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MASTER'S THESIS

on the topic: Politeness strategies in oral communication (on the example of the film
"Phantom Thread")

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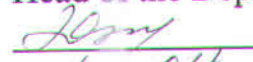   signature, date

Blagoveshchensk, 2024

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Assignment

To the master's thesis of the student <u>Sechko Yuriy Sergeevich</u>

1. The topic of the thesis: <u>Politeness strategies in oral communication (on the example of the film "Phantom Thread")</u>

(approved by the order from _____ № _____)

2. The date of the thesis final version submission: <u>20 of June 2024</u>

3. The thesis baseline information: <u>verbal politeness, the role of verbal politeness in oral communication</u>

4. The contents of the thesis (the objectives necessary to achieve):

1) Collection and analysis of theoretical material that allows you to get an idea of the phenomenon of verbal politeness;

2) Identification of fragments of the film "Phantom Thread", where verbal politeness is present;

3) Analysis of fragments of the film, which are dialogical statements in which there are elements of verbal politeness, in order to identify linguistic means of expressing politeness, their strategies and tactics.

4) systematization and generalization of the information received.

5. Appendix list (schemes, graphics, tables and other illustrative material):

_____

6. Thesis advisors (by chapters): _____

7. The date of assignment issue: _____

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The assignment is subject to execution (date): _____

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ABSTRACT

The thesis is comprised of 59 p., 51 references, 2 figures and includes an introduction, two chapters and a conclusion.

VERBAL POLITENESS, POSITIVE FACE, NEGATIVE FACE, THEORY OF POLITENESS, REDRESSIVE ACTION, ORAL COMMUNICATION

This work is aimed at studying the means of expressing politeness strategies in oral communication using the example of the film "Phantom Thread". In this study, such concepts as "verbal politeness", "oral communication", and "face" are frequently used, means of expressing verbal politeness in oral communication are considered. Semantic, contextual and quantitative analyses of the pragmatic types of verbal politeness in oral communication (using the example of the film "Phantom Thread") are carried out. The main research methods are: descriptive, analysis of scientific literature, continuous sampling method, interpretative and contextual analysis, pragmatic analysis, quantitative calculation method.

LIST OF CONTENTS

INTRODUCTION

Oral communication is one of the most common ways for people to interact. The results of communication are always different and unique. As in any discourse, these results are influenced by people's personal qualities and sociability, by the goal of their communication.

Oral communication usually includes some kind of emotionally colored expressions. They can be aggressive or polite, since the participants of any dialogue can sometimes face stressful situations that lead to frustration. People's reactions to these situations can be completely opposite. Polite expressions can actually have elements that would not be considered polite by many of us. They can be manipulative; they can dishonor and even assault someone's dignity.

In this paper, we draw attention to the manifestations of expressing verbal politeness in oral communication using the example of the film "Phantom Thread".

The relevance of this study lies in the importance of analyzing strategies of verbal politeness in oral communication in order to be able to distinguish them in speech and determine the speaker's goals. The film "Phantom Thread" contains a variety of verbal politeness expressions, which allows us to study this phenomenon in oral communication in sufficient detail.

The scientific novelty of the work consists in an attempt to identify the national and cultural specifics of the use of politeness strategies in oral communication based on the material of the film.

The aim of the work is to identify and analyze strategies of verbal politeness in oral communication using the example of the film "Phantom Thread".

The aim is realized through a number of **objectives**:

1) to collect and analyze theoretical material on the phenomenon of verbal politeness;

2) to identify fragments of the film "Phantom Thread" with means of expressing verbal politeness;

3) to identify various types of politeness strategies employed in dialogues of the film "Phantom Thread";

4) to explore the effectiveness of politeness strategies in achieving communicative goals within the context of the film;

5) systematization and generalization of the information received.

The object of the study: verbal politeness in oral communication.

The subject of the study: various strategies of verbal politeness in oral communication.

Theoretical background of the research is presented by works of P. Brown & S. Levinson, R Rathmayr, T. Larina, E. Zemskaya, O. Filippova, T. Bagdasaryan and others.

The material for the study: 300 utterances of the film "Phantom Thread", where the cases of verbal politeness were identified.

The theoretical significance of research lies in the fact that the results obtained can make a certain contribution to the theory of linguistic politeness and pragmalinguistics.

The practical value of the conducted research lies in the fact that the results of the research can later be used in the theoretical course "Fundamentals of the theory of the first foreign language".

The scientific hypothesis of the study: the usage of linguistic politeness is associated with the addresser's intention to manipulate the addressee in a civilized way to do a certain action or to behave in a certain way avoiding conflict and saving the addresser's and addressee's faces.

Approbation. The thesis key points were presented at the conference "The day of AmSU Sciences 2024" held in AmSU, Blagoveshchensk. Two research articles

"Verbal influence as an object of study", "Politeness in speech communication on the example of a speech act of request" have been published.

Statements submitted for defense:

1. Linguistic politeness is used to regulate social relations. It indicates person's group affiliation.

2. Knowledge of the mechanisms of linguistic politeness allows people to successfully avoid conflict without losing their 'face'.

3. In order to achieve successful communication, interlocutors need to use certain strategies to create such communication conditions that would be comfortable for each interlocutor.

Research methods: analysis of scientific literature, descriptive method, continuous sampling method, interpretation method, quantification method, contextual analysis, pragmatic analysis, dictionary definitions analysis.

Structure of the work. The work consists of an introduction, two chapters, a conclusion, and a bibliographic list.

1 DEFINITION OF LINGUISTIC POLITENESS. THEORY OF LINGUISTIC POLITENESS

1.1 Definition of linguistic politeness. The subject of the linguistic politeness theory.

The process of communicative interaction between people is largely determined by how "close" the participants in communication are, that is, by how they distribute the communicative space. The choice of language tools and communication strategies, the dynamics of speech, the development of the topic depends on this.[1]

Politeness is primarily used to regulate the distance between interlocutors. This function is derived from the dialogical nature of the forms of politeness that maintain a communicative balance. Due to this fundamental dialogical function, linguistic politeness is considered as a central area of research in the field of linguistics.

