



Faculty of Graduate Studies

English Department

Applied Linguistics and Teaching of English

The Application of Leech's Theory of Politeness to Shakespeare's  
*The Taming of the Shrew*

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## **Dedication**

This thesis is dedicated to:

My beloved parents for their support, help and constant encouragement.

My husband for his patience, support and love

My dear brother “Dr. Amir” for being my source of inspiration and strength in time of weakness

My adorable sister “Mays” and amazing brother “Mostafa” for their great support

My kids “Mohammad, Adam, Tia” for their patience and kindness during my study

My friend for endless love and encouragement

This achievement would not have been possible without all of you

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<b>Table of Contents</b>	
<b>Contents</b>	<b>Page</b>
<b>Dedication</b>	<b>I</b>
<b>Acknowledgment</b>	<b>II</b>
<b>Table of Contents</b>	<b>III</b>
<b>List of Tables</b>	<b>V</b>
<b>Abstract</b>	<b>VI</b>
<b>Abstract in Arabic</b>	<b>VII</b>
<b>Chapter One: Introduction</b>	
1.1.Introduction	<b>1</b>
1.2.Statement of the Problem	<b>2</b>
1.3.Significance of the Study	<b>3</b>
1.4.Objectives of the study	<b>3</b>
1.5.Research Questions	<b>4</b>
1.6. Material	<b>4</b>
1.7.Scope and Rationale	<b>5</b>
1.8. Study Outline	<b>6</b>
1.9. Limitations of The Study	<b>7</b>
<b>Chapter Two: Theoretical Background and Previous Studies</b>	
2.1. Introduction	<b>8</b>
2.1.1.Pragmatics	<b>8</b>
2.1.2. Politeness	<b>9</b>
2.1.2.1. Politeness Definitions	<b>9</b>
2.1.2.2. Politeness Principles	<b>11</b>
2.1.2.2.1. Grice's Cooperative Principle	<b>11</b>

2.1.2.2.2. Lakoff's Rules of Politeness	13
2.1.2.2.3. Brown and Levinson's Theory	14
2.1.2.2.4. Leech's Theory of Politeness	17
2.1.3. Individualism vs. Collectivism	22
2.1.4. The Image of Woman in Shakespeare's Age	25
2.1.5. The Play: <i>The Taming Of The Shrew</i>	26
2.2. Previous Studies	28
2.2.1. Studies on Politeness Theories	28
2.2.2. Studies on Leech's Politeness Theory	31
2.3. Conclusion	32
<b>Chapter Three: Analysis and Discussion</b>	
4.1. Introduction	33
4.2. Politeness Strategies Followed by Katharina and Bianca Before and After Marriage	33
4.3. Factors that Govern the Use of Certain Politeness Strategies by Katharina and Bianca	75
4.3.1. Power	75
4.3.2. Gender	77
4.3.3. Familiarity and Social Distance	79
4.3.4. Situation	82
4.4. Conclusion	83
<b>Chapter four: Conclusion and Recommendations</b>	
<b>4.1. Conclusion</b>	<b>84</b>
<b>4.2. Recommendations</b>	<b>87</b>
<b>References</b>	<b>88</b>
<b>Electronic Resources</b>	<b>92</b>

<b>List of Tables</b>	
<b>Table</b>	<b>Page</b>
1. Analysis of Katharina's and Bianca's speech according to Leech's maxims in act 1	<b>69</b>
2. Analysis of Katharina's and Bianca's speech according to Leech's maxims in act 2	<b>70</b>
3. Analysis of Katharina's and Bianca's speech according to Leech's maxims in act 3	<b>71</b>
4. Analysis of Katharina's and Bianca's speech according to Leech's maxims in act 4	<b>72</b>
5. Analysis of Katharina's and Bianca's speech according to Leech's maxims in act 5	<b>73</b>
6. Percentage of the use of politeness strategies that were followed by Katharina and Bianca before and after marriage	<b>74</b>

## Abstract

This study examines the application of politeness strategies in Shakespeare's *The Taming of The Shrew*. In order to do so, the researcher adopted Leech's (1983) theory of politeness. The researcher used qualitative and quantitative methods to analyze the utterances of the two major characters in the play; Katharina and Bianca.

The study has three objectives. First, it aims to investigate the politeness strategies that were followed by Katharina and Bianca before and after their marriage. The second objective is to explore some of the factors and reasons behind using certain politeness strategies. Finally, the study attempts to investigate which politeness strategies are the most used by Katharina and Bianca before and after marriage throughout the play.

After applying Leech's (1983) politeness theory on *The Taming of The Shrew*, the results of this study has shown that the six maxims were employed by Katharina and Bianca. Bianca shows politeness before marriage and impoliteness after marriage, whereas Katharina tends to show impoliteness before her marriage and politeness after marriage. Also, the study has revealed some factors that affect using a certain politeness strategy like power, gender, social distance and situation. Finally, the researcher has found that the most politeness strategies that Katharina violated before marriage are tact and approbation, whereas after marriage, the most politeness strategy she used is modesty. However, Bianca before marriage tends to be tactful, but after marriage she keeps violating the approbation maxim.

## Abstract in Arabic

### الملخص باللغة العربية

تطبيق نظرية ليتش حول التأدب على مسرحية "ترويض النمرة" لشكسبير

تهدف هذه الدراسة إلى دراسة استراتيجيات التأدب في رواية شكسبير: ترويض النمرة الشرسة. ولتحقيق هذا الهدف، اتبع الباحث نظرية ليتش (1983) للتأدب في تحليل المسرحية. فقد استخدم الكاتب المنهج الكمي والنوعي في تحليل كلام الشخصيتين الرئيسيتين في المسرحية وهما كاترينا وبيانكا.

تتضمن الدراسة ثلاثة أهداف. الهدف الأول هو معرفة استراتيجيات التأدب التي اتبعتها كل من كاترينا وبيانكا قبل الزواج وبعده. والهدف الثاني يتمثل في ايجاد السبب وراء استخدام بعض هذه الاستراتيجيات. كما وتهدف الدراسة الى معرفة الاستراتيجيات الأكثر استخداماً من قبل كاترينا وبيانكا قبل وبعد الزواج.

بعد ان تم تطبيق نظرية ليتش (1983) في التأدب على مسرحية ترويض النمرة الشرسة، اظهرت النتائج ان المبادئ الستة قد استخدمت من قبل كاترينا وبيانكا؛ لإظهار التأدب قبل الزواج وبعده. فقد اظهرت بيانكا التأدب قبل الزواج وعدم التأدب بعده. اما كاترينا فقد اظهرت عدم التأدب قبل الزواج وظهرته بعده. واطهرت الدراسة ايضا بعض العوامل التي تؤثر على بعض استراتيجيات التأدب مثل: القوة والنوع الاجتماعي والمسافة الاجتماعية و الموقف. وفي النهاية وجد الباحث ان الاستراتيجيات الأكثر اختراقاً من قبل كاترينا قبل الزواج كانت اللباقة والمجاملة، ولكنها اتبعت التواضع بعده. على خلاف بيانكا التي كانت تميل الى اتباع اللباقة والمجاملة قبل الزواج، ولكنها بعده استمرت في خرق المجاملة.



## Chapter One

### 1.1 Introduction

Ludwig Wittgenstein (1922) once said, “The limits of my language mean the limits of my world” (as cited in Ratcliffe 2016). This quotation summarized the fact that the language is an important aspect in our daily life. People use language as a tool to communicate, to express their feelings and thoughts and to share information. Without language, it is impossible to interact with others. Language is a system of communication between persons and society.

Language has a variety of functions. When a person talks about functions, it means that he/she is talking about the reasons behind using language. Many scholars discuss different functions of language. Leech (1983) states that language functions are: 1) the informative function which indicates that language is used as a tool to give and receive information. 2) the expressive function which shows that language is used to express ideas, thoughts and feelings. 3) the aesthetic function which indicates that language is used to give an aesthetic effect. 4) directive function, in which language is used to influence the behavior or attitudes of others. 5) phatic function which indicates that language is used to maintain social relationship.

Politeness is connected with language usage. It is also important to maintain the social relationships. To get a successful conversation, interlocutors should consider politeness as an important aspect of language usage. To explore the way politeness is employed by speakers, it is necessary to consider Leech’s (1983) and Brown and Levinson’s (1987) theories of politeness.

Language plays an important role in Shakespeare’s literary works. His works enrich the English language with many words which are written by him for the first time in

his plays (Eshreteh and Badran, 2020). This study will investigate the politeness strategies that were followed by the two characters, Bianca and Katharina, in Shakespeare's *The Taming of The Shrew* before and after marriage in attempt to reveal the reasons and factors that cause such changes. The researcher will apply Leech's (1983) theory in investigating the politeness strategies that were followed by the two characters in the play.

Shakespeare was an English poet and playwright. He was born in 1564 during the Elizabethan era. He was brought up in Stratford-upon-Avon and raised in a well off family. His father was a glove- maker and became a landowner. And the same of his mother, she is the daughter of a landowner. Ben Jonson says about Shakespeare that he is "not of an age but for all time"<sup>i</sup>. Shakespeare's works are about 38 plays and 154 sonnets. He wrote and produced most of his popular works between 1589 and 1613. His early plays were comedies and histories<sup>ii</sup>. One of his comedies was *The Taming of The Shrew* which discusses Elizabethan issues of gender. The idea of this play was common in his age. A woman should obey her father and later her husband otherwise she would be a shrew. Shakespeare died in 1616<sup>iii</sup>.

## **1.2.Statement of the Problem**

A literary work is a kind of discourse. It could be an imitation or a representation of a certain experience that the author lives or an idea from his imagination. Therefore, a text could not be isolated from a context. Once a literary work has an interaction, it should follow certain strategies to have a successful interaction. One should be polite and choose his words carefully when he/she interacts with others. Sharp words could affect the hearer negatively and cause crack in relations. What is uttered by someone would perhaps reflect his/her personality and beliefs.

This study is an attempt to apply politeness theory on *The Taming of The Shrew*. Moreover, the researcher tries to explore the reasons of following such politeness strategies. In other words, the researcher adopts a rarely followed theoretical and analytical framework which is Leech's (1983) theory of politeness in order to conduct this study.

### **1.3. Significance of the Study**

The study is very significant in revealing the main themes of the play. Investigating the politeness strategies in Shakespeare's *The Taming of The Shrew* gives the researcher the chance to know more about women in Shakespeare's age, how they were treated by their husbands and fathers, how they got married and chose their husbands and what roles they adopted during Elizabethan age.

The study also raises the enthusiasm to know the nature of the major contrasted personalities of Katharina and Bianca through their relations with each other and their husbands. This is done by analyzing Leech's (1983) theory of politeness that will be adopted as a theoretical framework for the purpose of analyzing their speeches (Katharina and Bianca) while they are talking to each other and other characters in the play.

### **1.4. Objectives of the Study**

The current study explores the use of politeness strategies in *The Taming of The Shrew*. Also, it discusses the factors of using such strategies. In other words, the study has three objectives:

1. To investigate the politeness strategies that were followed by Bianca and Katharina before and after marriage.
2. To examine the reasons and factors that govern the use of certain politeness strategies by Katharina and Bianca before and after their marriage.

3. To explore the most used politeness strategies by Katharina and Bianca before and after their marriage.

### **1.5. Research Questions**

The researcher raises the following questions to be answered throughout this study:

1. What are the politeness strategies that were followed by Bianca and Katharina before and after marriage?
2. What are the reasons and factors behind using certain politeness strategies by Katharina and Bianca before and after their marriage?
3. What is the most used politeness strategy by Katharina and Bianca before and after their marriage?

### **1.6. Material**

*The Taming of The Shrew* is the material under investigation in this study. The researcher tends to apply Leech's (1983) politeness theory on two characters' speeches in this Shakespearean comedy and examines the use of politeness strategies before and after their marriage. The selected quotations will be classified in accordance with Leech's (1983) politeness theory.

The speech contributions of two characters in Shakespeare's *The Taming of The Shrew* will be considered for data analysis. To be specific, the researcher is going to apply Leech's (1983) politeness theory on dialogues and relations of two characters before and after their marriage throughout the play. The two characters are Katharina, the oldest daughter of Baptista and Bianca is the youngest.

The study is both qualitative and quantitative. The quantitative data were used to explore the findings of the qualitative data, in which the quantitative representation was

built on the results from the qualitative analysis. Elkatawneh (2016) believes that the qualitative research aims to interpret the meaning of persons' experience and culture. Moreover, it aims to understand how persons see a particular matter.

The collected data was taken from *The Taming of The Shrew*. The researcher follows Leech's (1983) politeness theory through the implementation of his maxims in the play. The maxims of tact, generosity, approbation, modesty, agreement and sympathy were all examined to discover the strategies that were followed by both characters before and after their marriage.

### **1.7.Scope and Rationale**

Drama is used for plays that are performed on stage. It is different from other genres of literature in the way it develops its story, characters and themes. The audience should depend on the setting of the play and the characters' dialogue to tell the story because there is no narrator in drama as in other genres such as, novel and short story. It could be chosen in a research for it is more active than other genres in which, dialogues between characters make it more entertaining than other forms of literature.

Dealing with drama and plays means dealing with Shakespeare. Shakespeare has an influence on language, literature and theatre. His works are not restricted to his age because of the universality of his themes, such as love, hatred, conflict and power. Although the plays are hundreds of years old, their subject matter never gets old. These plays still apply for they deal with basic human emotions and themes (Ayden, 2013). They might not be exclusive to a certain time or place.

*The Taming of The Shrew* is a comedy play. Marriage, gender and power are themes that the play deal with. Moreover, the gender roles and the controversial views

about this issue make this play attractive and timeless. *The Taming of The Shrew* represents how women are treated during Shakespeare's age (Elizabethan age). It raises the enthusiasm to know if women at that time are victims of cruel man order or men are fools of women's deceit. Also, the interpretation of Katharina's irony in her final speech in the play seems to be different from one to another. It might be intended to mock the norms of wife obedience.

### **1.8. Study Outline**

Chapter one includes an overview of the current study. It deals with the statement of the problem, significance of the study besides the objectives and the research questions of the research. Also, the researcher discusses the material and the scope of the research. Finally, the researcher counts a number of limitations of the study.

Chapter two deals with different concepts that are related to the study. First, the researcher points at the importance of pragmatics and politeness concepts and the way different scholars defined these two concepts. Then, the researcher discusses different politeness theories and Leech's theory of politeness in particular. After that, the researcher examines the image of woman in Shakespeare's age and gives a general idea about the play itself. Finally, the researcher reviews different studies that are related to the topic of the research.

In chapter three the researcher explains the politeness strategies by Katharina and Bianca with reference to Leech's (1983) theory of politeness. Factors that govern the use of certain politeness strategies such as, power, gender, familiarity and situation are also explored.

In chapter four the researcher sums up the main ideas and results in this study. Then, the researcher gives several recommendations for further studies and research.

### **1.9. Limitations of The Study**

In order to conduct this research, the researcher adopts Leech's (1983) theory of politeness. Other theories of politeness might be conducted to reveal different results. Though there are several previous studies on politeness theories, the studies that were conducted on Leech's (1983) theory of politeness on plays are rare. Thus, the lack of such research makes it a little bit harder. The current research studies the utterances that were produced by the two main characters; the speech contributions of other characters in the play will not be considered for investigation.

