In various scenes exhibited in the film, the cultural differences between Clara and Ismael were developed into a conflict involving Clara’s parents who considered that the best solution for both families is to cancel the marriage. Victor and Lucie revealed the various negative consequences of Clara and Ismael’s marriage if it continues, including prominent discontinuity of the Jewish tradition. They also troubled about the disputes and differences that will arise in their quotidian (minute 00:32:14,720). The effort made by Victor and Lucie to influence Clara to cancel the marriage were considered as competition strategy. This strategy is a method of conflict resolution where one party defeats or sacrifices the other [2]. In this case, the sacrificed party is particularly Ismael and his family. This strategy, might terminate the conflict, favoring only one side of the party. Ultimately, Victor and Lucie’s competition strategy did not succeed in resolving the conflict between cultures.

3.4 Avoidance Strategy

After experiencing rejection from Clara’s family, Ismael was discouraged to introduce Clara to her mother, Habiba, a Maghreb woman who preserve Maghreb culture and is devout to Islam. On several occasions, Habiba wanted Ismael to obey Islam rules and teach the same beliefs to his future son. The mother also thought that Ismael’s lover was a Muslim. Therefore, Ismael could not take a risk to talk about Clara to his mother as a form of avoiding the conflict that might arise if her mother knew Clara’s background as a French Jew.

Ismael: *J’ai pas osé de parler à ma mère.*

Clara: *Pourquoi?*

Ismael: *Je ne voulais pas compliquer les choses. Tu m’a vis comment c’est arrivé chez tes parents, et si ça se passe à ma mère ce sera pire. J’avais peur.*

Clara: *Et tu préfères mentir.*

Ismael: *Je ne suis pas fier, mais ça nous a fait gagner du temps.*

Ishmael: *I do not dare to talk to my mother.*

Clara: *Why?*

Ishmael: *I don’t want to complicate matters. You saw how it happened to me with your parents, and if it happened to my mother, it would be even worse. I’m scared.*

Clara: *And you prefer to lie.*

Ishmael: *I'm not proud of that, but it at least makes us buy time.*

The dialogue above shows that Ismael pursued an avoidance strategy to stifle confrontation and the worse consequences of Clara's cultural and religious background once her mother acknowledged it. This is as stated by Miall [2] that avoidance is a strategy that allows the parties in confrontation to pacify as oppose to becoming increasingly antagonistic. However, the avoidance strategy is ineffective in resolving the conflict completely because it is only delaying, while the problem still exists and needs to be resolved.

3.5 Accommodation Strategy

After having experienced several conflicts caused by differences in their respective cultural and religious traditions, Clara and Ismael tried to minimize conflicts by prioritizing the interests of others and giving up their own interests. This was seen at the end of Ismael and Clara's debate about Mezuzah.



Fig. 5. Ismael finally let Mezuzah stick to his door (Mauvaise foi, 00:28:06,120).

Ismael: *Tu vois, Clara ... C'est quoi cette mezouza?*

Clara: *Ah ça, c'est qui taisait moi. C'est important pour la maison, c'est un porte-bonheur.*

Ismael: *Je sais. Mais est-ce que c'est comme un peu "ici habite un juif"?*

Clara: *Alors? Est-ce un problème?*

Ismael: *Non, mais nous n'avons rien dit religion ici.*

Clara: *Là, tu confondes la religion et la tradition. Mais bon, je peux le jette si tu veux*

Ismael: *Non, non ... laisse-le. On est jamais trop protégé*

Ishmael: *You see, Clara ... What does this Mezuzah mean?*

Clara: *Ah, that's what calms me down. It is important for the house; it is a lucky man.*

Ishmael: *I know, but isn't it like "here the Jews live"?*

Clara: *So? Is this a problem?*

Ishmael: *No, but we're not talking about religion here.*

Clara: *Now, you are confused about the relationship between religion and tradition. Fine, I'll throw it away if you want to.*

Ishmael: *No, it's okay. Let it go. We've never been so protected like this.*

The scene and the dialogue above portray Ismael returning home from work and was surprised to find a mezuzah placed at his front door. Mezuzah is a small case with a small parchment of Deuteronomy as a sign and reminder of Jewish tradition and faith. It is placed by Clara in order to give sign that the house belongs to Jewish family.

Based on the conversation, it can be said that instead of continuing to question the existence of the Mezuzah and defending his beliefs, Ismael acquiesces to Clara's wish to display the Mezuzah. It signifies that Ismael developed an accommodation strategy because he tolerates the Mezuzah from the Jewish tradition to be at his door to effectively terminate the conflict. Miall [2] stated that the accommodation strategy is a form of conflict resolution that describes a mirror image competition that grant the other party with an overall solution without any effort to contest.

3.6 Collaboration Strategy

After a long debate and conflicts between two groups with different culture and religious backgrounds, the ending of film shows how the cross-cultural conflict also ends.



Fig. 6. Clara and Ismael are married and have 2 children and their two mothers come to care for their grandchildren in harmony (Mauvaise foi, 1:19:06-1:19:20).

Ismael: *Je m'en parle à ta mère de venir à 8h?*

Clara: *Ah non ça trompe, c'est ta maman qui vient aujourd'hui.*

Ishmael: *Ah, it is just right.*

Clara: *Alors qui ça pourrait-il être?*

...