Politeness is considered as a universal communicative category, which is a system of nationally specific behavioral strategies aimed at harmonious, conflict-free communication and meeting the expectations of a partner.[2]

Politeness is called the central communicative category, because it acts as a regulator of human behavior and determines the choice of units of verbal and nonverbal communication.[3]

Knowledge of the mechanisms of politeness allows people to navigate and function in any communicative space.

Politeness can be considered a set of linguistic and non-linguistic communicative strategies. The goal of using these strategies is maintenance of communicative balance. If interlocutors manage to maintain it, their socially mediated self-esteem can be leveled

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[1] Rathmayr R. Strategies of conflict resolution and mitigation: the potential of the speech act of apologizing in the perspective of intercultural pragmatics. 2019. P. 9.
[2] Ларина Т. В. Аннотация: Ларина Т. В. Категория вежливости и стиль коммуникации: сопоставление английских и русских лингвокультурных традиций. 2009. P. 111.
[3] Ibid. P. 111.

properly and they gain an ability to express the values on which their relationship is based.

In this regard, it seems possible to define linguistic politeness as a special manifestation of communicative competence that allows interlocutors to carry out adequate interaction. Linguistic politeness regulates the choice of linguistic means and strategies used in communication, what topics are discussed, etc. At the same time, there is a question about the definition of the appropriate range of actions within the framework of communicative interaction.

In linguistic research, the communicative space is considered as shared and constructed by interlocutors. Let's consider what a communicative space is and to what extent this term is applicable to research on this topic.

The communicative space is considered from the point of view of two aspects. It can, on the one hand, be a physical space, which makes it a specifically defined and measurable space in which interlocutors interact, on the other hand, it can be an action structure that establishes situational and contextual ways of communicative interaction.

T. Vorontsova introduces the concept of "communicative space" – a zone of real and potential contacts of each of the communication participants from the speaker's point of view, speaking about the phenomenon of speech aggression. We consider it quite appropriate to use this concept in our work, since verbal politeness in some cases allows intrusion into the speech space of the interlocutor in one form or another.[4]

Thus, the concept of space refers not only to the spatial structure of the communicative process, but also to the awareness of the interacting parties as acting in the same communicative space. Thanks to this, the communicative space becomes a truly experienced space of communication.

Linguistic politeness serves not only to prevent conflicts, but is also a linguistic regulator of an individual's behavior, performing socio-cultural functions. It regulates

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[4] Воронцова Т. А. Речевая агрессия в коммуникативно-дискурсивной парадигме. Ижевск, 2006. С. 85.

social relations, mechanisms of identity formation, is an indicator of group affiliation, reflects the attitude towards society.[5]

The theory of politeness is a concept that arose within the framework of a pragmatic approach in linguistics, according to which, in order to achieve successful communication, interactants need to use certain strategies to create the most comfortable communication conditions.

There are many different approaches to the linguistic politeness. We view it to be important to discuss at least some of them. Among these approaches there are works of E. Goffman, H. P. Grice, G. Leech, P. Brown, S. Levinson and others.

Erving Goffman's work "The pragmatics of politeness" was where the first iteration of the term 'face' was written. Goffman states that the term face may be defined as the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact.[6] Immediately we can see that someone's face depends on how others view it and also that the face is established when there are at least two interlocutors. What this implies is that 'face' and politeness and linguistic politeness in general are regarded as parts of communication and conveying messages, it is not considered in internal self-talks, for example, therefore to talk about politeness we must pay attention to dialogical communication and other types of communication where there are two or more communicants.

One of the basic notions of speaking etiquette in general was introduced by Herbert Paul Grice in his work "Logic and Conversation". This notion was the 'Cooperative Principle'. This principle includes four categories of conversational maxims:

1. The category of **quantity**

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[5] Филиппова О. А. Коммуникативное пространство в культурологическом исследовании лингвистической вежливости. Новокузнецк, 2023. С. 48.
[6] Goffman E. Interaction ritual. New York, 1967. 282 p.

- Make your contribution as informative as is required (for the current purposes of the exchange)

- Do not make your contribution more informative than is required.[7]

The first category of H. P. Grice's principle is considering time as a factor of any good cooperation. This is interestingly correlating with linguistic politeness in a way that being precise (that sometimes means being direct) could be considered impolite even if nothing that had been said appeared to be false. It can be noted that sometimes to be polite people have to 'waste' time with formalities or euphemisms and other kinds of censorship.

2. The category of **quality**

- Do not say what you believe to be false

- Do not say that for which you lack adequate evidence[8]

The second category emphasizes authenticity of communication. We could argue that some strategies of expressing linguistic politeness, that we are going to discuss later on, use this category to 1) genuinely convey the true intentions of the speaker and therefore help them produce some fruitful results of communication, or 2) to conceal the speaker's true (and sometimes impolite) intentions and, once again, make their communication with someone better in terms of cooperation and behavior.

3. The category of **relation**

- Be relevant[9]

The third category, despite having only one maxim, is a pretty complex problem for cooperators. They have to constantly consider what to talk about, when to change the topics of their conversation, what topics should be discussed and how much information could be shared. To be polite, interlocutors also have to be relevant and

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[7] Grice P. Logic and Conversation. 2004. P. 45.
[8] Ibid. P. 46.
[9] Ibid.

show parts of their 'face' that could be related to or in the very least understood by their partner.