## Chapter Two

### Theoretical Background and Previous Studies

#### 2.1. Introduction

Throughout this chapter the researcher is going to discuss some theories which are concerned with politeness. Leech's theory (1983) will be applied to analyze Shakespeare's play *The Taming of The Shrew*. In this section, the researcher reviews pragmatics, the definition of politeness, the principles of politeness and some previous studies related to the topic of the research.

##### 2.1.1. Pragmatics

Pragmatics, as mentioned in Yule (1996: 3), is “the study of speaker meaning”, “the study of contextual meaning”, “the study of how more gets communicated than what is said”, and “the study of the expression of relative distances”. In other words, pragmatics is the study of what speakers mean in a particular situation and how listeners make suppositions to understand the intended meaning. Pragmatics can be defined as “the study of those relations between language and context that are grammaticalized, or encoded in the structure of a language.” Levinson (1983: 9). This means that people should focus on what is not said to be a part of what is delivered by a speaker. In Crystal's point of view (1985), pragmatics is defined as follows:

The study of language from the point of view of the users, especially of the choices they make, the constraints they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication. (p. 397)

According to this definition, Crystal tries to explain that people should take in their account several points to get a successful communication, including the choice of words,



the social norms that control the way the people speak and how the choice of words affects the hearers.

Pragmatics, as mentioned in Siddiqui's study (2018), deals with persons who are interacting with each other to understand the intended meaning with their goals and actions of persons to be interpreted by a listener or a reader. Leech (1983) defined pragmatics as a study of meaning and how to relate the sentences or utterances to a situation. In other words, pragmatics can be a study of language and the context in which the language is used (as cited in Silalahi 2016).

## **2.1.2. Politeness**

### **2.1.2.1. Politeness Definition**

Politeness is seen as an important issue to be discussed. This term has become one of the main interests in linguistics. So analysts could rely on it to interpret people's discourse. To clarify what is politeness exactly means is not easy because it doesn't have a uniform definition that linguists agreed on. To be polite differs from one culture to another. Thus many attempts were made to explain the concept.

Hill et al (1986) believe that politeness is one of the restrictions on people's interaction to consider other's feeling. (As cited in Lestari 2013). Huang (2008) said that politeness is a kind of social norm that are imposed on community members to show them cultured and educated.

To be polite means acting properly according to the hearers' needs. AlHindawi and Alkhazaali (2016: 1538) state that most linguists believe that "the addressee's evaluation of the speaker's behavior, rather than the speaker's behavior or intention itself, is what

determines whether or not politeness arises." Thus politeness is defined as an assessment or evaluation of the speaker's intention by the hearer.

Scholars like Lakoff and Leech view that politeness is used to avoid conflicts. Lakoff (1975: 64) agrees that politeness is "developed in societies in order to reduce friction in personal interaction". He also defined politeness "a means of minimizing confrontation in discourse - both the possibility of confrontation occurring at all, and the possibility that a confrontation will be perceived as threatening."(As cited in Culpeper 2011). Leech (1983: 104) sees politeness as an ability and effort of persons to avoid conflicts and maintain a good interaction in a comfortable atmosphere.

In other words, politeness minimizes the chance of making people face each other to avoid misunderstanding that may occur through confrontation. Thus it is required in producing socially acceptable conversations.

Fraser and Nolen (1981: 96) follow Lakoff and Leech's way in presenting the term politeness. They said:

Speakers operate within the terms of the conversational contract and, in doing so, act in a way which we call polite .To be polite is to abide by the rules of the relationship. A speaker becomes impolite just in cases where he violates one or more of the contractual terms. (1981: 960 as cited in Said 2010).

This definition draws politeness like a contract done by participants to maintain and preserve a good social interaction. If one side tries to break such contract, he or she tends to be impolite.

Politeness also employs communicative strategies to preserve social harmony as Brown and Levinson reviewed "... politeness, like formal diplomatic protocol (for which

it must surely be the model), presupposes that potential for aggression as it seeks to disarm it, and makes possible communication between potentially aggressive parties.” (1987: 1)

Richard Watts works on politeness and argues that politeness is something that people have to learn not something they are born with. Being polite includes acquiring polite language which requires teachers and books on correct behavior to help us get and acquire polite skills. Therefore, Watts focuses on polite language in the study of verbal interaction which is called linguistic politeness. (2003: 10).

### **2.1.2.2. Politeness Principles**

#### **2.1.2.2.1. Grice's Cooperative Principle**

In order to communicate successfully, people are supposed to follow a certain style of interaction. Therefore, the linguist, Paul Grice, developed a theory of conversation which consists of a Cooperative Principle (CP). This principle suggests that “Make your conversational contribution such as it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.” (1975: 45)

In other words, Grice, in his theory, tries to say that people communicate with each other in a logical and cooperative way and this is the reason why it is called (CP). In his article, Grice also points at conversational implicature by making a distinction between saying and meaning. He argues that speakers can make the implicit meanings and the audiences are able to infer these intended meanings from their conversations. He says that people follow a certain style in their interactions and claims that listeners generally suppose that a speaker's utterance contains enough information (Hadi, 2013).

Horn and Ward (2004 as cited in Sobhani and Saghebi, 2014: 92) believe that there are four conversational maxims that appear from the pragmatics view of the natural language. These conversational maxims are:

1. Maxim of Quality: Do not say what you believe to be false or that for which you lack

2. Maxim of Quantity: Say as much as but no more than is necessary.

3. Maxim of Relation: Be relevant.

4. Maxim of Manner: Be Clear. Avoid ambiguity. Be brief. Be orderly.

Lumsden (2008) and Hadi (2013) claim that Grice suggested these maxims as instructions to get successful communication. These maxims do not discuss how one should talk, but explain the listeners' suppositions relating to the way speakers do talk. Thus, when the explicit meaning of people's utterances does not follow the Gricean maxims, we should go to the implied meaning to understand what is said.

Grice himself has said that his maxims are not sufficient and there are some maxims that are not covered by the (CP) such as "Be Polite" (1975, p. 47). The cooperative Principle deals with the relationship between the literal meaning of the written or the spoken message and its intended meaning and how the meaning is understood. However the (CP) doesn't explain why people like to express themselves implicitly. People do this out of being polite or out of curiosity. (He Zhaoxiong, 2000:154 as cited in Lulu 2019). Therefore, Leech (1983) creates "politeness principles" to recover the deficiency that the (CP) can't clarify.

#### **2.1.2.2.2. Lakoff's Rules of Politeness**

Qari (2017) states that Lakoff was the first scholar who studied linguistic politeness from a pragmatic rule-based perspective (1973). In her theory of politeness, Lakoff proposes her politeness principles by adopting Grice's conversational maxims which were characterized in terms of their conversational constructs. Lakoff (1975) suggests three rules, regarding different cultures and languages that people should follow to determine a behavior is polite or rude. These rules as cited in Kuntsi (2012: 5) are:

1. Formality: keep aloof
2. Deference: give options
3. Camaraderie: show sympathy

According to Lakoff (1975), the first rule which is about formal politeness aims to create a distance between the interlocutor and the hearer. People usually speak in a passive way using indirect expressions to impose one's instructions on others.

The second rule is about giving options. It gives the chance for the hearer to act as a leader to make a decision for performing something. Here, the interlocutor gives choices to others to reduce the imposition.

In the third rule which is about showing sympathy, the interlocutor and the hearer feel that they are a part of one team. In this rule, lakoff (1975) believes that the interlocutor can use colloquial language, nicknames and telling jokes to the hearer in a kind way. So, the first rule and the third one don't go with each other as Kuntsi (2012) says that "Sympathy and distance simply rule each other out."

### **2.1.2.2.3. Brown and Levinson Theory (1987)**

The theory primarily concentrated on how to maintain participants face. The term *face* was first discussed by Erving Goffman (1967: 2) who defined face as “the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact”. Brown and Levinson (1987: 61-62) believed that everyone has face “a public self-image” that they want to maintain in interaction.

Brown and Levinson (1987) noted that face is divided into two categories: a) positive face is defined as the fulfilling of the needs to be accepted by others as a member of a group. Therefore a negative face is seen as “the want of every competent adult member that his actions be unimpeded by others” (1987: 62). Brown and Levinson (1987) proposed the idea of face’s classification in order to preserve both faces of participants within interaction ( Eshreteh and Badran, 2020).

Brown and Levinson (1987) extended their argument by expressing that some actions such as requests, warnings, orders and suggestions done by the hearer or the speaker don’t maintain others’ faces. Such actions have an effect on relationships maintenance. These actions are called Face-Threatening Acts (FTAs). Brown & Levinson (1987) see that face-threatening acts are "acts that run contrary to the face wants of the hearers and/or the speaker" (Agbaglo, 2017).

Brown and Levinson proposed several acts that threaten the hearer’s face (as cited in Jakarta, 201). First, the actions that threaten the hearer’s negative face by putting pressure on the hearer to do, to accept or to reject a certain act to protect the speaker’s desire such as, a request, an advice, an offer or an order. Second, the actions that threaten the hearer's positive face by showing that the speaker does not want the hearer's wants,

the hearer is wrong about some issues, and the speaker does not concern about the hearer's positive face.

Brown and Levinson (1987) suggested different politeness strategies that are used to avoid face-threatening acts that damages other people's face. These strategies are bald on record strategy, positive and negative politeness strategy and off-record strategy (Septiyani, 2016).

**a. Bald-On Record Strategy**

Brown and Levinson (1987) expressed that bald-on record strategy is introducing the utterances by the speaker in a direct way to avoid any misunderstanding by the hearer. Brown and Levinson provide an example of using the speaker a direct imperative form "*Watch out*". This example is an attempt not to minimize threats but to show great urgency. The bald-on strategy is applied when the speaker has a great power than the hearer. It can also be applied when the persons know each other well. The example *tell me how the meeting goes* intends not to minimize threats to the hearer to do the action.

**b. Positive Politeness Strategy**

According to Brown and Levinson (1987), positive politeness strategy is a kind of appreciation of the hearer making him satisfied and feels a part of a group. A clear example of a positive politeness strategy is a compliment. This type is found to minimize the distance between the speaker and the hearer. Brown and Levinson (1987) proposed subcategories of positive politeness strategy (as cited in Aryani, 2017). These subcategories are claiming common ground, conveying that speaker and hearer are cooperators and fulfilling hearer's want.

Brown and Levinson (1987) believed that there are different ways to apply positive politeness strategy. One of them is being optimistic and the other is showing agreement. These ways convey a kind of cooperation between the hearer and the speaker.

### **c. Negative Politeness Strategy**

This strategy is shown according to Brown and Levinson (1987) as “a redressive action addressed to the hearer’s negative face: his want to have his freedom of action unhindered and his attention unimpeded” (p. 129). Negative politeness strategy minimizes the imposition on the hearer and gives him the freedom to choose what he wants. For example “*Take the snack, if you want*”. Using (if you want) shows a distance between the speaker and the hearer. In other words, negative politeness strategy minimizes the threats that are done by (FTA).

### **d. Off-Record Strategy**

It is an indirect strategy which depends on implications. It gives the hearer the chance to interpret the intended meaning of the uttered words. Thus by adopting this strategy, the speaker reduces the imposition on the hearer. For example, “*The vegetables soup is a bit bland*” means that the speaker wants the hearer to give him the salt.

Therefore, Brown & Levinson (1987) introduced 15 off-record politeness strategies that can be used in conversations as follows: giving hints, giving association clues, presupposing, overstating, understating, using the tautologies, using the contradiction, using ironic, using metaphors, using a rhetorical question, using ambiguous, using vague, over-generalizing, displacing the hearer and be incomplete, using ellipsis (Rahayu, 2009).

Brown and Levinson (1987) presented three contextual factors that affect the choice of politeness strategy. The factors are power, distance, and absolute ranking.



Panjaitan (2015) explained these factors in her thesis through examples. In the case of power, for instance, the teacher in the class is more powerful than the students. Thus he/she could act freely than the student did. In the case of distance, Panjaitan pointed out that age difference, gender, and socio-cultural background determined the social distance between the speaker and the hearer. Moreover, the absolute ranking is associated with the degree of imposition based on the speaker's position with others. For example, if someone asked his/ her brother "*May I borrow your motorcycle?*" The speaker should not use more politeness strategies for the owner's motorcycle.

#### **2.1.2.2.4. Leech's Theory of Politeness**

Politeness is concerned with social relationships between people. In a conversation, we have a speaker and a hearer. Leech distinguished the speaker as self and the hearer as other. Leech (1983) proposed his politeness principle by adopting the bases of Grice's cooperative principle (Jewad et al, 2020). He expressed that the function of the politeness principle is "to maintain the social equilibrium and the friendly relations which enable us to assume that our interlocutors are being cooperative in the first place" (p.82)

Leech's (1983) politeness principle focuses on the other more than the self. Leech divided his politeness principles into six maxims and each maxim has five scales to reveal the degree of politeness. Nurdianingsih (2006) explained the five scales for each maxim.

##### **1) The Cost- benefit Scale**

Here, the cost and benefit refer to the hearer or the addressee. If the benefit is higher than the cost of the hearer, it seems more polite. Whereas, if the cost is higher than the benefit, it seems less polite to the hearer or addressee (Nurdianingsih, 2006).

## 2) The Optionality scale

The speaker gives options to the addressee using indirect utterances when he/ she is giving a command or a request. So, when the speaker gives more options to the addressee that shows more politeness (Nurdianingsih, 2006).

## 3) Indirectness Scale

Using indirectness means increase in politeness. For example, when someone asks another person to close the window. He/she says *close the window*, in his utterance, he is impolite. But if he says, *would you mind closing the window*, he is more polite than in the former utterance. So, the more indirect you are, the more polite you will be (Nurdianingsih, 2006).

## 4) Authority Scale

This scale represents the social status relationship between people. The way someone talks to others shows the nature of his or her relationship to others. The addressee might be a superior, or a subordinate, or an equal. For example, an employee calls his manager 'sir' but the manager calls the employee by his first name. This means that the more you are in a high status, the more authority you have (Nurdianingsih, 2006).

## 5) Social Distance Scale

This scale is used to show difference, existence, or solidarity between the group members. For example, the relationship between friends means a high solidarity and the relationship between a teacher and a student seems to be of low solidarity (Nurdianingsih, 2006).

Leech's model of politeness proposes six maxims to examine the degree of politeness between the speaker and the hearer in daily conversation. These maxims are: tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim, and sympathy maxim (Leech, 1983: 132).

### **1. Tact Maxim (self- centered)**

This maxim is performed by impositive and commissive utterances. It has sub-maxims:

1. Minimize cost to other.
2. Maximize benefit to other.

Nurdianingsih (2006) presented an example to show the degree of politeness

- a. *Can I finish getting dressed, please? Thank you.*

The speaker in this sentence minimizes the cost to the hearer by using an indirect utterance. The speaker here delivers a request to the hearer to give her more time to finish wearing her dress in a polite way.

### **2. Generosity Maxim (other- centered)**

This maxim focuses on the speaker. It has two sub- maxims:

1. Minimize benefit to self.
2. Maximize cost to self.

Leech (1983: 133) clarifies generosity maxim by giving an example:

- a. *You can lend me your car.*
- b. *I can lend you my car.*

We can infer from these sentences that sentence “a” is less polite than sentence “b” because it implies cost to the hearer. Unlike sentence “b”, it is more polite due to minimizing the cost to the hearer.