Lucie: *Ah on s'est croisé dans les escaliers. Habiba s'est trompée de jours.*

Habiba: *Non Lucie, C'est toi qui t'es trompée. Aujourd'hui c'est super!*
Lucie: *Où est ta grande soeur? Nina?*
Clara: *Je dois y aller. Il n'a pas terminé sa bouteille. Au revoir Nina!*
Habiba: *Bonne journée.*
Clara: *N'oubliez pas le sirop est au réfrigérateur.*
Habiba: *On est là, on s'occupe de tous.*
Clara: *Au revoir, ma chère.*
Habiba: *Bon courage, maman.*
Lucie: *Viens ici, Nina. Nous lirons ensemble.*

Ishmael: *Can I tell your mother to come at 8 am?*
Clara: *Oh no, that's wrong, your mom came today.*
Ishmael: *Ah, I'm not sure.*
Clara: *So, who is it?*
Lucie: *Ah, we passed on the stairs, Habiba came on the wrong day.*
Habiba: *No Lucie, you were wrong. Wow, what a day!*
Lucie: *Where is your sister? Nina?*
Clara: *I have to go. She hasn't finished her bottle yet. Goodbye Nina!*
Habiba: *Have a nice day.*
Clara: *Remember the syrup is in the fridge.*
Habiba: *We are here, we will take care of everything.*
Clara: *Goodbye, My dear.*
Habiba: *Good luck, Mother.*
Lucie: *Come here, Nina. We read together.*

The scenes and the dialogue illustrate that the conflicting parties have reconciled. Clara and Ismael eventually married and had 2 children. They looked happy as a couple looking after their children. Apart from that, their mothers also took turns to look after their two grandchildren while Clara and Ismael went to work. After experiencing various shared emotions, fear, sadness and loss, the French Jewish family and the Muslim Maghreb immigrants began to understand each other. They realized that constantly conflicting over the differences in cultural and religious traditions between them was futile.

Based on the description above, it can be indicated that all parties involved in the conflict have carried out a collaborative strategy to resolve the conflict between them. The aim is to develop processes of conflict resolution that appear to be acceptable to parties in dispute. The strategy becomes the most effective in resolving conflict where neither party is harmed. It requires the commitment of both parties involved to reach an understanding instead of continually emphasizing differences that sparked conflict. According to Pujiyanti and Zuliani [1] when people know that they share the same fear or sadness, they can begin to understand each other better. When they understand that others are being hurt, or losing the loved ones, just like them, it unites people. Such shared emotions make people more empathic to others, while stereotypes usually disgrace people. The collaboration strategy is successful to create cross cultural understanding and resolve the conflicts.

4 Conclusion

Cross cultural conflict occurs when there is interaction or contact between people from different cultures. In this interaction, the inability to accept and respect other cultural differences triggers conflict between individuals or group of individuals. Based on the analysis in the previous chapter, the researchers concluded that the cross-cultural conflicts represented in the film “Mauvaise foi” include intolerance and disputes over ethnic and religious identities caused by ethnocentrism, prejudice caused by negative stereotypes and racism, debates triggered by misinterpretation, verbal violence caused by ethnocentrism, stereotypes and misinterpretations of the interacting parties.

In order to resolve the cross-cultural differences, the conflicting parties performed the four conflict resolution strategies mentioned by Miall [2], namely strategies of competition, accommodation, avoidance and collaboration. However, of the four strategies, only 2 were considered effective in composedly resolving conflicts, namely accommodation and collaboration. To carry out these two strategies, the parties involved must have a cross-cultural understanding. This understanding develops by people from different cultural backgrounds by promoting tolerance, sensitivity, understanding verbal-non-verbal language codes and avoiding ethnocentrism, stereotypes and misinterpretation. Having this cross-cultural understanding, individuals can avoid conflicts between cultures.

After studying cross cultural conflicts, further research on cross-cultural understanding is urgently needed. The complex tasks of cross-cultural understanding include the importance of studying other cultures, developing positive relationships with people from diverse cultural backgrounds based on cultural tolerance and sensitivity, creating effective communication and adapting to the environment.

References

- [1] U. Pujiyanti and F. R. Zuliani, “Cross cultural understanding: A handbook to understand others’ cultures,” *Yogyakarta CV. Hidayah*, 2014.
- [2] H. Miall, O. Ramsbotham, and T. Woodhouse, “Resolusi Damai Konflik Kontemporer,” *Jakarta PT Raja Graf*, 2002.
- [3] M. Pabottingi, “Potret Politik Kaum Muslim di Perancis dan Kanada,” *Pustaka Pelajar: Yogyakarta*, 2008.
- [4] M. A. Wicaksono, “Dinamika Imigran Muslim di Perancis melalui Ruang Publik pada Pemerintahan Nicholas Sarkozy,” *Transform. Glob.*, vol. 4, no. 2, 2017.
- [5] S. Wolff, *Ethnic conflict: A global perspective*. Oxford University Press on Demand, 2007.
- [6] L. F. Luna-Reyes and D. L. Andersen, “Collecting and analyzing qualitative data for system dynamics: methods and models,” *Syst. Dyn. Rev. J. Syst. Dyn. Soc.*, vol. 19, no. 4, pp. 271–296, 2003.
- [7] S. Arikunto, “Prosedur Penelitian,” *Suatu Pendekatan Prakt. Jakarta Rineke Cipta*, 2006.
- [8] S. Antonius, “Pernikahan Kristen dalam Perspektif Firman Tuhan,” *J. Pionir*, vol. 6, no. 2, 2020.
- [9] P. B. Horton and C. L. Hunt, “Sosiologi Jilid 1 Edisi Keenam,” *Penerbit Erlangga. Jakarta*, 1984.