4. The category of **manner**

- Avoid obscurity of expression
- Avoid ambiguity
- Be brief (avoid unnecessary prolixity)
- Be orderly[10]

The final category is related to *how* something could be said. The speaker should try to be unambiguous and direct in their want to cooperate. However, in our view, it seems that such straightforwardness could be perceived as something vulgar and rude. We understand that intentions need to be shown otherwise no one would know why you are talking to them, for example. However, something being obscured could play a big role in establishing relationships and building a good impression. The author also mentions that the interlocutors should be brief and orderly. Being orderly does not affect the politeness of someone's utterance, but being brief implies that the speaker has to be direct, because they cannot go around the bush and try to say something that without this exposition would appear rude.

It should be noted, that these categories are something that people should gravitate towards. It is obvious that we cannot always communicate with this principle in mind. It could be because we simply do not know them, or, perhaps, we deliberately avoid using them to irritate someone or to manipulate them to do something else instead.

Sometime later, Geoffrey Leech revisited Grice's principle and added new maxims in his work "Principles of Pragmatics". He emphasizes the usage of politeness principle which is defined as a special strategy of speech behavior the goal of which is to prevent conflict. G. Leech views politeness as a part of rhetorical pragmatics. He

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[10] Grice P. Logic and Conversation. 2004. P. 46.

notes that the politeness principle is used to mainly regulate communication and does it in a better way when comparing it to the cooperative principle, arguing that Grice's principle is governing the social equilibrium in general.[11]

The foundations of the theory of politeness were laid in the work of P. Brown & S. Levinson "Politeness: Some Universals in Language Usage". The authors choose the concept of "face" as the basic element of their theory. They associate this concept with notions of being embarrassed or humiliated, or 'losing face'. Thus, face is something that is emotionally invested, and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction.[12]

It is said that people cooperate (and assume each other's cooperation) in maintaining face in interaction, such cooperation being based on the mutual vulnerability of face. That is, normally everyone's face depends on everyone else's being maintained, and people can be expected to defend their faces if threatened, and in defending their own to threaten others' faces. The mutual knowledge of members' public self-image or face, and the social necessity to orient oneself to it in interaction, are universal.[13]

The authors of this work define two components of the notion 'face', which are **negative face** and **positive face**.

Negative face component's essence is that every adult member of communication wants his actions to be unimpeded by others. This component essentially tells us that the speaker or addresser does not pay much attention to what others think of their desires, but would rather prefer that others do not interfere with their plans and goals. Negative face is the basic claim to territories, personal preserves, rights to non-distraction - i.e., to freedom of action and freedom from imposition.[14]

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[11] Leech G. Principles of Pragmatics. New York, 1983. 260 p.
[12] Brown P., Levinson S. Politeness: Some Universals in Language Usage. Melbourne, 1978. P. 61.
[13] Ibid. P. 62.
[14] Ibid.

Positive face, on the contrary, expresses the want of speaker that their goals should be desirable to at least some others hearers or addressees. There is an aspect of a person's personality in communication and interaction, which is about what the speaker expects from other communicants. Usually, speakers desire to be at least understood or better to be approved of, liked or even admired. It is the positive consistent self-image or 'personality' (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants.[15]

There is an interesting correlation between these aspects of face and two types of politeness (positive and negative) that we are going to discuss a bit later. Means of politeness that defend the positive aspect of face appear to be generally more polite considering, whereas the negative politeness ones can be ruthless or, in other cases, phrased in a way that makes further communication embarrassing. There could be some markers that emphasize the need to halt the current communication.

The authors of this theory explain that there are **face threatening acts** (FTAs) which are acts that by their nature run contrary to the face wants of the addressee and/or of the speaker. And by 'act' they have in mind what is intended to be done by a verbal or non-verbal communication. We are going to refer to speech acts specifically.[16]

As for now we need to point out a distinction classification between acts that can threaten negative and positive faces.

The distinction is between those acts that primarily threaten the hearer's (H) negative face want, by indicating (or not) that the speaker (S) does not intend to avoid impeding H freedom of action, include:

1. Those acts that predicate some future act of the H, and in so doing put some pressure on S to do (or refrain from doing) the given act:

   - orders and requests (S explains what they want H to do, or not do some act)

   - suggestions or advice (S states what they think H should (in their opinion) do)

[15] Brown P., Levinson S. Politeness: Some Universals in Language Usage. Melbourne, 1978. P. 63.
[16] Ibid. P. 65.

- reminding (S indicates that H should remember to do something)
- threats, warnings, dares (S indicates s that they - or someone else, or something - will instigate sanctions against H unless he does something)[17]

It should be noted that for S to make H comply, any of the FTAs mentioned above should be somehow concealed and presented in such a way that the fact of threatening H's face could be overlooked by them.

2. Those acts that predicate some positive future act of S toward H, and in so doing put some pressure on H to accept or reject them, and possibly to incur a debt:
   - offers (S indicates that they want H to commit himself to whether or not they want S to do some act for H, with H thereby refers to a possible debt)
   - promises (S commits themself to a future act for H's benefit)[18]

These FTAs, on the contrary, imply that some action from S will () be taken towards H in the future. There is definitely a possibility of S not performing said action, but H cannot know in advance how S will treat this 'debt'.

3. Those acts that predicate some desire of S toward H or H's goods, giving H reason to think that he may have to take action to protect the object of S's desire, or give it to S:
   - compliments, expressions of envy or admiration (S indicates that they like or would like something of H's)
   - expressions of strong (negative) emotions toward H —e.g., hatred, anger, lust (S indicates possible motivation for harming H or H's goods)[19]

Clearly, these two types of FTAs represent different extremes of the emotion spectrum being admiration and hatred (and some in-between). Strong emotions can be off-putting if used inappropriately, but sometimes they can be utilized to draw attention away from something that the speaker tries to hide.

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[17] Ibid. P. 66.
[18] Brown P., Levinson S. Politeness: Some Universals in Language Usage. Melbourne, 1978. P. 66.
[19] Ibid.