### **3. Approbation Maxim (fluttery maxim)**

This maxim has two sub maxims:

1. Minimize dispraise to other.
2. Maximize praise to other.

Noviani (2014) believed that this maxim resembles the tact maxim as both concern with the “other”. Hence, the speaker employs the politeness strategy by avoiding saying rude utterances about the hearer and limiting the speech of praising the hearer. This maxim is applied in expressive and assertive speech.

Leech (1983: 135) gave some examples on the approbation maxim to understand how people praise others in their daily conversations:

A. *What a marvelous meal you cooked!*

This sentence is polite because the speaker here maximizes praise and minimize dispraise to the hearer.

### **4. Modesty Maxim**

This maxim has two sub- maxims

1. Minimize praise of self.
2. Maximize praise of other.

The speaker in this maxim should avoid appreciation of him/herself. It is similar to the approbation maxim in which it concerns with the evaluation of the speaker for others or self.

Leech (1983: 136) provides some examples to illustrate the modesty maxim as follows:

- a. *They were so kind to us.*
- b. *Yes, they were, weren't they?*

## **5. Agreement Maxim**

Agreement maxim has two sub- maxims

1. Minimize disagreement between self and other.
2. Maximize agreement between self and other.

Some examples of agreement maxim (Leech, 1983: 138) are as follows:

- a. *It was an interesting exhibition, isn't it?*
- b. *No, it was very uninteresting.*
- c. *English is a difficult language to learn.*
- d. *True, but the grammar is quite easy.*

Sentence c and d are more polite than a and b because the speaker in d maximizes agreement to the hearer.

## **6. Sympathy Maxim**

This maxim has two sub maxims

1. Minimize antipathy between self and other.
2. Maximize sympathy between self and other.

Leech (1983: 138) gives examples to illustrate this maxim:

- a. *I'm terribly sorry to hear that your cat died.*
- b. *I'm terribly pleased to hear that your cat died.*

Sentence a is more polite than sentence b because the speaker maximizes sympathy to the hearer.

Atawneh (2016: 32) indicated that Leech's politeness principle has a different advantage over Brown and Levinson's model (1987) and Lakoff's model (1973) in minimizing the goodness to the speaker and maximizing the goodness to the hearer. He points out that "Leech's model emphasizes the benefit value and the cost value to participants in a conversation as criteria for measuring the degree of politeness."

### **2.1.3. Individualism vs. Collectivism**

Individualism and collectivism are considered as the most used notions in contemporary cross-cultural psychology. These concepts are used to express and describe differences in attitudes, values, behaviors, cognition, communication, attribution and socialization (Green and Paez, 2005).

According to Gouveia et al (2011), individualism emphasized on persons that are autonomous and self-sufficient, respecting the rights of others. Those persons are defined by their achievements and their interaction with others depending on rational principles, such as equality and justice. Law, rules and regulations aim to protect their individual rights, whereas collectivism described persons that put the group interests as a priority over their own.

Hofstede (1980) as cited in Kim (1995) suggested that "individualistic societies emphasize "I" consciousness, autonomy, emotional independence, individual initiative, right to privacy, pleasure seeking, financial security and need for specific friendship. Collectivistic societies, on the other hand, stress "we" consciousness, collective identity, emotional dependence, group solidarity, sharing and need for stable friendship."

Hofstede (2011), listed some differences between individualistic and collectivistic societies as follows:

Individualism	Collectivism
Everyone is supposed to take care of him- or herself and his or her immediate family only	People are born into extended families or clans which protect them in exchange for loyalty
I" – consciousness	"We" –consciousness
Right of privacy	Stress on belonging
Speaking one's mind is healthy	Harmony should always be maintained
Others classified as individuals	Others classified as in-group or out-group
Personal opinion expected: one person one vote	Opinions and votes predetermined by in-group
Transgression of norms leads to guilt feelings	Transgression of norms leads to shame feelings
Languages in which the word "I" is indispensable	Languages in which the word "I" is avoided
Purpose of education is learning how to learn	Purpose of education is learning how to do
Task prevails over relationship	Relationship prevails over task

Scholars were and still interested in conducted studies on the concept “individualism vs. collectivism”. For example, Darwish and Huber (2003) have studied the individualism and collectivism in Egyptian and German countries. Their study has shown that cultural background makes differences between German and Egyptian subjects in individualism and collectivism. They have also found dissimilarities between males and females subjects from both countries.



Ma and Njeru (2016) have studied the impact of individualism and collectivism on multicultural students. They have concluded that culture related challenges, generic group work challenges and membership resemblance are the challenges that face multicultural students. But the only challenge which differs between collectivists and individualists was the membership resemblance.

Yang and Congzhou (2018) have discussed the variation between the family in the individualistic country as America and collectivistic country as China in terms of family education. They have found that “traditional cultural differences breed different family education, and different family education reflects different social and cultural connotation.”

To sum up, individualism and collectivism have an impact on the society members and reflect the way they live in a group.

#### **2.1.4. The Image of Woman in Shakespeare’s Age**

Shakespeare lived and wrote most of his literary works in the Elizabethan age. It was a patriarchal society. Men were dominant in such societies; they were the leaders whereas women had little authority. Roberts (2009) as cited in Bastan (2019), has stated that “life for women in Elizabethan England was not easy”. In other words, women at that time had a lot of responsibilities. They cook, clean, take care of children and they should bear jobs more than expected.

There were unequal rights between men and women. On the political and social level, women were excluded. They didn’t have the right to vote or take any role in politics. Their roles were determined by law, customs and the religious authority despite

the fact that many people admitted that there were many women who were superior to their husbands both intellectually and spiritually (Nimavat, 2017).

On the level of education, women were not allowed to go to school or universities. Women who belonged to rich families (upper-class) received education by a private tutor at home (Khashboo, 2019). In childhood and adolescence, a woman fully is dependent on her father financially. In adulthood, that responsibility would be transferred to a husband, who took on a similar role.<sup>iv</sup>

With regard to marriage, women did not have the power or the right to decide who they would marry. The decision was to the one who is responsible for (father or brother). They were to be virtuous and obedient. A woman was considered to be a shrew if she misbehaved and didn't obey her father or her husband.<sup>v</sup>

Shakespeare wrote his plays in relation to the nature of his age and the rules that controlled people at that time. He engaged in the controversies of his day. Some of his texts describe what really happens in houses and marriage. Other texts try to shape how people ought to behave (Dolan 1996).

### **2.1.5. The Play: *The Taming of The Shrew***

Shakespeare's play *The Taming of The Shrew* is a comedy play. Katharine and Bianca are major characters in the play. They are totally different from each other. The analysis of the discourse produced by them would be important to understand the whole play. Katharine is the shrew of the play's title, the one who must be tamed. One prominent feature of shrewdness was talking too much or too loudly or publically. A shrew is not only a talkative woman but also a woman refusing to succumb to a man's

power (Dolan, 1996). She is also stubborn and sharp-tongued. She is called a “*devil*” (1.1.66) and a “*fiend of hell*” (1.1.88).

She disobeys her father and rejects her sister and makes fun of her. The complication of the play starts after her father’s declaration of insisting on marrying off Katharine before her young sister. She gives up to her father’s decision and accepts Petruchio’s proposal –the one who tames her- after his marriage. Her sister Bianca, pleases men’s eyes. She is the favorable daughter of her father (Baptista). She is obedient and silent as Katherine said “*her silence flouts me, and I’ll be revenged*” (2.1.29). This is the most important contrast between the two sisters as one is more talkative than the other.

Bianca is mistreated by her sister who usually beats her because of her passiveness. She likes music and has been tutored by a private teacher. She is pampered by her father. What forms Bianca’s identity is her silence and how others think of her silence depending on their own opinions. The same was with Katharine; what shapes her image in readers’ minds is not what she said or how much she said but what others said about her.

All these features and characteristics of Katharine and Bianca were before marriage. After marriage things became the opposite. Katharine was tamed by her husband Petruchio and this is seen in her last speech (5,2,140), while Bianca was transformed into a disobedient and shrew woman. That is revealed in the last scene when Lucintio asked her to come; she refused pretending that she was busy.

## 2.2. Previous Studies

### 2.2.1. Studies on Politeness Theories

There are different studies that were conducted in the field of politeness due to its importance in our daily life. To start with, Ningsih (2012), has adopted Brown and Levinson's (1987) theory to examine the politeness strategies used by Harry Potter in *Harry Potter and the Sorcerer's Stone* novel by J.K. Rowling in an attempt to show how he used these politeness strategies in his utterances. The researcher analyzed 16 excerpts which contain a politeness strategy that is used by the character. The study has revealed that there were four politeness strategies used by the character. He used bald on record strategy in the urgency situation where as positive politeness strategy was used by Harry to satisfy people's positive face. He used negative politeness in order to satisfy person's negative face while negative politeness was used by Harry in indirect situations.

Rossen-Knill (2011) has applied Brown and Levinson's (1987) theory to analyze *Arthur and George*. She has concluded that politeness strategies in the dialogue can easily introduce the reader with the different characters in this work. The researcher stated that Arthur's and George's particular ability to use language shapes their social situation. George's ability to make sense of implicature and recover interpersonal messages leads to social disaster, whereas Arthur's heightened sensitivity to language's creative possibilities leads to exceptional social success.

Murliati (2013) has conducted a qualitative study to examine directive utterances (commands, requests, and suggestions) of George Milton, the main character in John Steinbeck's novel *Of Mice and Men* and the reasons behind using each strategy. The writer has found that "George Milton gives commands more than requests and suggestions. There are 35 commands, 20 requests and 5 suggestions. The usage of

politeness strategies by George Milton varies". "The choices of certain strategies are influenced by George's consideration for the addressees' face, and the influences of the context of the situation of the addressee's condition."

Eshreteh and Draweesh (2018) have applied Brown and Levinson's politeness theory on Lady Macbeth speech in Shakespeare's *Macbeth*. They found that Lady Macbeth used each strategy for a reason. She follows a constant ideology from the very beginning of the play. She tends to use certain terms and expressions. The researchers have analyzed the speech of Lady Macbeth to find out how she used each strategy to achieve her purposes. She knows when to speak directly, and when to speak indirectly. She knows when to be formal, and when to be informal. She doesn't follow the common rules and she believes that her strategy will lead to success.

By adapting a new version of Brown and Levinson's politeness theory (1978), Brown and Gilman (1987) have examined their theory on Shakespeare's four tragedies: *Hamlet, King Lear, Macbeth and Othello*. They rely on the three factors which were used in Brown and Levinson's (1987) model: Power "(P), distance (D) and rank (R). The researchers calculated the number of positive and negative politeness strategies in order to measure the degree of politeness. The politeness strategies that were used by Brown and Gilman were adapted from the classification of Brown and Levinson's theory. The results of their investigation are similar to those predicted by the theory for two of the three dimensions. The results for the dimensions of power and ranking of imposition support the theory, but the results for the dimension social distance do not.

In a similar study, Kopytko (1993, 1995) has applied Brown and Gilman's method on Shakespeare's four comedies: *The Taming of The Shrew, A Midsummer Night's Dream, The Merchant of Venice and Twelfth Night*. He has investigated the number of

positive and negative politeness strategies. He has found that positive politeness strategies were more than negative politeness strategies in the four plays (as cited in Jucker, 2016).

Draweesh (2019) has conducted a pragmatic study on *AL Tayyeb Salih's Season of Migration to the North* to examine ideology and politeness by applying two theories: Brown and Levinson's (1987) theory of politeness and van Dijk's (2000) ideological discourse structure. The study has revealed that there are factors that determine the choice of certain politeness strategy such as distance, power and place where the characters live. Al Tayyeb Salih uses different ideological discourse structures to show us the real personality of each character. In addition to that, the researcher has found a relation between using a certain politeness strategy and the use of certain ideological structures on the other.

Nailah (2016) has examined Brown and Levinson (1987) theory of politeness on *Transformers: Age of Extinction* movie to analyze the politeness strategies used by the main characters and the most used strategy. The researcher has found that almost all politeness strategies are used by the main characters in the movie as positive politeness strategy, negative politeness strategy, bald- on record and off- record strategy, whereas the most frequently used was the bald- on record strategy.

Impoliteness could be realized as an important element in Shakespeare's plays. It might help in turning out the incidents and moving to the development of the plot in the literary text. Clupeper (1996, cited in Jucker, 2016) has examined impoliteness strategies in Shakespeare's *Macbeth*. He has revealed that Macbeth and his wife move from being polite to be impolite. Lady Macbeth uses impoliteness when addressing her husband to stimulate his manliness and push him into action. She asks him "Are you a man?". She

violates Grice's maxim of quality with the implicature that he lacks certain manly characteristics.

Murphy (2015) has followed the same steps and has conducted a study about (im)politeness in soliloquies in Shakespeare's plays. The researcher applied Chen's (2001) model of self-politeness instead of Brown and Levinson's (1987) model. She justified that Brown and Levinson's (1987) theory can't totally account for what happens in soliloquies. The researcher examined the notion of self-face threatening acts. She found that impoliteness is a useful device in soliloquy because it often involves internal conflict and a threat to self-face.

### **2.2.2. Studies on Leech's Politeness Theory**

Different studies and articles were conducted on Leech's (1983) politeness theory to investigate the degree of politeness. Eshreth and Badran (2020), have applied Leech's politeness maxims on Shakespeare's *The Merchant of Venice*. They used a qualitative method to analyze the speech of the major characters; Shylock, Antonio and Bassanio to reveal the degree of politeness that is reflected in their speeches and examined how the six maxims are employed in the extracts. Through the analysis, the researchers have found that some factors like power, psychological aspects, personal values, irony principle, social status and religion determined the use of politeness strategy.

Nurdianingsih (2006) has conducted a pragmatic study to analyze the tact and approbation maxims adopted Leech's politeness theory in the movie "*Maid in Manhattan*". The data which is analyzed by the researcher consists of 10 conversations employing tact maxim, 7 conversations employing approbation maxim and 3 conversations employing both of tact and approbation maxims. The study has revealed

that the utterances of the of the characters in the movie are influenced by the scales of social relationships between the participants including the social status / authority scale and the social distance scale, the degree of language used including the choice of using words in delivering an utterance, the degree of indirectness and the degree of optionality, and the way they are speaking by seeing the context of situation.

### **2.3. Conclusion**

This chapter has provided the theoretical framework of the research. Different theories were discussed and explored. The researcher has tried to explain the main parts of politeness theory in general, and Leech's (1983) politeness theory in particular. Also, the researcher has discussed the image of woman in Shakespeare's age and provided an overview about the play. Moreover, a number of previous studies about these theories and about *The Taming of The Shrew* were mentioned in this chapter.



## Chapter Three

### Analysis and Discussion

#### 3.1. Introduction

During this chapter, the researcher is going to apply Leech's politeness theory on Shakespeare's *The Taming of The Shrew*. This section deals with the politeness strategies that were used by the two major characters (Katharina and Bianca) in an attempt to reveal the factors that govern the use of a certain politeness strategy.

#### 3.2. Politeness Strategies that were followed by Bianca and Katharina before and after marriage.

In this chapter, the researcher is going to apply Leech's (1983) theory of politeness on Shakespeare's play *The Taming of The Shrew*. This section deals with the most used politeness strategies by the two characters (Katharina and Bianca) before and after their marriage and the reasons behind the use of one strategy over another. The researcher will analyze the utterances said by the two sisters (Katharina and Bianca) before and after marriage in relation to Leech's maxims.