Those acts that threaten the positive-face want, by indicating (or not) that the speaker does not care about the addressee's feelings, wants, etc. —that in some important respect they do not want H's wants — include:

1. Those that show that S has a negative evaluation of some aspect of H's positive face:

   - expressions of disapproval, criticism, contempt or ridicule, complaints and reprimands, accusations, insults (S indicates that they do not like/want one or more of H's wants, acts, personal characteristics, goods, beliefs or values)

   - contradictions or disagreements, challenges (S indicates that they think H is wrong or misguided or unreasonable about some issue, such wrongness being associated with disapproval)[20]

2. Those that show that S doesn't care about (or is indifferent to) H's positive face:

   - expressions of violent (out-of-control) emotions (S gives H possible reason to fear them or be embarrassed by them)

   - irreverence, mention of taboo topics, including those that are inappropriate in the context (S indicates that they do not value H's values and do not fear H's fears)

   - bringing of bad news about H, or good news (boasting) about S (S indicates that they are willing to cause distress to H, and/or does not care about H's feelings)

   - raising of dangerously emotional or divisive topics, e.g., politics, race, religion, (S raises the possibility or likelihood of face-threatening acts (such as the above) occurring; i.e., S creates an atmosphere that is dangerous to face)

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[20] Brown P., Levinson S. Politeness: Some Universals in Language Usage. Melbourne, 1978. P. 66.

- blatant non-cooperation in an activity —e.g., disruptively interrupting H's talk, making non-sequiturs or showing non attention (S indicates that he doesn't care about H's negative or positive-face wants)

- use of address terms and other status-marked identifications in initial encounters (S may misidentify H in an offensive or embarrassing way, intentionally or accidentally)[21]

These FTAs are harder to conceal because the speaker openly opposes the hearer and sometimes it is even impossible. The speaker disregards the hearer's interests which can make their communication produce negative results, so they need to be very careful if they ever decided to hide such an FTA.

It is important to note that there are some overlaps in this classification, because some FTAs can threaten both negative and positive face (such FTAs are complaints, interruptions, threats, strong expressions of emotion, requests for personal information).

Summing up what has been mentioned, the theory of linguistic politeness is well-established which gives us an opportunity to conduct a proper research and analysis. We can see that there are many types of FTAs and the strategies of how to conduct them, which is why the strategies should be thoroughly discussed before the presentation of our analyses.

1.2 Types of face-threatening acts and strategies of their realization.

If we discuss the context of mutual vulnerability of communicants' faces, then every communicant will seek to avoid FTAs or will employ certain **strategies** to minimize the threat to face. In this case the communicants will take three things into consideration:

1) the want to communicate the content of the FTA
2) the want to be efficient or quick

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[21] Brown P., Levinson S. Politeness: Some Universals in Language Usage. Melbourne, 1978. P. 67.

3) the want to maintain H's face to any degree[22]

Under any circumstance, except for when urgency is the most important thing, S will want to minimize the threat of their FTA.

Another thing that should be noted is that if S or H does not have intentions to conduct an FTA, no strategies discussed below will be applied.

If S or H decide to conduct an FTA, it can largely be of two types: **on-record** and **off-record**.

A communicant goes on record (is direct) in doing an FTA if the communicative intentions that led this communicant to do any given act are clear. A good example of an on-record act is a simple promise, e.g., 'I promise to visit you in a week'. The S's intentions are unambiguous here. The commitment to the future act is well-articulated.

On the contrary, a communicant goes off-record (is indirect) in doing an FTA if there are multiple intentions that can be logically attributed to communicant's FTA. If this is true for an FTA, then we cannot say a member of communication has committed themselves to any particular event. For example, if someone says 'I seem to not have enough money. I should have visited the bank earlier', we cannot be positive that this person wants us to lend them some money and thus be held to have committed myself to that intent. Linguistic means of realization of the off-record strategies include metaphor and irony, rhetorical questions, understatement, tautologies, all kinds of hints as to what a speaker wants or means to communicate, without doing so directly, so that the meaning is to some degree negotiable.

If a speaker is off-record about their FTA, then there is no need for any kind of alleviation, due to ambiguity of intentions. However, if they are on-record, then there can be some **redressive actions** or S can be **bald** and fully direct.

An on-record FTA **without redress** involves doing it in the most direct, clear, unambiguous and concise way possible. For example, 'Come on, do me a favor!'.

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[22] Brown P., Levinson S. Politeness: Some Universals in Language Usage. Melbourne, 1978. P. 68.

Usually, an FTA will be conducted in this manner only if the speaker has no fear of any repercussions from the hearer. This could happen if 1) S and H agreed to be urgent or efficient, in which case the relevance of face is negligible; 2) the danger to H's face is minimal, for example, in offers, requests or suggestions that are clearly in H's interest and do not require much effort or sacrifice of some sort (e.g., 'Please, come out of the shade' or 'Would you kindly sit down') and 3) S is significantly higher in social status than H, or can easily get support to make H lose their face without damaging their own image.[23]

Let us talk about **redressive actions**. The definition that Robin & Levinson give to a redressive action is an action that 'gives face' to the addressee, an action that attempts to counteract the potential face damage inflicted by the FTA.[24] To nullify this damage, we can do an FTA in such a way, perhaps using such modifications or additions, that indicate clearly that no such face threat is intended or desired, and that S in general recognizes H's face and wants and that S wants them to be achieved as well. Redressive actions can have one of two forms depending on which aspect of face (negative or positive) is being stressed.

One of the forms that stresses the positive aspect of the H's face is called **positive politeness**. Positive politeness is oriented toward the positive face of H, the positive self-image that he claims for himself. Positive politeness is approach-based. It raises the face of the addressee by indicating that in some respects that S wants are similar or identical to H's wants.[25] An example of this can be that S treats H as a member of an ingroup, a friend, a person whose wants and personality traits are known and liked. The potential face threat of an act is minimized in this case by the assurance that in general S wants at least some of H's wants; for example, that S considers H to be generally 'the same' as them, with in-group rights and duties and expectations of reciprocity, or by

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[23] Brown P., Levinson S. Politeness: Some Universals in Language Usage. Melbourne, 1978. P. 69.
[24] Ibid.
[25] Brown P., Levinson S. Politeness: Some Universals in Language Usage. Melbourne, 1978. P. 70.

the implication that S sympathizes to H so that the FTA doesn't mean have a negative connotation in general of H's face.