**1. Katharina:** *I pray you, sir, is it your will*

*To make a stale of me amongst these mates? (Act1, scene1)*

**Context of situation:** Katharina, who is the prominent character in the play, is talking to her father, Baptista. Her father declares that he will never accept any proposal for his youngest daughter Bianca unless the older daughter Katharina get married. The reason of such action by Baptista is that most men want to marry Bianca, the quiet and cute youngest sister of Katharina, and get away from Katharina for her shrewish personality. Here, she refuses her father's way of asking men to marry her. In her point of view, her father makes fun of her.

It seems that Katharina speaks angrily to her father. She doesn't wait an answer from her father. She certainly knows that her father puts her in an embarrassing situation by asking men to marry her. What proves that is the fact that her father didn't answer her in the coming lines. Katharine violates tact maxim because she maximizes cost to other (Baptista) and minimizes benefit to other. She addresses her father (sir) and this implies the nature of relationship between her and her father. There is no high social solidarity between them. Katharine also violates the approbation maxim when she maximizes dispraise to other (Hortensio and Gremio). Instead of showing respect and kindness to the men who may ask her for marriage, she insists on acting as a shrew woman. Such a woman is rejected in a society who looks at a woman as subordinate to man. According to Leech's maxims, Katharina didn't act politely in such a situation.

**2. Katharina** *I' faith, sir, you shall never need to fear.*

*Iwis it is not halfway to her heart.*

*But if it were, doubt not her care should be*

*To comb your noddle with a three-legged stool*

*And paint your face and use you like a fool. (Act 1, scene1)*

**Context of situation:** Katharine speaks to Hortensio telling him that she is not interested in marriage; thus she does not care about attracting their attention (Hortensio and Gremio). She underestimates him. She says that she will hit Hortensio's head and use Hortensio like a fool.

Katharina in the above utterances violates two maxims. First, she violates modesty maxim since she maximizes praise of self and minimizes dispraise of self. She might be interested in showing off by showing that she is not impressed by both of them (Hortensio and Gremio). Second, she violates the approbation maxim through maximizing dispraise of

other (Hortensio) by saying that Katharina will hit his head by a three- legged chair and paint his face to use it as a fool.

Her impoliteness indicates that she doesn't care about others and shows a certain attitude towards marriage and men. Moreover, her sharp words and impoliteness are due to the oral abuse from Hortensio and Gremio. Gremio said that she is too rough and Hortensio said that she is not of a gentler, milder mold.

**3. Katharina:** *A pretty peat! It is best*

*Put finger in the eye, an she knew why.* (Act1, scene1).

**Context of situation:** Katharina comments on what her father said about her sister Bianca impolitely. She compares Bianca to a doll in which they share the same characteristic of senseless. A doll will not feel if someone puts a finger in its eye as Bianca is. She hurts her sister by saying that Bianca will find any excuse for any fault she will commit. This implies a feature of Bianca's personality which is passiveness.

Katharina again violates the maxim of approbation. She maximizes dispraise of other (Bianca) by telling her that she is like a doll in which she does not have a sense if someone hurts her. Following Leech's maxims, her impoliteness might have two reasons. On one hand Baptista prefers Bianca more than Katharina for her quietness. He calls her "good Bianca". On the other hand, she might be jealous of Bianca because men prefer to get married to a woman as Bianca rather than Katharina.

**4. Bianca:** *Sister, content you in my discontent.—*

*Sir, to your pleasure humbly I subscribe.*

*My books and instruments shall be my company,*

*On them to look and practice by myself* (Act1, scene1)

**Context of situation:** Bianca responds to Katharina after she calls her “a pretty peat”. She begins her utterances with “sister”. Through these lines, the reader can notice and realize a feature of both personalities. She continues to respond to her father “Baptista” with the complete acceptance and obedience. She dedicates herself to study books and instruments.

Bianca in her utterances employs the modesty maxim since she minimizes praise of self by telling her sister that she will give her happiness from her sadness. She used a commissive speech act (offer). Bianca calms her sister down and offers her happiness to Katharina in order to make her satisfied. In addition to that, Bianca tends to introduce Katharina “sister” to show that she is tender to her sister Katharina, unlike Katharina who compares her with a doll in her senselessness.

Bianca is tactful with her father and this is noticed in her utterances to her father “*to your pleasure humbly I subscribe*”. She obeys her father when he asks her to come in the house. Bianca uses an indirect form when she says “*My books and instruments shall be my company, On them to look and practice by myself*”. In other words, she prefers to disappear to give the chance to Katharina to get a husband. According to Leech’s (1983) indirectness scale, using indirect forms indicates the degree of politeness. The more indirect the utterance one uses, the more polite it will be (Searle 1975 as cited in Haugh 2015).

**5. Katharina:** *Why, and I trust I may go too, may I not?*

*What, shall I be appointed hours as though, belike,*

*I knew not what to take and what to leave? Ha! (Act 1, scene1)*

**Context of situation:** Katharina speaks in front of Germio. Before that speech, her father leaves the choice for her to know if she wants to stay with Germio or not. She

prefers to go and leave Germio by himself. She wonders “*Why, and I trust I may go too, may I not?*” It seems that she wants to reveal her internal thinking in a loud voice.

Katharina, in the above utterances, violates the generosity maxim since she maximizes benefit to self and minimizes cost to self. First, she doesn’t follow her father’s will when he asks her to stay with Gremio. She wonders that there is no reason to stay so she should leave. In other words, she doesn’t care about the idea of getting a husband. Second, Katharina isn’t tactful when she leaves the guest (Gremio) alone. According to Leech’s politeness theory, this is an impolite behavior. She also mocks him by saying “*Ha*” after she decides to leave him.

**6. Bianca:** *Good sister, wrong me not, nor wrong yourself,*

*To make a bondmaid and a slave of me.*

*That I disdain. But for these other goods—*

*Unbind my hands, I’ll pull them off myself,*

*Yea, all my raiment to my petticoat,*

*Or what you will command me will I do,*

*So well I know my duty to my elders. (Act2, scene1)*

**Context of situation:** Bianca is talking to her sister (Katharina); she begs to treat her kindly not like maids. Katharina ties Bianca’ hands so Bianca asks her to release her hands as long as she will do whatever Katharina wants. She tells her that she is ready to do everything that her older sister (Katharina) orders. She is seeking Katharina’s tenderness and is trying to find a way to satisfy her.

Bianca employs three maxims in her above utterances. She follows the approbation maxim when she said “*Good sister*”, using expressive language, since Bianca is maximizing praise of other (Katharina). She is trying to get closer to her heart. She also employs generosity maxim. She uses a commissive speech act (offer) by saying that “*But*

*for these other goods— Unbind my hands, I'll pull them off myself, Yea, all my raiment to my petticoat*". Bianca tries her best to please Katharina even if she hurts herself. In addition to that, she is extremely polite when she says "*Or what you will command me will I do, So well I know my feelings rather than herself*". Thus, sticking to the maxim of modesty will increase the degree of politeness.

**7. Katharina:** *Of all thy suitors here I charge thee tell*

*Whom thou lov'st best. See thou dissemble not*

**Bianca:** *Believe me, sister, of all the men alive*

*I never yet beheld that special face*

*Which I could fancy more than any other. (Act2, scene1)*

**Context of situation:** Katharina forces Bianca to tell her about her internal feelings towards suitors. Katharina wants to know who Bianca loves. Bianca replies that she hasn't met the right person who attracts her yet. Her heart doesn't beat for any.

Katharine, in her utterances, maximizes rather than minimizes cost to other. She compels Bianca to tell her about her inner feelings; thus according to Leech's maxims, she violates the tact maxim. The speech act used here is a directive in the form of command for she is commanding Bianca to speak about her feelings towards her suitors which is considered a personal issue.

Unlike Katharina's way of speaking, Bianca replies to her in a polite way by calling her "sister". She follows the approbation maxim, since she maximizes praise to other. She says to Katharina "believe me" to show her that she tells the truth.

**8. Katharina:** *Minion, thou liest. Is 't not Hortensio?*

**Bianca:** *If you affect him, sister, here I swear*

*I'll plead for you myself, but you shall have him. (Act2, scene1)*

**Context of situation:** Katharina doesn't trust Bianca's answer. She accuses her of being a liar. She wants to know Bianca's lover; hence, she begins to give her options "*Is't not Hortensio?*". Here Bianca feels that Katharina might love Hortensio and wants him as a husband. So Bianca tries to convince her that she doesn't love any one of the suitors. She proves that by telling Katharina that she will make her efforts to let Katharina get Hortensio.

In Katharina's utterances, there is a kind of impoliteness since she minimizes praise of Bianca. She called her a liar and deals with her rudely from the beginning of the play. In this case, there is a violation of approbation maxim. Again, Bianca as usual treats Katharina smoothly and respectfully and calls her "*sister*". She employs tact maxim since she minimizes cost of Katharina by showing kindness to her sister. In addition, she is polite when she says "I swear I'll plead for you myself, but you shall have him" because she is showing sympathy with her sister Katharina. She cares about her feelings rather than herself. She wants to do anything to satisfy her. Thus, sticking to the maxim of sympathy will increase the degree of politeness.

**9. Katharina:** *O, then belike you fancy riches more.*

*You will have Gremio to keep you fair.*

**Bianca:** *Is it for him you do envy me so? Nay, then, you jest, and now I well perceive You have but jested with me all this while. I prithee, sister Kate, untie my hands.*

**Katharina:** *(strikes her) If that be jest, then all the rest was so. (Act2, scene1)*

**Context of situation:** Katharina continues bothering Bianca. She asks her about the second suitor who is "Gremio", and wants to know if Bianca prefers him for his wealth. Then Bianca tries to think about the reason Katharina abuses her. Bianca guesses that Katharina loves Gremio, so she envies her. Bianca gives another choice for Katharina's aggression on Bianca. She thinks that her sister "Katharina" is joking with her. She is

trying to think of her in a good way. Unlike Katharina who hits her to make her feel pain and to show that she is not joking.

*“I prithee, sister Kate, untie my hands”* is an impositive act in the form of a request. Bianca is tactful since she is still polite with Katharina despite the harmful treatment from her. She maximizes benefit to other (Katharina) since she begs Katharina to untie her hands and she considers what is done and said by her sister as a kind of kidding.

**10. Katharina:** *Her silence flouts me, and I'll be revenged!* (Act2,scene1)

**Context of situation:** Katharina answers Baptista's question *“why did you hurt her”*. She replies to her father that Bianca's silence provokes her anger and for this reason she will revenge from her.

Katharina, in her above utterances, violates the generosity maxim by maximizing benefit to self and minimizing cost to self. She threatens to hit her sister because of her silence. Katharina's impoliteness here indicates that she doubts that her sister hides something and her silence is not justified. Katharina might recognize that Bianca is not silent and quiet as her father thinks.

**11. Katharina:** *What, will you not suffer me? Nay, now I see*

*She is your treasure, she must have a husband,*

*I must dance barefoot on her wedding day*

*And, for your love to her, lead apes in hell.*

*Talk not to me. I will go sit and weep*

*Till I can find occasion of revenge.* (Act2, scene1)

**Context of situation:** Katharina is annoyed because her father prefers Bianca more than her. She tries to tell him about her inner feelings that she is angry because Bianca may get married before her and Katharine will be unmarried. She thinks that the fate of a



spinster will be in the hell as she said “*for your love to her, lead apes in hell*”. As a result, Katharina decides not to talk to her and sits alone until she finds ways to revenge from Bianca.

In the above utterances, there is a kind of impoliteness since the speaker (Katharina) minimizes praise of Baptista. She recalls him that Bianca is his pampered daughter and therefore she will get a husband and Katharina will not. She dealt with her father rudely through her conversation with him. Her impoliteness indicates the social distance between her and her sister Bianca. Katharina’s utterances might be out of her jealousy of her sister’s position in her father’s heart. She also tries to say that Bianca is not as her father and others see her. She has another personality and this will become clear in the coming paragraphs.

According to Leech’s social distance scale, family members and friends seem to be in high solidarity. In the utterances above, the way Katharina talks about her sister indicates the low solidarity between her and her sister. Therefore, there is a violation of Leech’s scale of social distance.

With reference to Leech’s maxims, there is a violation of sympathy maxim. Katharina maximizes antipathy between herself and Bianca. She insists on her revenge of Bianca even though her father asks her to stop harming her sister.

**12. Katharina:** *Well have you heard, but something hard of hearing.*

*They call me Katherine that do talk of me. (Act2, scene1)*

**Context of situation:** here, Katharina meets Petruchio for the first time. Petruchio is from Verona and wants to marry Katharina for the sake of wealth. Baptista declares in the first act that he will give half of his wealth to the man who will accept Katharina as a wife. Petruchio begins his speech by calling Katharina “*Kate*”. He uses the diminutive

form, but she doesn't like what he calls her. She corrects him by saying "*They call me Katherine that do talk of me*".

Katharina violates Leech's approbation and agreement maxims. She violates the approbation maxim since she maximizes dispraise of other (Petruccio) by saying "*but something hard of hearing*". Petruccio tries to get close to Katharina by calling her Kate to decrease the distance between them. However, she doesn't like that.

She also shows her disagreement with Petruccio by maximizing disagreement between self and other. Petruccio calls her Kate instead of Katharina. She asks him to correct himself "They call me Katherine that do talk of me".

Katharina in such a situation, in which she meets a man who asks her for a proposal, is supposed to be cute, kind and attractive to the fiancé. But she acts in a totally different way. She uses sharp words and is aggressive towards him. That contradicts the norms of the Elizabethan in which the woman is to be completely obedient to the man.

**13. Katharina:** "*Moved,*" in good time! Let him that moved you hither

*Remove you hence. I knew you at the first*

*You were a movable.* (Act2, scene1)

**Context of situation:** Katharina replies to Petruccio calling him a movable. This answer comes after Petruccio flirts Katharina and drown her with love words. He insists on telling her how much she is pretty and kind. Therefore, he comes (moves) to woo Katharina for her virtuous values (which is not true. He just wants to marry her for her dowry). She asks him to move and get away from her; she tries to underestimate him by calling him a "*movable*".

Katharina, in the above utterances, violates approbation maxim since she maximizes dispraise of other (Petruccio). She doesn't show respect for the guest (Petruccio). She expels him from her house by saying "Let him that moved you hither, Remove you hence". She also mocks him and looks at him as inanimate not a human as she said a "movable". Katharina here defends the charity with the fault. Hence, this contradicts the reality. Ones should meet goodness with the same. In the case of Katharina, Petruccio tries to get close to her to tell how much she is beautiful and kind; however, her sharp words flow on him as bullets.

**14. Petruccio:** *Why, what's a movable?*

**Katharina:** *A joint stool.*

**Context of situation:** Katharina keeps insulting Petruccio and insults him. He asks her about her meaning of calling him a movable. She tells him that he is a toilet. Actually these words shouldn't be said to a man who comes to ask a girl for marriage.

Again Katharina violates approbation maxim by maximizing dispraise of other (Petruccio) by calling him "a joint stool". According to Leech's approbation maxim, maximizing dispraise of other means less degree of politeness (impoliteness).

**15. Baptista:** *Why, how now, daughter Katherine? In your dumps?*

**Katharina:** *Call you me daughter? Now I promise you*

*You have showed a tender fatherly regard,*

*To wish me wed to one half lunatic,*

*A madcap ruffian and a swearing Jack,*

*That thinks with oaths to face the matter out. (Act2, scene1)*

**Context of situation:** in the above utterances, Katharina is astonished by her father's calling her "daughter". This is the first time that her father is being kind to her.