The other form of redressive actions is called **negative politeness**. It is mainly oriented toward partially satisfying or compensating H's negative face, their basic desire to maintain claims of territory and self-determination. Therefore, in its essence, negative politeness is avoidance-based and means of realizing this kind of politeness consist of assurances that the speaker recognizes and respects the addressee's negative-face wants and will not (or will only minimally) interfere with the addressee's freedom of action.[26] Negative politeness is characterized with formality and restraint, the speaker has to pay attention to hearer's self-image so that their wants are unimpeded. FTAs in this case are redressed with apologies and linguistic deference, there can also be impersonalizing mechanisms (for example, passive forms) that distance S and H from the act. FTAs can include other softening mechanisms that give the addressee an 'out', a face-saving line of escape, permitting them to feel that their response is not forced by any means.

For now, let us cover some strategies used in positive and negative politeness. Strategies of **positive politeness** involve three broad mechanisms: claim 'common ground'; convey that S and H are cooperators; fulfil H's wants. Every mechanism has its strategies which we are going to discuss.

The first mechanism is to **claim common ground**. It involves S claiming 'common ground' with H, by indicating that S and H both belong to some set of persons who share specific wants, including goals and values. Three ways of making this claim are these: S may convey that some want (goal, or desired object) of H's is admirable or interesting to S too; or he may stress common membership in a group or category, thus emphasizing that both S and H belong to some set of persons who share some wants;

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[26] Ibid.

finally, S can claim common perspective with H without necessarily referring to in-group membership.

Strategy 1: Notice, attend to H (their interests, wants, needs, goods)

S pays attention to aspects of H's condition (noticeable changes, remarkable possessions, anything which looks as though H would want S to notice and approve of it). Here are some examples: 'You've got a new haircut! I wanted to borrow your hat actually.' 'These shades are so cool! Where did you get them?'

Strategy 2: Exaggerate (interest, approval, sympathy with H)

Speaker does it with exaggerated intonation, stress, their speech is full of intensifying modifiers. For example, 'This is absolutely ridiculous!' 'Your wife is so graceful and beautiful!' Of course, there are numerous examples of usage of intonation for this strategy too.

Strategy 3: Intensify interest to H

Another way for S to communicate to H that he shares some of his wants is to intensify the interest of their own (S's) contributions to the conversation, by making a 'good story'. This may be done by using vivid presentation of the topic. This strategy usually gets H right in the middle of the events being discussed thereby increasing their intrinsic interest to him. For example: 'I come up the stairs to my son's room, and what do you think I see? — a huge mess all over the place, the toys are basically everywhere and his clothes are on the floor and some of them are so dirty it was hard to breathe in there…'

Strategy 4: Use in-group identity markers

The speaker can implicitly claim the common ground with H that is carried by that definition of the group. These include in-group usages of address forms, of language or dialect, of jargon or slang, and of ellipsis. **Address forms** used to convey such in-group membership include generic names and terms of address like mate, buddy, pal, dear, guys, fellas, etc. Use of **in-group language or dialect** considers switching from one from of a language to another or to another language or its dialect.

Use of jargon or slang is related to the use of in-group terminology. By referring to an object with a slang term, S may evoke all the shared associations and attitudes that he and H both have toward that object; this then may be used as FTA redress. For example, use of brand names in a request may stress that S and H share an (in-group) reliance on the required object ('Got any Winstons'). **Contraction and ellipsis**. To make ellipsis comprehensible S and H must have some shared knowledge on the subject discussed. Shared knowledge usually means cooperation on something, and for this reason the use of ellipsis and contraction is associated with positive politeness, and therefore the presence of ellipsis may mark an utterance as being positively polite.

Strategy 5: Seek agreement

This strategy can be realized through two ways. One of them is to speak on **safe topics**. The raising of 'safe topics' allows S to stress his agreement with H and therefore to satisfy H's desire to be 'right'. The examples of safe topics are, for example: weather, obvious incompetence of someone, waiting in a long line. The more S knows about H, the more intimate and specific topics they could pursue with H. Agreement can also become closer through *repeating* part or all of what the preceding speaker has said, in a conversation. In addition to demonstrating that one has heard correctly what was said, repeating is used to stress emotional agreement with the utterance (or to stress interest and surprise).

Strategy 6: Avoid disagreement

Token agreement. The desire to agree or appear to agree with H leads also to mechanisms for pretending to agree, instances of 'token' agreements. speakers may go in twisting their utterances so as to appear to agree or to hide disagreement - to respond to a preceding utterance with 'Yes, but…', rather than a blatant 'No'.

Pseudo-agreement. Speakers use words *then* ('I'll meet you there at 10, then'), *so* ('So when are you coming to visit?'). Then and so are often used where there is in fact no prior agreement; by pointing to a fake prior agreement, they call upon the cooperative agreement associations.

White lies. A different mean of the positive politeness desire to avoid disagreement is the social 'white lie', where S, when confronted with the necessity to state an opinion, wants to lie ('Yes I do like your new hat!') rather than damage H's positive face.

Strategy 7: Raise common ground

This strategy includes **gossip** and **small talk**. The value of S's spending time and effort on being with H, as a mark of friendship or interest in them, gives rise to the strategy of redressing an FTA by talking for a while about unrelated topic. S can stress his general interest in H, and indicate that he hasn't come to see H simply to do the FTA, even though his intent to do it may be made obvious by some factors.

Strategy 8: Joke

Since jokes are based on mutual shared background knowledge and values, jokes may be used to stress that shared background or those shared values. Jokes are used to put H 'at ease', for example in response to something direct that H has said.

The second mechanism is to **convey that S and H are cooperators**. If S and H are cooperating, then they share goals in some domain, and thus to convey that they are cooperators can serve to redress H's positive-face want. This cooperation may be stressed by S's indicating his knowledge of and sensitivity to H's wants.

Strategy 9: Assert or presuppose S's knowledge of and concern for H's wants

This strategy asserts or implies knowledge of H's wants and willingness to fit one's own wants in with them, for example, 'I know you don't like this guy, but I can assure he is not going to cause any trouble, will you come with us?'

Strategy 10: Offer, promise

The speaker may claim that (within a certain sphere of relevance) whatever H wants, S wants for them and will help to obtain. Offers and promises are the natural for this strategy even if they are false and will not be upheld, for example, 'We will get through this together', implying good intentions in satisfying H's positive-face wants.

Strategy 11: Be optimistic

S assumes that H wants S's wants for S (or for S and H) and will help them to obtain them. That is, S assumes H will cooperate with them and sometime after S will cooperate with H as well, or at least that H will cooperate with S because it will be in their mutual shared interest. Presumptuous or 'optimistic' expressions of FTAs are one outcome of this strategy, for example, 'Look, I'm sure you won't mind if I borrow your pen'. Such optimistic expressions are used to minimize the size of the face threat, because they diminish the request or offer.

Strategy 12: Include both S and H in the activity

By using an inclusive 'we' form, when S really means 'you' or 'me', he can call upon the cooperative assumptions and thereby redress FTAs, for example 'Give us a break' (when in reality only S needs a break).

Strategy 13: Give (or ask for) reasons

Another aspect of including H in the activity is for S to give reasons as to why they want what they want. By including H thus in his practical reasoning, and assuming reflexivity (H wants S's wants), H is led to see the reasonableness of S's FTA. To conduct this strategy speakers often use phrases like 'why don't', for example, 'Why don't we go to the beach'. If H does not have any convincing arguments, they usually will comply and agree.

Strategy 14: Assume or assert reciprocity

The existence of cooperation between S and H may also be claimed or urged by giving evidence of reciprocal rights or obligations obtaining between S and H. Thus S may say, for example, 'I'll do X for you if you do Y for me', such means can negate the face-threatening aspect of speech acts such as criticisms and complaints.

The third and last mechanism for positive politeness is to **fulfil H's wants for something.** S decides to redress H's face directly by fulfilling some of H's wants, thereby indicating that S wants H's wants for them in some particular way.

Strategy 15: Give gifts to H (goods, sympathy, understanding, cooperation)

S may satisfy H's positive-face want by actually satisfying some of H's wants. S could conduct an action of gift-giving, a gift can be physical (for example, a birthday present), or mental (approval, admiration, care, understanding).

Strategies of negative politeness involve five mechanisms: being direct; not presuming/assume; not coercing H; communicating S's wants to not argue with H; redressing other wants of H. Negative politeness is redressive action addressed to the addressee's negative face: their want to have their freedom of action unhindered and their attention unimpeded.

The first mechanism is to **be direct**. This is the simplest way to construct an on-record message, as in bald-on-record usages. However, it turns out that this clashes with the need for redress attuned to H's negative face, so in fact one does not issue negatively polite FTAs completely directly. Speakers come rapidly to the point, avoiding the further imposition of prolixity and obscurity.

Strategy 1: Be conventionally indirect

In this strategy a speaker is faced with opposing tensions: the desire to give H an 'out' by being indirect, and the desire to go on record. In this case it is solved by the compromise of conventional indirectness, the use of phrases and sentences that have contextually unambiguous meanings which are different from their literal meanings. Conventionally indirect utterances can be a bit puzzling, due to us conventionalizing them and changing their meaning, for example, the phrase 'Can you shut the door' does not make H answer with acknowledgement of their physical ability, it is an indirect request, despite its intent being clear. Also, *any* indirectness can be put here that is, any communicative behavior, verbal or non-verbal, that conveys something more than, or different from what it literally means, for example, 'I need a pencil' or 'I'm trying to find any pencil here'.

The second mechanism is **not to presume/assume**. The speaker carefully avoids presuming or assuming that anything involved in the FTA is desired or believed by H.

This will include avoiding presumptions about H, their wants, what is relevant or interesting or worthy of their attention. Therefore, S keeps ritual distance from H.

Strategy 2: Question, hedge

Here '*hedge*' means a particle, word or phrase that modifies the degree of membership of a predicate or noun phrase in a set; it says of that membership that it is partial, or true only in certain respects, or that it is more true and complete than perhaps might be expected, for example, 'I *rather* think this is wrong'.

The third mechanism is **not to coerce H**. Here, S gives H an option not to do the act (requested by S for example). FTAs here involve predicating an act of H - for example, when requesting their aid, or offering them something which requires their accepting. For such FTAs, negative-face redress may be made by avoiding coercing H's response.

Strategy 3: Be pessimistic

This strategy gives redress to H's negative face by explicitly expressing doubt that the conditions for the appropriateness of S's speech act is obtained. Here, S uses the subjunctive English which is related to the satisfaction of a want, for example, 'Could you please wash my car?', implying that it is not very likely to happen. There may be other encodings of polite pessimism, for example, 'I don't *suppose* there'd be any *chance* of you…' or '*Perhaps* you would care to help me'.

Strategy 4: Minimize the imposition

One of the ways to defuse the impact of FTAs is to indicate that the seriousness of the imposition is not large, so that the only weighing factors are social distance and power, which, indirectly, pays respect to H, for example, 'I *merely* wanted to ask you if…' 'I *just* dropped by for a minute to ask you…'. Other words that can achieve the same effect are 'a tiny bit', a little', etc.