She suggests that the change in his treatment is due to his intention to marry her off Petruchio. She continues talking about Petruchio and mentioning his good/bad features.

Not strange than before, Katharina violates tact maxim in the previous utterance because she maximizes cost to other (Paptista). She accuses him that he isn't kind to her since he is going to accept Petruchio's proposal. She feels that her father wants to get rid of her. Baptista is happy for finding someone who accepts getting married to Katharina for her stubborn and shrewish personality. Katharina also violates approbation maxim by maximizing dispraise of other (Petruchio) by saying he is mad, impolite and rude. Her impoliteness indicates that she doesn't want to marry Petruchio. She states his bad characteristics to her father to tell him that he is not the right person to choose as a husband to his daughter.

**16. Bianca:** Why, gentlemen, you do me double wrong

To strive for that which resteth in my choice.

I am no breeching scholar in the schools.

But learn my lessons as I please myself.

And, to cut off all strife, here sit we down

To Hortensio. Take you your instrument, play you the whiles;

His lecture will be done ere you have tuned. (Act3, scene1)

**Context of situation:** Bianca speaks to Lucentio and Hortensio asking them to stop quarreling for her. Lucentio and Hortensio compete to show their love for Bianca. They disguise as music tutors. Each one wants to be the first to teach her. She decides who would start and when. She is not in schools and she learns music to please herself. So, she asks Hortensio to fix his instrument while taking the lesson with Lucentio.

Bianca is sticking to approbation maxim while she is talking to her tutors Lucentio and Hortensio as she uses the word *gentlemen* to refer to them as refined persons.

She uses an expressive speech act to show her feelings towards both (that she might choose one of them as a husband). She maximizes praise of Lucentio and Hortensio and talks to them politely, maybe, because she notices that they are educators and hold a high rank in the society as private tutors.

However, her utterances seem sharp. The researcher notices at the beginning of the play that Bianca talks rarely and she is known for her silence. However, in the above utterances, she talks and sheds light on another side of her personality by saying” *But learn my lessons as I please myself*”. She uses direct commands (sit, take, play). This means that Bianca is not as the suitors say about her (silent and calm). She tends to hide a side of her known personality.

**17. Bianca:** *I must believe my master; else, I promise you,  
I should be arguing still upon that doubt.  
But let it rest.—Now, Litio, to you.  
Good master, take it not unkindly, pray,  
That I have been thus pleasant with you both. (Act3, scene1)*

**Context of situation:** in the above utterances, Bianca speaks to Lucentio about her doubt of his secret proposal. After he reassures her, she declares her acceptance as she said “*I must believe my master*”. Then, she points at Hortensio telling him that they should not be angry if she is kinder with one than the other. She states through her utterances that she prefers Lucentio more than Hortensio because she uses those words while talking to him (Lucentio).

Bianca expresses her agreement with her teacher (Lucentio). She uses a polite utterance “*my master*” that is suitable for the teacher’s position. That represents the

authority scale discussed by Leech. She also shows agreement with what Lucentio teaches her in her private lesson.

By saying “*That I have been thus pleasant with you both*”, Bianca is showing politeness according to Leech’s tact maxim. She maximizes benefit to other (Lucentio and Hortensio) because she asks them politely not to be annoyed by her kindness with one more than the other. But these words are directed specifically to Hortensio because her kind utterances with Lucentio indicate her attraction to him. Lucentio is young, handsome and rich, so any girl wishes a husband like him.

**18. Katharina:** *No shame but mine. I must, forsooth, be forced*

*To give my hand, opposed against my heart,*

*Unto a mad-brain rudesby, full of spleen, (Act3, scene 2)*

**Context of situation:** Katharina says these words in her wedding day. She and her father with the guests are waiting Petruchio to come to celebrate their wedding. She is disappointed because of his tardiness of such important ceremony. She blames her father for everything that happened to her since she is not satisfied of getting married.

There is a tendency towards being impolite since the speaker (Katharina) minimizes praise of (Petruchio); she calls him mad, moody and rude. In this case, there is a violation of approbation maxim. A woman in her place, in her wedding day should not talk about her husband –to- be in that way calling him *mad* despite her annoyance of his delay. Her utterances indicate that she gives up to her father’s willing to get married of Petruchio, but at the same time, she is sad and shocked by Petruchio’s lateness for he flirts her and shows love in their first meeting.

**19. Katharina:** Let me entreat you. (Act3, scene2)

**Context of situation:** Katharina says these utterances when Petruchio refuses to stay in Padua to have a wedding dinner with the guests. They beg Petruchio to stay tonight to celebrate together and have a dinner. A number of friends ask Petruchio to stay until Katharina says “*let me entreat you*”. This is the first time that Katharina begs someone. It’s an extraordinary situation.

Surprisingly, Katharina follows the modesty maxim in her utterances with Petruchio. He declares that he has to leave Padua with his bride after the wedding ceremony without having the wedding dinner with friends. Here, Katharina astonishes the reader with her begging to Petruchio to stay with her in Padua. This is not the same Katharina that the reader knows at the beginning of the play. Katharina is familiar to the audience that she has never entreated anyone before.

**20. Katharina:** I will be angry. What hast thou to do?—

Father, be quiet. He shall stay my leisure. (Act3, scene2)

**Context of situation:** Katharina loses her temper. Petruchio provokes her when he neglects her entreat and insists on his decision to leave the wedding party before celebrating with the guests. He also says that he is happy of Katharina’s begging. This increases her anger and she wants to prove herself as an independent woman. As a result, she tells Petruchio in front of the guests that she will never go with him and he can’t do anything for her. She would act as she likes.

Not strange than before, Katharina violates tact maxim in the previous utterances because she maximizes cost to other (Petruchio) and minimizes benefit to other. On one hand, she underestimates him by telling him that she will not be quiet and he can’t do anything towards that. On the other hand, it seems that she tries to impose him to act as

she wants. In other words, Katharina doesn't want to lose her independency because of marriage. She might try to keep her shrewish personality even after her marriage.

**21. Katharina:** *Gentlemen, forward to the bridal dinner.*

*I see a woman may be made a fool*

*If she had not a spirit to resist. (Act3, scene 2)*

**Context of situation:** Katharina ignores Petruchio and asks the guests to have dinner. She continues saying that a woman should decide what she wants without referring to another person. A woman should preserve her dignity.

“*Gentlemen, forward to the bridal dinner*” is a directive speech in the form of invitation. She employs two maxims. First, tact maxim was followed since she maximizes benefit to others (guests). Second, generosity maxim was also observed because she minimizes benefit to self since she invites the guests to the dinner.

In addition, Katharina uses indirect utterances to produce a directive speech in the form of declaration. She says “*I see a woman may be made a fool If she had not a spirit to resist*”. According to Leech's (1983) indirectness scale, the more indirect the utterance we use, the more polite we will be. In the utterances above, Katharina wants to say that a woman should take decision by herself to save face. She shouldn't succumb to man even if the man is a husband.

It is clear that Katharina here tries to prove herself as an independent and free woman. She doesn't intend to challenge Petruchio but she speaks her mind and give a picture of a strong and autonomous woman. However, this is not accepted according to Petruchio since the Elizabethan age restricts the woman's role to taking care of her husband and her children. She is not allowed to express herself and give orders (as the reasercher mentioned in the theoretical framework section).



**22. Katharina:** *Patience, I pray you, 'twas a fault unwilling.* (Act4, scene1)

**Context of situation:** Katharina begs her husband “Petruccio” to calm down and at the same time, she defends the servant who did the fault. Petruccio gets angry and hits the servant. He spills the water on the ground.

Analysis: Katharina follows the modesty maxim by minimizing dispraise of self. She entreats Petruccio to be patient. She is polite according to Leech’s (1983) modesty maxim. She also shows sympathy with the servant who drops the water unintentionally. She cares, for the first time, about a person’s feeling. The reader can notice that she is not the same Katharina that he/she knows. Her language changes and also the tone differs. She is calm and defends the servant.

**23. Katharina:** *I pray you, husband, be not so disquiet.*

*The meat was well, if you were so contented.* (Act4, scene1)

**Context of situation:** Petruccio fights and tames Katharina through using her weapon. In other words, he uses anger to subdue her anger. He acts as a mirror for Katharina. Here in the above Utterances, Katharina entreats her husband to calm down for the meat is not burned. He insists the meat isn’t cooked well and the servants burned it. Petruccio starts to curse the servant and finally throws the food on the floor. The reader also might notice that he fights Katharina not only through the anger but also through starving. He knows that she is hungry and he wants to succumb her through this point. This is noticed when she says “*The meat was well, if you were so contented*”.

Through the above utterances, the reader can notice the nature of the relationship between Katharina and her husband. According to social distance scale, the relationship between family members should be of high solidarity. However, this is not expressed in Katharina’s utterance. She calls him a “*husband*” even though the relationship between a

husband and a wife should be an intimate relationship. She tries to absorb his anger by using soft words through her speech. Moreover, the use of “pray” suggests a sense of politeness. She is showing modesty by minimizing praise of self. The reader can notice how Katharina’s language has changed throughout the play specially after her marriage with her husband.

#### **24. Katharina:**

*The more my wrong, the more his spite appears. What, did he marry me to famish me? Beggars that come unto my father’s door Upon entreaty have a present alms. If not, elsewhere they meet with charity. But I, who never knew how to entreat, Nor never needed that I should entreat, Am starved for meat, giddy for lack of sleep, With oaths kept waking and with brawling fed. And that which spites me more than all these wants, He does it under name of perfect love, As who should say, if I should sleep or eat ’Twere deadly sickness or else present death. I prithee, go, and get me some repast, I care not what, so it be wholesome food. (Act4, scene3)*

**Context of situation:** Katharina asks Grumio (Petruccio’s servant) to give her some food. He refuses because Petruccio ordered him not to do so. She is astonished of his acts and starts asking herself about the reasons behind his marriage. She asks and answers herself. She compares between him and her father when the poor ask her father for charity he never refuses to give them. However, Katharina needs food and doesn’t find it. She begs Grumio to give her any food he has.

Katharina sticks to two maxims in the above utterances. First, she follows the generosity maxim through minimizing benefit to self and her father. Her father has never embarrassed poor, he always gives them charity. Second, she observes the modesty maxim

since she minimizes praise of self rather than the others. She says “am starved for meat, giddy for lack of sleep”. She is complaining about Petruchio’s acts. She describes her situation to Grumio because she has no one to speak to about her feeling. She is hungry for food and sleep.

The reader might guess that she is shocked by what is happening to her. Katharina also shows modesty when she asks Grumio to give her some food to eat. This is not the same Katharina that the reader knows right from the beginning of the play. She has transformed into polite, quiet, and we might say poor Katharina. She has never said *please* to any one before her marriage. Thus, sticking to the generosity and modesty maxims indicates that the speaker is polite in his/her speech.

**25. Grumio:** *Nay then, I will not. You shall have the mustard  
Or else you get no beef of Grumio.*

**Katharina:** *Then both, or one, or anything thou wilt. (Act4, scene3)*

**Context of situation:** after Katharina’s request of Grumio to get her some food, Grumio gives her options to prepare her a dish of meat. First, he tells her that they will put a mustard then, he tells that he will not because the meat will be chili. After that, he tells her that she will not have any food if she didn’t take the mustard. Finally, she becomes angry due to his acts. Obviously, he gives her options but the implicit meaning is that he just wants her to get angry. He doesn’t intend to give her food.

“*Then both, or one, or anything thou wilt*” Is a directive speech in the form of an offer. According to Leech’s (1983) optionality scale, having more options indicates the degree of politeness. The more options the speaker gives, the more polite he/she will be. In the above utterance, Katharina gives options to Grumio to give her food. In other words,

she tells him to give her anything he wants. By saying that, Katharina doesn't impose on him to give her something specific of food.

**26. Katharina:** *Go, get thee gone, thou false deluding slave, (she beats him)*

*That feed'st me with the very name of meat.*

*Sorrow on thee, and all the pack of you*

*That triumph thus upon my misery.*

*Go, get thee gone, I say (Act4, scene3)*

**Context of situation:** Katharina is mad at Gremio since he doesn't give her any food. He is telling her about how he would cook meat without giving her any. She gets angry and calls him a liar as a result of telling her names of meat. She hits and accuses him of being happy in spite of her sadness.

Katharina turns to speak impolitely out of her anger. She violates the approbation maxim by maximizing dispraise of (Grumio). She hits him and calls him "false deluding slave". She might be quiet and kind with Grumio just because of being famished. She tries to make him sympathize with her to get here goal (food). Thus, after she failed of doing this, she get furious. At the same time, she shows her inability by saying "triumph thus upon my misery". This is a language of a humiliated person who lost the power he has at the beginning of the play.

**27. Katharina:** *I pray you, let it stand. (Act4, scene3)*

**Context of situation:** The taming process continues since Katharina is starving and begging to gain the food. In the above utterances, Petruchio comes to Katharina holding a dish of meat. He claims that he cooks the dish by himself to Katharina. She doesn't make any reaction towards what he did. The reason might be she is exhausted because of hunger or she doesn't believe that the person who makes her hungry cooks and offers her

food. Then, he asks her to thank and appreciate his efforts; otherwise, he will take the dish for she doesn't deserve his efforts. Katharina, as a reaction to what he says, implores Petruchio to let the dish for her to eat.

Again, Katharina sticks to the modesty maxim. She minimizes praise of self and keeps entreating Petruchio to give her food to eat. Following Leech's maxims, her politeness might reflect her helplessness in Petruchio's house. It seems that she is under his control. He fights her or tries to tame her by showing his anger and starving her. Also, repeating the word "pray" through her speech to Petruchio might indicate the success of Petruchio's process of taming Katharina.

**28. Katharina:** *I thank you, sir.* (Act4,scene3)

**Context of situation:** Katharina thanks Petruchio under his request. She did that to get the dish of meat that Petruchio prepared as he says before. It seems that she wants to do what Petruchio asks her to do in order to get the food.

By saying the utterance *I thank you*, Katharina employs and follows the approbation maxim, used with expressive in the form of thanking, since Katharina is maximizing praise of other. She praises Petruchio by thanking him for giving her the dish of meat to eat. She shows politeness in her utterances.

Another point, she addresses her husband *sir*. This is not normal in a natural and realistic relationship between a husband and a wife. Such a word might be used by a servant or worker to his/ her master. The natural relationship between a husband and a wife should be intimate and the terms of address between both of them might be kind and pampered names. Using such a word by Katharina to address her husband indicates the formal relationship between them. According to Leech's scale of social distance, the

solidarity between friends and family members should be high. In the case of Katharina and Petruchio's relationship, it seems that there is low solidarity between them.

The reason why Katharina addresses her husband is because of his demand. He asks her to thank him for presenting food to her. She feels his words like an order from a master to his servant or worker or any weak person who doesn't have a power. As a result, she calls him *sir*.

**29. Katharina:** *Why, sir, I trust I may have leave to speak,  
And speak I will. I am no child, no babe.  
Your betters have endured me say my mind  
And if you cannot, best you stop your ears.  
My tongue will tell the anger of my heart,  
Or else my heart, concealing it, will break,  
And, rather than it shall, I will be free  
Even to the uttermost, as I please, in words.* (Act4, scene3)

**Context of situation:** Katharina gets angry because of Petruchio's acts and words. He forces her to do what he wants; she doesn't have the right to wear a cap that is designed for her. After that, she reminds him of her past shrew traits. She also reminds him of her right to speak whatever she wants. She couldn't bear silence more. She threatens Petruchio that if she doesn't speak what is in her heart, she will get sick.