Strategy 5: Give deference

The realization of deference has two aspects: S can humble themselves, or S can raise H in some way and treat H as a superior. Speakers could use honorifics (which

have both deferential and incur humiliation). In English, we can encode greater respect to the person, activity or thing by using titles (e.g., Doctor, Professor, sir etc.), formal vocabulary (dining, volumes (as for books), gentleman, lady, etc.).

The fourth mechanism is to **communicate S's wants to not impinge on H**. One way to partially satisfy H's negative-face demands is to indicate that S is aware of them and taking them into account in his decision to communicate the FTA. He thus communicates that any infringement of H's territory is recognized as such and is not undertaken lightly. S conveys that it is not his own wish to impose on H but someone else's, or that it is not on H in particular but on some people in general that this imposition must be made (Robin & Levinson). This kind of dissociation can be achieved in a variety of ways: making it unclear who the FTA is addressed to, by being vague about *who* H is, by de-stressing the act of imposing by nominalizing the expression of the FTA.

Strategy 6: Apologize

By apologizing for doing an FTA, the speaker can indicate his reluctance to impinge on H's negative face and thereby partially redress that impingement. There are four researched ways to communicate regret or reluctance to do an FTA: admit the impingement ('I hope this isn't going to bother you *too* much'), indicate reluctance ('Look, I've probably come to a wrong person, but…'), give overwhelming reasons ('I can think of *nobody else* who could…'), beg forgiveness ('I hope you'll forgive me if…')

Strategy 7: Impersonalize S and H

S could indicate that they are not the one who places this impingement, or, at least, they are not doing it alone, or that the addressee is not only H. For that we can use: performatives ('It is so', 'Do this for me'), imperatives (Take that out!), impersonal verbs ('It is *necessary* that' or 'It looks like'), passive voices ('It would be appreciate if', 'it is expected'), indefinites ('One shouldn't do things like that' or 'Someone stole this book').

Strategy 8: State the FTA as a general rule

One way of dissociating S and H from the particular imposition in the FTA, and hence a way of communicating that S doesn't want to impinge but is merely forced to by circumstances, is to state the FTA as an instance of some general social rule, regulation, or obligation ('Dear passengers, please refrain from using mobile devices during our flight' or 'We don't behave like that with girls, son!').

Strategy 9: Nominalize

There is a pattern that formal sentences appear to be more polite, even if their contents are almost the same ('You performed well on the examinations and we were favorably impressed' and 'Your *good performance* on the examinations *impressed us favorably*').

The last mechanism for negative politeness is to **redress other wants of H's**. It consists in offering partial compensation for the face threat in the FTA by redressing some particular other wants of H's. But these are not just any other wants, because negative politeness involves a focus on a *narrow* variety of H's wants, a very narrow facet of their person.

Strategy 10: Go on record as incurring a debt, or as not indebting H

S can redress FTA by explicitly claiming their indebtedness to H, or by disclaiming any indebtedness of H. For requests speakers could use phrases that mark their future debt to H ('I'd be eternally grateful if you would') and for offers phrases that mark the easiness of actions that will follow the offer ('It wouldn't be any trouble').

We can see the abundance of various strategies used to express linguistic politeness. It is safe to say that this phenomenon is complex and has been giving the researchers many new problems and things to discover.

Therefore, it can be concluded that linguistic politeness can be used in various ways, to achieve different outcomes and can be in its very essence not quite polite. Some of the means of expressing linguistic politeness would not even be considered as such by people who have not studied this theory, which give us motivation to analyze

these means in the second chapter of our work. At the moment, pragmalinguistics studies are soaring, and some of them are dedicated to linguistic politeness. We deem it necessary to add to the developments in this sphere. Many linguistic politeness strategies can be used to change the interlocutor's behavior, to make their attention drawn away from something or to make them focus on the matter important for the addresser. From this point of view, one can argue that linguistic politeness can be successfully used for manipulation. The addresser can inadvertently manipulate the addressee even if the speaker's initial goal was to save face.

2 VERBAL POLITENESS IN ORAL COMMUNICATION ON THE EXAMPLE OF THE FILM "THE PHANTOM THREAD"

2.1 The contextual and semantic analyses of linguistic politeness strategies in oral communication

This work is devoted to conducting quantitative, semantic and contextual analyses of situations where linguistic politeness of any kind was used in the film "The Phantom Thread". This is done to identify what means and strategies of linguistic politeness people are using in oral communication.

To conduct this research, we took 300 oral utterances from the film that contained linguistic politeness. The contextual and semantic analyses were conducted to determine the type of linguistic politeness used. We have also performed a quantitative analysis of all the utterances to determine their occurrence and 'popularity'. There are many different strategies of expressing linguistic politeness, that is why we decided that it was crucial to conduct such analysis.

As it was mentioned, our research is based on the film "Phantom Thread". The plot unravels in London of 1950s and tells us about a fashion designer Reynolds Woodcock who creates dresses for members of high society, including royalty. His clients view him as a genius whose creations enable them to become their best selves; but his creativity and charm are matched by his obsessive and controlling personality. Cyril, his sister, manages the day-to-day operations of his fashion house and tries to protect him from anything that might distract him from his work. He meets a foreign waitress, Alma Elson, who he invites to be his model. Eventually they become lovers and Alma is struggling to get Reynolds's attention.

To conduct the contextual and semantic analyses of the utterances where linguistic politeness was used, we referred to a fundamental work of P. Robin & S. Levinson "Politeness. Some universals in language usage" who laid foundation to the

theory of linguistic politeness. The utterances that were analyzed were presented orally by the characters of the film.

Out of 25 strategies that we have discussed in chapter 1.2 24 were present in the film which makes it sufficient for research. Positively polite utterances are bigger in number, that, in our view, could be attributed to British culture, because the film's plot develops in London of 1950s and thus strives to show us the culture of the time.