Katharina employs modesty maxims since she minimizes dispraise of self. She asks Petruchio for her right to speak by saying *I trust I may have leave to speak*. It seems that Petruchio doesn't allow her to speak or to choose what she wants. Moreover, Petruchio provokes her anger when he refuses to give her what she likes.

In the same utterances, Katharina violates the approbation maxim by maximizing dispraise of other (Petruccio). She reminds him of her sharp personality and shrew character. It seems that she is still trying to keep on her personality she is known for. The reader could infer that her figure might be unstable because of the shocks she is exposed to from Petruccio. This could be noticed through her speeches. She moves (swings) from showing politeness and impoliteness with reference to Leech's maxims.

**30. Katharina:** *I never saw a better-fashioned gown,  
More quaint, more pleasing, nor more  
commendable.  
Belike you mean to make a puppet of me. (Act4, scene3)*

**Context of situation:** Katharina is impressed by the dress which is designed for her. She expresses that after Petruccio says to the tailor that the dress is awful and he doesn't want it. He counts some elaborations or features of the dress that are not on his preference. Katharina insists to have the dress she likes. She feels that Petruccio wants to make fun of her by refusing to let her keep the dress.

Katharina in the above utterances counts the traits of the hat. This means that she likes it. She says that the hat is elegant and stylish and it satisfies the woman who wear it. It seems that Katharina wants the hat and says this indirectly. She enumerates the good qualities of the designed hat. She says *I never saw a better-fashioned gown, More quaint, more pleasing, nor more commendable* instead of saying "I want the hat. By saying that, Katharina is tactful and she does not order the hat directly.

**31. Katharina:** *I dare assure you, sir, 'tis almost two,  
And 'twill be supper time ere you come there. (Act4, scene4)*

**Context of situation:** after Petruccio's speech about the hat and the dress that Katharina should wear, he concludes that the appearance is not necessary. What is

important is the beauty of mind and soul. Thus, Petruchio insists that Katharina should go to her father's house in her normal clothes. He says to her that they will go to Padua, Katharina's father house, at seven and the arrival would be before Lunch. Katharina here replies that the time is two and the arrival will be at evening, almost dinner time.

Through the context of situation, it seems that Katharina disagrees with Petruchio's utterances. So, she violates the agreement maxim by maximizing disagreement between herself and Petruchio. She corrects him when he says that it's seven in the morning. With reference to Leech's agreement maxim, maximizing disagreement between self and other indicates less politeness.

**32. Petruchio:** *Come on, i' God's name, once more toward our father's.*

*Good Lord, how bright and goodly shines the moon!*

**Katharina:** *The moon? The sun! It is not moonlight now. (Act4, scene3)*

**Context of situation:** Petruchio and Katharina are on their way to Padua (Baptista's house). As mentioned above, Petruchio and Katharina quarreled on the clock. Petruchio says it's seven in the morning and Katharina says that it is two in the noon. Thus, Petruchio insists on his mind and decides to go to Padua next day on the time that he says. It is the time to travel to Padua. As we said the time is in the morning. Suddenly, Petruchio comments in front of Katharina and Lucentio on the beauty of the moon by saying "how bright and goodly shines the moon".

Katharina shows disagreement with Petruchio's speech that the time is evening and the moon is bright and shines. Hence, she violates agreement maxim. She maximizes disagreement between herself and Petruchio. Petruchio in his utterances knows that it is sun time not the moon. However, it seems that he wants to examine Katharina's obedience to him. In other words, he intends to investigate the success of the taming process.



**33. Katharina:** *Forward, I pray, since we have come so far,  
And be it moon, or sun, or what you please.  
And if you please to call it a rush candle,  
Henceforth I vow it shall be so for me. (Act, scene5)*

**Context of situation:** Katharina here shows her complete submission to Petruchio by saying *And be it moon, or sun, or what you please*. When Katherina corrects Petruchio, he refuses to continue their journey until she says that he is right. So, she gives up for Petruchio's acts. Moreover, Hortencio advises her to agree on what Petruchio says, for if she contradicts him, he will come back and never go to Padua. Therefore, she announces that she agrees on what he says; it is the moon, or sun or anything he wants to be.

In the above utterances, Katharina follows the agreement maxim since she maximizes agreement between herself and Petruchio. She shows agreement by announcing that she would say whatever he wants to. In addition, she shows another way of politeness by sticking to the maxim of generosity when she minimizes benefit to self. She says *And if you please to call it a rush candle, Henceforth I vow it shall be so for me*. She chooses to maximize cost to self to continue the journey to her father's house.

Moreover, by saying *if you please to call it a rush candle*, Katharina is showing politeness according to Leech's tact maxim. She minimizes cost to other (Petruchio) because she asks him in a polite way to choose whatever he wants (a moon or a sun) and she would say as he says.

**34. Katharina:** *Then God be blest, it is the blessèd sun.  
But sun it is not, when you say it is not,  
And the moon changes even as your mind.  
What you will have it named, even that it is,  
And so it shall be so for Katherine. (Act4, scene5)*

**Context of situation:** Katharina follows Hotensio's advice so she says and obeys whatever her husband says. She also realizes that if she disagrees with him, she will never go to her father's house. Therefore, she shows obedience to her husband. In the above utterances, Katharina states that the moon changes as Petruchio wants. He might see it a sun or a moon. Whatever he wants, it will be.

Again Katharina, in the above utterances, follows the agreement maxim. She maximizes agreement between herself and Petruchio. She agrees on what her husband says even if he doesn't say the truth. In addition, she employs the generosity maxim by maximizing benefit to other. By saying *And so it shall be so for Katherine*, she increases Petruchio's arrogance and shows complete obedience to him. Her agreement could indicate that she loves Petruchio and want to do and say whatever he wants. If she disagrees, Petruchio will not continue his way to Padua. Therefore, she is forced to be polite to achieve a certain goal.

**35. Katharina:** *Young budding virgin, fair and fresh and sweet,  
Whither away, or where is thy abode?  
Happy the parents of so fair a child!  
Happier the man whom favorable stars  
Allots thee for his lovely bedfellow. (Act4, scene5)*

**Context of situation:** Katharina flirts an old man as if he is a young and pretty girl, whereas the truth is not as she said. Katharina and Petruchio meet the real Vincentio, Lucentio's father, in their way to Padua. Petruchio as a part of his way of taming Katharina and to see her reaction, addresses the old man (Vincentio) as a young woman. Thus, Katharina continues to what Petruchio starts and addresses Vincentio as Petruchio does. She called him as a pretty and virgin girl whose parents and husband are happy to have.

Katharina continues her agreement with Petruchio. He begins to flirt with her as if she is a young beautiful woman with red cheeks. He asks Katharina to hug him and to compliment her as if she is a pretty woman. She also employs the approbation maxim in her speech about Petruchio. She says that he is nice, young and resembles a star. The speech act used here is expressive in the form of praise. Katharina uses the adjectives above (young, fair, fresh and sweet) ironically since she and Petruchio know that the one they flirt with is not a woman but an old man.

**36. Katharina:** *Pardon, old father, my mistaking eyes*

*That have been so bedazzled with the sun*

*That everything I look on seemeth green.*

*Now I perceive thou art a reverend father.*

*Pardon, I pray thee, for my mad mistaking. (Act4, scene5)*

**Context of situation:** after Katharina addresses Petruchio as if he is a woman, Petruchio corrects her. Then, Katharina apologizes to Petruchio for talking to him as if he is a woman. We all know that Petruchio begins to speak with her using feminine pronouns. Katharina blames the sun that affects her eyes and disturbs her sight. Petruchio might drive her crazy due to her acts. These utterances show complete obedience to her husband. First he asks her to embrace Petruchio addressing him as a woman and then asks her to apologize to him for he is not a woman and Katharina makes a mistake.

Katharina sticks to the modesty maxim. She minimizes praise of herself by apologizing to Petruchio due to her mistake since she thought that he is a woman. According to her, the reason for this mistake is the sun that comes to her eyes. She also shows politeness and employs the modesty maxim by saying *I pray thee, for my mad mistaking*. She maximizes dispraise of herself by telling that her fault is mad.

In addition, Katharina addresses Vincentio *old father*. This shows her politeness with Vincentio. Calling him as she said gets her close to the addressee. She tries to break the social distance and shows solidarity with the old man. Vincentio is not her father in reality. She called him to show her respect and apology for doing that mistake.

**37. Bianca:** *Pardon, dear father.* (Act5, scene1)

**Context of situation:** Bianca asks her father (Baptista) to forgive her for she gets married to Lucentio who disguises and is known as Tranio (his servant). Tranio also disguises as Lucentio (the master). Tranio proposes to Bianca without knowing the truth until their marriage. Lucentio does this to come close to Bianca. Baptista declares that he wants tutors to teach Bianca music. He disguises as if he is Tranio who teaches music and asks Tranio to be and act as Lucentio (a rich man from Pisa who comes to continue his study). As a result, Bianca goes to the church with real Lucentio to get married before telling her father the truth.

Bianca employs the modesty maxim. She minimizes praise of self by apologizing to her father since she gets married to the real Lucentio before telling her father the truth. The speech act used here is expressive in the form of a request for forgiveness since Bianca asks her father for pardoning because of her marriage to Lucentio.

Through interpretations, Bianca's behaviours reveal her true personality. She seems to act as a polite character by using polite and soft words by calling her father *dear*. Actually, her actions suggest that she is not obedient as her father thinks of her. She has married Lucentio behind her father's back. This behavior is against the expectations that are associated with the obedient daughter. This goes in line with Ripa's (2011) study which proves that Bianca is wild and stubborn as Katharina. She goes with Lucentio to the court without her father's permission. As mentioned before, Bianca is the pampered and

preferable daughter to Baptista. Using the word (dear), indicates the nature of relationship between Bianca and Baptista. It reflects high solidarity between them. According to Leech's social distance scale, the relationship between friends and family members should be high as noticed in the relationship between Bianca and her father.

The reader of the play can also realize the difference in the way Bianca and Katharina address their father. Katharina used to call him (sir). Unlike her sister, she uses kind and lovely words to address her father. Thus, this shows that Bianca is closer to her father than Katharina.

**38. Katharina:** *Husband, let's follow to see the end of this ado.* (Act5, scene1)

Context of situation: These utterances are said during the conversation between Baptista, Lucentio, Bianca and Vincentio. Bianca and the real Lucentio come from the church. Bianca should be married to the fake Lucentio (Tranio). Thus, they should clarify for the others how Tranio was transformed into Lucentio. Katharina and Petruchio are surprised as well as the people around them. Katharina wants to know the incidents so she asks Petruchio to stay to watch what would happen. As mentioned above, the relationship between Katharina and Petruchio is formal. There is low solidarity between them.

**39. Katharina:** *What, in the midst of the street?*

**Petruchio:** *What, art thou ashamed of me?*

**Katharina:** *No, sir, God forbid, but ashamed to kiss.* (Act, scene1)

**Context of situation:** Petruchio wants Katharina to kiss him on the road. She is surprised by his request. She considers her answer as a rejection. She tries to explain her view that such an act in the street is not acceptable. Therefore, Petruchio will go back to his home if Katharina doesn't kiss him. Petruchio still examines Katharina's obedience and his accomplishment of transforming Katharina into a kind and obedient wife.

Katharina's utterances "*No, sir, God forbid*" reflects the modesty maxim through which she minimizes praise of self. She also follows the tact maxim by maximizing benefit to other (Petruccio). She tries to tell him that she would do whatever he wants but she has a comment on his order. In other words, she is ready to kiss him but not in the street.

Moreover, she addresses him as if he is her master not her husband. She tends to address him in formal terms. The reader can realize that when she speaks to him normally or tells something she uses the term *husband* as in the example above. However, when he asks her to do something she addresses him a "*sir*". She might call him *sir* because she feels like he gives her orders and she could not refuse his orders.

**40. Katharina:** "*He that is giddy thinks the world turns round*"

*I pray you tell me what you meant by that. (Act5, scene2)*

**Context of situation:** Katharina repeats the widow's utterances (Hortensio's wife). The three couples (Petruccio and Katharina, Lucentio and Bianca, Hortensio and the widow) are in Lucentio's house to celebrate and eat the wedding dinner. The widow starts to tease Petruccio for he is married to a shrew (Katharina). Katharina does not understand what the widow means and asks her to clarify her saying.

Again, Katharina employs the modesty maxim in her speech. She minimizes praise of self by entreating the widow to know her goal of saying such words to Petruccio "*He that is giddy thinks the world turns round*". Her politeness to the widow indicates her curiosity to know what the widow means by her words.

**41. Bianca:** *Am I your bird? I mean to shift my bush,*

*And then pursue me as you draw your bow.—*

*You are welcome all. (Act5, scene2)*

**Context of situation:** Bianca isn't interested in the conversation among the wedding guests. She gets angry because of Petruchio's speech. She compares his words to darts. Then, she invites the ladies (Katharina and the widow) to go with her to the other room.

Bianca is tactful by saying "*you are welcome all*". She maximizes benefit to others. She withdraws with respect to others. Bianca also uses the word (bow) ironically. She means that Petruchio's and others jokes harm her since they are not funny.

**42. Biondello:** *Sir, my mistress sends you word*

*That she is busy, and she cannot come. (Act5, scene2)*

**Context of situation:** these utterances are what Bianca says as a response to Lucentio's request to come. Let us know more about the incidents that happen. Petruchio proposes a bet. He, Lucentio and Hortensio will call their wives and the husband whose wife comes first will win the bet which is a hundred crowns. Thus, Lucentio sends Biondello to get Bianca but Biondello tells him that she says she will not come because she is busy. Lucentio is shocked by her response for he trusts that she will never say no to her husband. Bianca is the obedient wife who refuses to come to him.

Bianca replies in an impolite way according to Leech's maxims. She violates two maxims in replying in such way. The first is tact maxim since she minimizes benefit to Lucentio, refuses her husband's request to come and shows that she does not care about him.

The second maxim she violated is the generosity maxim since she maximizes benefit to self rather than the other. Instead of showing obedience and respect to her husband, she ignores him and doesn't care about his position as a husband, who asks his wife to come, among his guests (Petruchio and Hortensio).

The reader here can realize that Bianca is not obedient as known. She reveals her true traits by replying to her husband's request in such way. Her utterances indicate that Bianca is not silent and passive as others said about her. Maybe, she deceives her suitors to get married to the best and richest husband. Therefore, when she gets the husband she wants, she is not forced to continue deceiving others.

**43. Petruchio:** *Sirrah Grumio, go to your mistress,*

*Say I command her come to me.*

**Katharina:** *What is your will, sir, that you send for me? (Act5, scene2)*

**Context of situation:** the turn is for Petruchio to call his wife to come after Lucentio and Hortensio lost the bet. Petruchio sends Grumio to call Katharina. She comes unlike the prediction of Lucentio and Hortensio. Petruchio wins the bet. Then, he asks her to go and fetch her sister and the widow.

Katharina is polite in replying in such a way according to Leech's (1983) maxims. First she follows tact maxim through maximizing benefit to other (Petruchio). She comes on spot when Petruchio sends Grumio to get her. She doesn't ignore his will as Bianca and the widow do with their husbands.

She also employs the generosity maxim through minimizing benefit to self. She obeys her husband and shows respect to him and comes to see what he wants from her. On the other hand, Petruchio is sure that Katharina will come and he will win the bet. He refuses the bet of twenty crowns. He trusts Katharina's obedience for he wants the bet twenty times. Katharina's obedience to her husband shocks the audience (Hortensio and Lucentio) because of her fame of disobedience.

Petruchio uses the word (command) to call Katharina and when she comes, she addresses him "sir". Petruchio is superior whereas Katharina is subordinate to him. It's not



a natural relationship between a husband and a wife but she acts as Petruchio wants her to act. This is not suitable in a relationship between a husband and a wife.. This represents the authority scale discussed by Leech.

**44. Bianca:** *Fie, what a foolish duty call you this? (Act5, scene2)*

**Context of situation:** the utterances above are said by Bianca. She doesn't like Katharina's absolute obedience to Petruchio. He asks her to throw her cap on the ground and tread on it. According to Bianca's opinion, Katharina's act is a fool and not acceptable.

Bianca lacks the tact maxim in the previous utterance because she maximizes cost to other (Petruchio and Katharina) and minimizes benefit to other (Katharina). On one hand, she condemns Petruchio's commands to Katharina. On the other hand, she is surprised by the blind obedience of her sister to her husband.

In the utterances above, there is a kind of impoliteness since the speaker (Bianca) minimizes praise of Katharina. She underestimates what Katharina's did with her husband. She calls her act as a foolish act. The justification for Bianca's reaction might be due to her surprise of Katharina's personality and how she has transformed from a shrew woman into a kind and an obedient wife.

**45. Bianca:** *The more fool you for laying on my duty. (Act5, scene2)*

**Context of situation:** Bianca speaks to her husband (Lucentio) because he bets on her obedience. After Bianca doesn't like Katharina's obedience to her husband, Lucentio tells Bianca that her disobedience costs him a hundred crown. Bianca describes Katharina's act as a foolish one and Lucentio wishes Bianca acts like Katharina to win the wager. She addresses her husband a stupid for he bets on her obedience.

By saying “*The more fool you*”, there is a kind of impoliteness since Bianca minimizes praise of Lucentio. She calls him a fool in front of others without showing any respect for him. She deals with him rudely for he tells her that he bets on her obedience. In this case, there is a violation of the approbation maxim.

Bianca also lacks the sympathy maxim in her speech with Lucentio by maximizing antipathy between self and the other (Lucentio). He is sad and gets angry for his loss of the bet; however, she doesn't show sorrow or sympathy with her husband. At the same time he is shocked of Bianca and the way she speaks. She is known for her silence, obedience and quietness and this was the reason of his marriage To Bianca. After marriage, he finds out the opposite. The above utterances reveal that Bianca is the actual and real shrew of the play, not Katharina.

**46. Katharina:** *Fie, fie! Unknit that threat'ning unkind brow,*

*And dart not scornful glances from those eyes*

*To wound thy lord, thy king, thy governor.*

*It blots thy beauty as frosts do bite the meads, .....*

*.....And place your hands below your husband's foot;*

*In token of which duty, if he please,*

*My hand is ready, may it do him ease. (Act5, scene2)*

**Context of situation:** Katharina delivers the longest speech in the play, which is all about women duties towards their husbands and how they should treat them. This lesson is under Petruchio's request from Katharina to Bianca and the Widow. She rebukes the two women and tells them few words of advice about the necessity of husband's obedience. She says that the woman who caused the anger to her husband deforms her beauty. She continues defending the man by saying that a husband exhausts himself to save a good life for his wife and the price he wants is love and obedience. After that, she reminds them of her previous personality and how she was a stubborn, arrogant and had mad acts.

However, luckily, she finds herself mistaken because the power of a woman is weakness. Finally, she asks the two women to put their hands under their husbands' shoes to show obedience and submission. Moreover, she asks her husband if he allows her to put her hands under his shoes to satisfy him.

Katharina's Utterances "*I t blots thy beauty as frosts do bite the meads, Confounds thy fame as whirlwinds shake fair buds*" violate the approbation maxim through which she maximizes dispraise of (the Widow and Bianca). She warns them because disobedience affects the beauty of the woman. Her impoliteness with the two women indicates the total submission to her husband; hence, Petruchio succeeded in taming the shrew (Katharina). A person can be impolite to make others polite. This is justified. Her impoliteness with the two women is an attempt to make them polite.

Throughout the speech, Katharina repeats "*thy lord, thy king, thy governor*" more than once. These terms or nicknames are not used between a husband and a wife. These formal titles are said to a person with a position that one doesn't know personally. Katharina uses such titles for a husband to magnify a husband's position as it is common in the Elizabethan age (the age in which Shakespeare wrote the play).

Katharina also follows the sympathy maxim by saying "*To painful labor both by sea and land, To watch the night in storms, the day in cold*". She maximizes sympathy between self and other (a husband in general +( Lucentio and Hortensio in particular). She appreciates a husband's efforts to fulfill his family's needs and asks the Widow and Bianca to sympathize with their husbands. Thus, Katharina considers this as a debit and a woman should pay this debit by obedience and love.

She continues dispraising a woman by her utterances "*she but a foul contending rebel And graceless traitor to her loving lord?*". She calls a woman a shrew, traitor and a

disobedient if she doesn't offer love and show her beauty to her husband. She tries to defend a husband and at the same time, she shows her obedience to her husband.

Moreover she employs the modesty maxim in her utterances "*mind hath been as big as one of yours, My heart as great, my reason haply more, To bandy word for word and frown for frown*". She minimizes praise of self by saying that her heart was rigid and her mind was arrogant like the Widow and Bianca; however, she regrets and realizes that her power is weak and they should lower their pride.

Finally, she follows two maxims in her last few lines "*In token of which duty, if he please, My hand is ready, may it do him ease.*" First, there is a directive speech act in the form of request "*if he please*". Katharina employs the tact maxim since she minimizes cost of Petruchio. Katharina's request sounds less imposing since she offers Petruchio an option to avoid imposing something on him. Second, she employs the generosity maxim because he minimizes benefit to self and maximizes cost to self. She tells Petruchio that she is ready to put her hands under his feet if this act would satisfy him.

To conclude, Katharina is not the real shrew of the play. Before marriage, her acts indicate that she was a shrew. It might be because she knows the actual personality of her sister that she is not innocent. In addition, her father shows that he loves Bianca more than Katharina and reveals that to the public. This could be a reason of Katharina's acts before marriage. After marriage, she moves to live with Petruchio in his house. Her real personality and traits appear to show that Katharina is obedient and not a shrew

The tables below summarizes up the way the two characters stick to Leech's maxims or violate them in five acts:

**Table 1**

*Analysis of Katharina's and Bianca's Speech According to Leech's Maxims in ACT 1*

Character's Speech/ Directed to Whom	Following the Maxims (Polite)	Violating the Maxims (Impolite)
Katharina to Baptista		<ul style="list-style-type: none"><li>• Tact</li><li>• approbation</li><li>• generosity</li><li>• tact</li></ul>
Katharina to Hortensio		<ul style="list-style-type: none"><li>• modesty</li><li>• approbation</li></ul>
Bianca to Baptista and Kate	<ul style="list-style-type: none"><li>• modesty</li><li>• tact</li></ul>	

Table 1 shows Katharina's and Bianca's way of speaking. Katharina's way with her father and Hortensio reflects her impoliteness. For instance, she uses the word "sir" while she is talking to her father and this indicates the low solidarity with her father. However, Bianca's way of speaking reflects her politeness by using the word "sister" to address Katharina and to show kindness to her sister.

**Table 2***Analysis of Katharina's and Bianca's Speech According to Leech's Maxims in Act 2*

Character's speech/ (To Whom)	Following the Maxims (Polite)	Violating the Maxims (Impolite)
Bianca to Katharina	<ul style="list-style-type: none"> <li>• approbation</li> <li>• generosity</li> <li>• modesty</li> </ul>	
Katharina to Bianca		<ul style="list-style-type: none"> <li>• tact</li> <li>• approbation</li> <li>• generosity</li> <li>• sympathy</li> </ul>
Bianca to Katharina	<ul style="list-style-type: none"> <li>• approbation</li> <li>• tact</li> <li>• sympathy</li> <li>• tact</li> </ul>	
Katharina to Petruchio		<ul style="list-style-type: none"> <li>• approbation</li> <li>• agreement</li> <li>• approbation</li> </ul>
Katharina to Baptista and Petruchio		<ul style="list-style-type: none"> <li>• tact</li> <li>• approbation</li> </ul>

Katharina tends to be impolite regardless of the personality of the addressee. She speaks impolitely with Bianca and Petruchio. Her jealousy of Bianca and her suitors might be one of the reasons that makes her more impolite. Moreover, her father's preference of Bianca also might get her mad. On the other hand, Bianca, as usual, speaks to Katharina politely by reassuring her that she doesn't love any one of her suitors.

**Table 3***Analysis of Katharina's and Bianca's Speech According to Leech's Maxims in Act 3*

Character's Speech/ (To Whom)	Following the Maxims (Polite)	Violating the Maxims (Impolite)
Bianca to Lucentio and Hortensio	<ul style="list-style-type: none"> <li>• approbation</li> </ul>	
Bianca to Lucentio	<ul style="list-style-type: none"> <li>• agreement</li> </ul>	
Katharina to Petruchio	<ul style="list-style-type: none"> <li>• modesty</li> </ul>	<ul style="list-style-type: none"> <li>• approbation</li> </ul>
Katharina to Petruchio and Baptista		<ul style="list-style-type: none"> <li>• tact</li> </ul>
Katharina to the guests	<ul style="list-style-type: none"> <li>• tact</li> <li>• generosity</li> </ul>	

Despite her politeness with her suitors, Bianca's use of direct commands reveals the dark personality she has. She is not the silent quiet girl that attracts men. At the same time, Katharina fights to prove herself and not to succumb after she gets married to Petruchio.

**Table 4***Analysis of Katharina's and Bianca's speech according to Leech's Maxims in Act 4*

Character's Speech/ (To Whom)	Following the Maxims (Polite)	Violating the Maxims (Impolite)
Katharina to Petruchio	<ul style="list-style-type: none"> <li>• modesty</li> <li>• sympathy</li> <li>• modesty</li> </ul>	
Katharina to Grumio	<ul style="list-style-type: none"> <li>• generosity</li> <li>• modesty</li> </ul>	<ul style="list-style-type: none"> <li>• approbation</li> </ul>
Katharina to Petruchio	<ul style="list-style-type: none"> <li>• modesty</li> <li>• approbation</li> <li>• modesty</li>   <li>• agreement</li>   <li>• agreement</li> <li>• agreement</li> <li>• generosity</li> <li>• agreement</li> </ul>	<ul style="list-style-type: none"> <li>• approbation</li>   <li>• agreement</li> </ul>
Katharina to Vincentio	<ul style="list-style-type: none"> <li>• approbation</li> <li>• modesty</li> </ul>	

Table 4 shows the beginning of changes in Katharina's way of speaking. The way she speaks to Petruchio changes into being more polite. She uses the word "pray" more than once while she is talking to Petruchio. This may indicate that after marriage Petruchio has the power, and the familiarity factor plays a significant role in making Katharina adopts a certain politeness strategy.



**Table 5***Analysis of Katharina's and Bianca's speech According to Leech's Maxims in Act 5*

Character's Speech/ (To Whom)	Following the Maxims (Polite)	Violating the Maxims (Impolite)
Bianca to Baptista	<ul style="list-style-type: none"> <li>• modesty</li> </ul>	
Katharina to Petruchio	<ul style="list-style-type: none"> <li>• modesty</li> <li>• tact</li> <li>• tact</li> <li>• generosity</li> </ul>	
Katharina to the Widow	<ul style="list-style-type: none"> <li>• modesty</li> </ul>	
Bianca to the audience	<ul style="list-style-type: none"> <li>• tact</li> </ul>	
Bianca to Lucentio		<ul style="list-style-type: none"> <li>• tact</li> <li>• generosity</li> <li>• approbation</li> <li>• sympathy</li> </ul>
Bianca to Katharina		<ul style="list-style-type: none"> <li>• tact</li> <li>• approbation</li> </ul>
Katharina to the widow and Bianca	<ul style="list-style-type: none"> <li>• sympathy (to husband in general)</li> <li>• modesty to Petruchio</li> <li>• tact</li> </ul>	<ul style="list-style-type: none"> <li>• approbation</li> </ul>

Table 5 shows the real personalities of Bianca and Katharina that are revealed after marriage. Katharina's speech with Petruchio reflects her politeness while Bianca's speech with Lucentio shows her impoliteness. Katharina expresses her politeness through showing obedience to Petruchio and explaining the duties of a woman to a husband. At the same time, Bianca's way of speaking to her husband and her condemnation of Katharina's obedience to Petruchio reveals the true personality of each of them.

**Table 6***Percentage of the Use of Politeness Strategies Followed Before and After Marriage*

	Before Marriage		After Marriage	
	Bianca (following maxims)	Katharina (violating maxims)	Bianca (violating maxims)	Katharina (following maxims)
Tact	3	5	2	3
Generosity	1	2	1	4
Approbation	2	6	3	2
Modesty	2	1	-	10
Agreement	1	1	-	4
Sympathy	1	1	1	2

Table 6 shows that Bianca before marriage follows different politeness strategies. But the tact maxim has the high percentage. After marriage, Bianca didn't follow any strategy except once which is the modesty maxim. Katharina doesn't follow any of politeness strategy before marriage. However, after marriage she follows different politeness strategies. The highest percentage for the maxim that Katharina uses is modesty maxim and the second one is generosity maxim.

These results indicate that Katharina before marriage was stubborn and tough. As mentioned before, this transformation doesn't necessary tell that Katharina is a shrew. It could be an image of a strong and independent woman that expresses her opinions freely besides her feelings that her father prefers her sister more than her. In addition, the factors in the following section might be the answer of her transformation.

According to Bianca, her politeness before marriage was associated with her silence. Her impoliteness could be because of her marriage. She doesn't need to continue with acting. She got a husband and this might be her goal of acting as a polite girl.

### **3.3. Factors that govern the use of certain politeness strategies by Katharina and Bianca**

The second objective of the study was to examine the factors that affect the choice of politeness strategy by Bianca and Katharina. The researcher determines certain factors such as power, gender, familiarity and social distance. These factors will be discussed in the following paragraphs.

#### **3.3.1. Power**

Power is a factor that affects a person to speak politely. It can be defined as how much a person can control others, for example, a boss with an employee and a teacher with a student. Therefore, power gives the speaker the choice to be polite or not through his/her speech and this is clear in Bianca's way of speech since she mastered the power over the three men (Hortensio, Lucentio and Gremio) who are in love with her.

Act3, scene1

**Bianca:** *Why, gentlemen, you do me double wrong*

*To strive for that which resteth in my choice.*

*I am no breeching scholar in the schools.*

*I'll not be tied to hours, nor 'pointed times,*

*But learn my lessons as I please myself.*

*And, to cut off all strife, here sit we down. (Act3, scene1)*

Bianca, in the above utterances, speaks to Hortensio and Lucentio and asks them not to quarrel. Both of them want to be the first to teach Bianca music. She practices the power over the two and speaks to them freely without caring about their feelings. She reminds them that she is not a student in a school and she is the only one who has the right to determine the time to learn.

The power also can be recognized in act2, scene1. Katharina chases Bianca and ties her hands. She also hits her because Bianca refuses to tell her who of the suitors she prefers. Katharina here uses physical power to hit Bianca. Katharina uses physical power and starts shouting to put pressure on Bianca to make her confess who she wants to marry.

Power is also associated with money. The reader can notice the power of Petruchio and the servants. He mistreats his servants and calls them using bad names. He curses them for doing simple and tiny unintentional mistakes. He exploits his power and speaks to the servants impolitely since he has the money and employs them in his house. This is can be seen in act4, scene1,

**Petruchio:** *'Tis burnt, and so is all the meat.*

*What dogs are these? Where is the rascal cook?*

*How durst you, villains, bring it from the dresser*

*And serve it thus to me that love it not?*

*There, take it to you, trenchers, cups, and all!*

*You heedless joltheads and unmannered slaves!*

*What, do you grumble? I'll be with you straight. (Act4, scene1)*

Another image of power is husbands' power over their wives. This can be noticed in Petruchio's and Katharina's relationship. As a husband, this gives him power to speak and to treat his wife as he wants. This is noticed in the way Petruchio speaks to his wife.

He masters his rights and power on Katharina after he got married to her, but before marriage, he treats her kindly. One of his images of power is seen in act3, scene2.

**Katharina:** *Let me entreat you.*

**Petruchio:** *I am content you shall entreat me stay,  
But yet not stay, entreat me how you can.*

**Petruchio:** *But for my bonny Kate, she must with me.*

*Nay, look not big, nor stamp, nor stare, nor fret;*

*I will be master of what is mine own.*

*She is my goods, my chattels; she is my house,*

Katharina, in the above lines, seems to have no power. She entreats Petruchio to stay at Paadua. However, Petruchio is happy of Katharina's entreatment and doesn't care of what she wants. She keeps showing his power over her after marriage by saying that Katharina is his own and he does what he wants for his things. Despite her refusal to leave her father's house, Petruchio catches her hand and moves to his house without celebrating or having the wedding dinner. She doesn't pay attention to her interest.

### **3.3.2. Gender**

Throughout the play, it might be noticed that men characters represent the patriarchal society in the Elizabethan age in which men were the dominant. Women's roles were restricted in serving and taking care of their husbands and children (as mentioned in theoretical framework). Thus, men characters expected all women to behave in accordance with their patriarchal ideas.

In act1, scenel, Bianca's silence catches Lucentio's attention. As a man represents patriarchal society, and who is attracted by quietness and silence of a woman, Lucentio is attracted by Bianca. The conversation that happens between Baptista and his daughter in front of the suitors, makes Lucentio stop to know what happens. Bianca's quietness attracts

him rather than Katharina's sharp tongue. All men not only Lucentio find Bianca more attractive for her modest and kind behavior in comparison to her sister who is a shrew. This goes in line with Sigmon's (2019) study which revealed that Lucentio reflects Patriarchal norms of femininity in the following lines. Bianca attracts men for her silence, while Katharina speaks her mind and this contradicts the image of woman in the Elizabethan age.

**Lucentio:** *But in the other's silence do I see*

*Maid's mild behavior and sobriety.*

*Peace, Tranio*

**Tranio:** *Well said, master. Mum, and gaze your fill.* (Act1, scene1)

Another example that clarifies the dominance of men is Baptista's attitude towards his daughters specially Katharina. Baptista is looking for suitors to marry Katharina before Bianca and views marriage as a transaction. He seeks to marry Katharina and makes her more appealing to the suitors. Shakespeare attempts to demonstrate the position of woman at that time. They are viewed as objects that might be sold. Baptista doesn't pay attention to know whoever is Petruchio and if he suits Katharina or not. All he cares about is the marriage of Katharina and her sister.

**Baptista:** *After my death, the one half of my lands,*

*And, in possession, twenty thousand crowns.* (Act2, scene1)

Petruchio also masters his role as a dominant man who wants to tame his wife. This is recognized in act4, scene5, when Petruchio and Katharina move to Padua. Through their path, Petruchio intentionally says that the moon is shining though Katharina knows that the sun is shining not the moon. However, she also knows that Petruchio imposes his opinions

on her threatening her he would go back is she said otherwise. Therefore, she complies with what Petruchio wants.

**Petruchio:** *I say it is the moon.*

**Katharina:** *I know it is the moon.*

**Petruchio:** *Nay, then you lie. It is the blessèd sun.*

**Katharina:** *Then God be blest, it is the blessèd sun. (act4, scene5)*

### 3.3.3. Familiarity and Social Distance

Speaker's familiarity or not with the addressee can influence the level of politeness. This could be noticed in the play between the characters. In other words, the way of speaking to someone will be determined by being familiar or not since that influences the level of politeness. This point sheds the light on Bianca's and Katharina's ways of speaking with other characters especially with their husbands.

**Bianca:** *Sister, content you in my discontent.—*

*Sir, to your pleasure humbly I subscribe.*

*My books and instruments shall be my company,*

*On them to look and practice by myself. (Act1, scene1)*

These utterances reflect Bianca's way of speaking in front of her father. She speaks politely. She is kind to her sister; she prefers her sister's happiness more than hers and she is obedient to her father. She is a model of mild, pretty and obedient wife who is the dream of most men.

**Bianca:** *I am no breeching scholar in the schools.*

*I'll not be tied to hours, nor 'pointed times*

*But learn my lessons as I please myself. (Act3, scene1))*

Here, Bianca's way of speaking is different from the previous utterances. Her way reflects her strong personality and independence. However, she is known for her silence. The interpretation could be the audience. In front of her father, she tries to maintain her image as her father wants her to be. However, with others including her husband, she tries to prove herself as an independent, disobedient and even a shrew in some cases as it is the case in Act 5, scene 2

**Bianca:** The more fool you for laying on my duty.

Now, let's move to Katharina to see how the familiarity factor affects her way of speaking as well as the level of politeness.

**Katharina:** *What, will you not suffer me? Nay, now I see  
She is your treasure, she must have a husband,  
I must dance barefoot on her wedding day  
And, for your love to her, lead apes in hell.  
Talk not to me. I will go sit and weep  
Till I can find occasion of revenge. (Act2, scene1)*

In the above utterances, Katharina shows impoliteness in her talk with her father. A daughter should not speak to her father in such way. Unlike her sister, when she speaks to her father, her way is rude. She also accuses her father that he prefers Bianca more than her. In the following utterances the reader will notice a different way of speaking.

**Katharina:** *I pray you, husband, be not so disquiet.*

*The meat was well, if you were so contented. (Act4, scene2)*

**Katharina:** And place your hands below your husband's foot;  
In token of which duty, if he please,  
My hand is ready, may it do him ease. (Act5, scene2)



The above utterances are said to Petruchio. In other words, the audience here is Katharina's husband. The researcher recognized how Katharina's way of speaking changes after her marriage. It seems to be more polite than her way of speaking to her father and other characters in the play. She is quiet, obedient and respectful.

Social distance could be determined by the nature of relationship between the speaker and the hearer. That shows how much the interlocutor is familiar with the addressee. According to Aryani (2017), the intimacy between the speaker and the hearer affects the degree of politeness. The closer the interlocutors are, the less polite the speaker will be. However, Katharina and Petruchio's relationship shows the opposite. Before they get married, Katharina is less polite with Petruchio, while after marriage, Katharina is more polite with her husband.

**Katharina:** *Moved, " in good time! Let him that moved you hither  
Remove you hence. I knew you at the first  
You were a movable.*

**Katharina:** *It is my fashion when I see a crab. (Act1, scene2)*

Katharina speaks to Petruchio for the first time. Her way of speaking seems to be impolite. She meets Petruchio under the request of her father. She tries to make him elope and refuse to marry her. However, a girl should be polite when she meets a person for the first time

**Katharina:** *What is your will, sir, that you send for me? (Act5, scene2)*

The above utterances were said by Katharina after her marriage. Marriage should create an intimate relationship with the partner. In Katharina's case, things are different. She talks to her husband in a serious way with a high degree of politeness and this contradicts the way of speaking between a husband and a wife.

### 3.3.4. Situation

Situations might be formal or informal. In formal situations, the interlocutors might be more polite than in informal situations. This may affect a way of speaking and the choice of dress. Petruchio and his way of dress is an example. In act3, scene2

**Baptista:** *Why, sir, you know this is your wedding day.*

*First were we sad, fearing you would not come,*

*Now sadder that you come so unprovided.*

*Fie, doff this habit, shame to your estate,*

*An eyesore to our solemn festival*

These lines talk about Petruchio's dress in his wedding day. He came to his wedding party to take his wife. The groom in such a formal situation should wear something that suits the situation like tuxedo, but Petruchio comes to his wedding party in shabby and untidy clothes.

Another example in act3, scene2

**Gremio:** *I'll tell you, Sir Lucentio: when the priest*

*Should ask if Katherine should be his wife,*

*"Ay, by Gog's wounds!" quoth he, and swore so loud*

*That, all amazed, the priest let fall the book,*

*And as he stooped again to take it up,*

*This mad-brained bridegroom took him such a cuff*

*That down fell priest and book, and book and priest.*

The above utterances were said about Petruchio when he was in the church. He behaves rudely in a religious place. His words have to be more polite in such a place. His acts also should be polite to maintain the sanctity of the place.

### **3.4. Conclusion**

In this chapter, the analysis of Katharina's and Bianca's speech in *The Taming of The Shrew* has revealed a number of points. The researcher throughout the previous discussion has tried to answer the three research questions. By applying Leech's (1983) politeness theory, the researcher found that the politeness strategies that were followed by Katharina and Bianca before marriage are different from the strategies that were followed after marriage. Moreover, the researcher found some of the factors behind using certain politeness strategies by the two characters including power, gender, social distance and situation. Moreover, the researcher examined the most used maxim by Katharina and Bianca before and after marriage.

## Chapter Four

### Conclusion and Recommendations

#### 4.1. Conclusion

The current study is an attempt to study politeness in Shakespeare's *The Taming of The Shrew*. The following paragraphs summarize the findings of this research.

The first research question was about the politeness strategies that were followed by Bianca and Katharina before and after marriage in *The Taming of The Shrew*. The researcher found that the six maxims of Leech's politeness theory (tact, approbation, generosity, modesty, sympathy, agreement) are used by Katharina and Bianca before their marriage. Katharina before getting married to Petruchio keeps violating the maxims. She shows impoliteness while talking with other characters (Baptista, Bianca and Petruchio). Bianca before her marriage tends to follow the same maxims to show politeness with (with her father, Katharina and her suitors).

After marriage, Katharina moves to be more polite with others. She follows the six maxims in her interaction with others especially with Petruchio, unlike Bianca who shows impoliteness particularly with her husband. The strategies are the same but used by the two sisters differently at two different times. Katharina changes to be more polite after her marriage but Bianca changes to be less polite after her marriage.

The second research question was about the factors that may affect the use of politeness strategy by Katharina and Bianca before and after marriage. The researcher has found that there are some reasons behind the use of politeness strategies by the two characters. Gender, social distance and power are the main reasons which play a significant role that govern the use of certain politeness before and after marriage. Also,

social distance between the speaker and the hearer is another reason behind the use of a certain politeness strategy.

The last question was about the most used politeness strategy by Katharina and Bianca before and after marriage. The most politeness strategies that Katharina uses and the maxims that she violates before she gets married to show her impoliteness are the approbation and the tact maxims, unlike Bianca who uses the same two maxims (tact and approbation) to show her politeness. Hence, the two maxims are employed to reveal both politeness and impoliteness. This finding doesn't match with Nurdianingsih's (2006) study which investigated the tact and approbation maxims in *Maid in Manhattan* movie based on Leech's (1983) politeness theory which concluded that the use of tact and approbation maxims shows politeness only. In fact, the current study has shown that tact and approbation maxims are used to show politeness and impoliteness.

The most politeness strategy that is used and followed after marriage by Katharina is the modesty maxim. She tends to be modest and maximizes dispraise of self in her words with her husband. However, the most politeness strategy that Bianca violated after her marriage is the approbation maxim. After marriage, she used to minimize dispraise of other especially with her husband and Katharina. She wants to show obedience to her husband.

Actually, Katharina isn't the true shrew even if she acts like a shrew. The researcher believes that her unstated status was for different circumstances beyond her control. Her father loves her sister more than her and he announces his love in public. For example:

*"Bianca, stand aside.—Poor girl, she weeps!"*

*Go ply thy needle; meddle not with her.*

*For shame, thou hilding of a devilish spirit!”* (Baptista, Act2, scene1)

The above utterances show how Baptista speaks with Katharina and how he shows love and sympathy with Bianca. Also, Katharina’s personality seems to be strong; she is an independent woman in patriarchal society. As mentioned above, in such a society, men were dominant and women were supposed to be subordinate to men. And if she doesn’t show obedience and tries to express herself, she might be considered a shrew. Another clue to prove that Katharina is not the real shrew. It is her marriage to Petruchio that reveals the actual Katharina’s personality. She tends to be polite with her husband. Love could be a reason to show obedience to her husband as a way to express love to the partner.

Bianca’s way of speaking before marriage shows that she is a kind, silent and obedient girl, while after marriage, her actual and true personality was revealed to others including Lucentio. She refuses the obedience of Katharina to her husband. She doesn’t like that Lucentio bets for her full obedience to him, as she says the following example:

*“The more fool you for laying on my duty.”* (Bianca, act5, scene2)

The above utterances reveal the true shrew. The researcher notices that the reason of Bianca transformation from showing politeness into showing impoliteness is her inner intention to attract the suitors. She is familiar with what impressed the men at that time. She tries to deceive the suitors to get a good groom. Finally, she succeeds and gets the husband she wants.

## 4.2. Research Recommendations

This qualitative- quantitative research attempts to apply Leech's (1983) politeness theory on Shakespeare's *The Taming of The Shrew*. In this section the researcher is going to suggest some recommendations for other researchers to be followed in future research.

- Throughout this research, the researcher applied Leech's (1983) politeness theory on *The Taming of The Shrew*. Other studies may apply other theories of politeness on the same literary work or other Shakespearean plays to show other results.
- Since the researcher studied the politeness strategies that were followed by Katharina and Bianca before and after marriage, other characters are recommended to be studied. That might reveal different results.
- The politeness strategies that were studied in this research were identified and restricted for these strategies reflect and present the image of men and women in the Elizabethan age. Other plays and literary works could reveal other politeness strategies for a character's way of speaking that reflects certain culture and society.
- The researcher recommends applying Leech's (1983) theory of politeness by other researchers to further investigate the politeness strategies in the play.

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## Electronic Resources

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<sup>i</sup> [https://www.researchgate.net/publication/344862199\\_Shakespeare\\_the\\_Dramatist\\_of\\_All\\_Time](https://www.researchgate.net/publication/344862199_Shakespeare_the_Dramatist_of_All_Time)

<sup>ii</sup> [https://www.ucm.es/data/cont/docs/119-2014-02-19-0.%20Shakespeare%20\(life\).pdf](https://www.ucm.es/data/cont/docs/119-2014-02-19-0.%20Shakespeare%20(life).pdf)

<sup>iii</sup> <https://internetshakespeare.uvic.ca/Library/SLT/plays/the%20taming%20of%20the%20shrew/index.html>

<sup>iv</sup> <https://www.phillyshakespeare.org/wp-content/uploads/2014/11/elizabethan-women.pdf>

<sup>v</sup> [http://mural.uv.es/raiorbre/Trabajo\\_grupo\\_I\\_x\\_Curso\\_Shakespeare.htm](http://mural.uv.es/raiorbre/Trabajo_grupo_I_x_Curso_Shakespeare.htm)