Let us proceed to presenting the strategies expressing the linguistic politeness.

To keep the comprehensiveness of the following report we will present it starting from the most used strategy of positive politeness to the least used one and then do the same with negative politeness.

2.1.1 Strategies of positive politeness

The most used strategy of positive politeness in the film "Phantom Thread" was **to give gifts to H** with 27 uses. Here, we mainly see the mental 'gifts' which consist of approval, admiration, and understanding. However, there is an instance when Alma presents a physical gift to Reynolds – dinner. She sends the workers home, prepares dinner and when Reynolds comes home, she simply states '*I love you*' (which is another example of gift-giving). By using words of affection, Alma expects reciprocity but Reynolds says '*Yes, but what is this*?' He is shocked by this surprise, tries to collect himself and uses such an out-of-place phrase here, enquiring directly about the occasion. This example is one of the many examples of politeness being used to manipulate the hearer and their behavior. In this example it is not done viciously. Politeness here is used by Alma to win Reynolds's affection.

Another example of this strategy would be '*It **really** is **very** good, Alma. **Very well done**'*. Reynolds notices that Alma has finished a dress that they designed earlier and it brings him much joy to see this success. He is pleasantly surprised by this and because of it he uses emphatic words 'really' and 'very' excessively. Such usage shows his sincerity in this situation. Linguistic politeness is used here by Reynolds to encourage behavior that he finds to be good and beneficial for their work. In other

words, Reynolds, with no ill intent, manipulates Alma to be what he wants her to be. It needs to be said that Alma is not really against it to be 'shaped' how her lover wants her to be.

The next strategy would be the **usage of in-group identity markers** with 23 uses. One of the interesting examples of this strategy was presented by another set of characters: Rubio and Barbara. We know that Barbara is Rubio's 5th wife which adds some humor to their dialogue: '*I'm here! Here, Barbara!* **My love** *...*' '*Rubi,* **darling***, here we are*.'. The fact that they have come to the event separately makes this exchange amusing. Barbara has also been married before, which makes the usage of the markers 'love' and 'darling' a bit insincere. This insincerity is used with intentions to keep them together as lovers, which can be viewed as a form of manipulation.

Another example of this strategy is used by Barbara when she was talking to a reporter and was asked who would be at her marriage: '*My* **son***. Cal.* **My Cal***. My son is so* **wonderful***. He's so* **in favor** *of the marriage.*' The usage of markers 'son', 'my son' and her son's name shows us that she wants to express her big gratitude to him for being so approving or to boast about him in a way. This also can have a different intention that cannot be confirmed by the plot of the film. The intent would be to make her son be pressured to approve their marriage in front of the reporter who his mother was talking to. The repetition of the markers could potentially be something that conceals their real relationship which we do not know of.

Another strategy that was frequently used in the film was to **notice the hearer** with 17 uses. This strategy is used when the speaker assumes to know of some of the hearer's wants (or actually knows of them). One of the examples of this strategy was used in the same episode that we have discussed earlier about the surprise of Alma for Reynolds, she sees Reynolds's distress and concern for his work caused by the absence of every of his workers and says: '[This is] *a surprise for you, darling,* **are you hungry***?*' Alma asks a simple question, seems to appeal to Reynolds's wants but to him having dinner is not a priority so he responds with asking multiple times about

everyone's whereabouts. Alma tries to draw Reynolds's attention towards his essential needs, she also says that it is a surprise 'for him' to make it sound greater and to make him see that it is very important for her to get some kind of approval from him.

Another example of this strategy was used during Alma's and Reynolds's second encounter, during which Reynolds notices some physical features of Alma, and he tells her about them to which she apologizes as if she was not a perfect model and was insecure about them. However, Reynolds comforts her: '*No, no.* **you're perfect**. *It 's my job to give you some if I choose to.*' Reynolds notices Alma's concern and uses this, perhaps, exaggerated epithet 'perfect' and by saying if he 'chooses to' add them places emphasis on it being non-obligatory. He, in a way similarly to the previous example, diverts her attention from, in her mind, imperfections to what he thinks of these features. By positively referring to her physical appearance he manipulates her into continuing working as a model by comforting her (as we will realize later in the plot) past insecurities.

Let us move on to the next strategy which is to **include the speaker and hearer in the activity** with 15 uses. This strategy redresses the FTA by assuming that S and H are going to do something together, therefore it makes them both nullify their loss of face. One of the examples of this strategy is when Reynolds wants to take measures of Alma. He understands that it could be embarrassing for her and so he uses two utterances here: '***Would*** *you* ***help*** *me? …* ***Let's*** *go upstairs*'. He asks her for help, implying that they are going to take measures together, uses the word 'let's' that always applies an action being done by multiple people. By being conventionally indirect (using the 'Would … like' form) and including them both in this activity, Reynolds makes it seem as if they both will be embarrassed by the situation. However, he is an experienced designer, and that makes her believe that the measurements taking will not be as awkward. Other examples follow the same principle and use the same words and forms, so we see it acceptable to proceed to the next strategy.

Positive politeness was also expressed by using the strategy to **avoid disagreement** with 14 uses. This strategy is about the speaker treading lightly and rather than disagreeing and damaging their interlocutor's face the speaker could, for example, ask a question on the matter or give a positive and a negative thing about the subject. One of those examples was Cyril's, Reynolds's sister, utterance, she asked what Reynolds thought about Johanna (a model that was helping Reynolds before Alma). Reynolds was thinking about her when Cyril said: '***I mean***, *she's lovely. But the time has come.* ***And*** *she's* ***getting fat*** *sitting around waiting for you* ***to fall in love*** *with her again*'. Cyril redresses the FTA by using the phrase 'I mean' that shows her minor uncertainty, which gives Reynolds space to think. She adds another argument against Johanna continuing to be his model but this argument is not imposed because she adds a conjunction 'and' which implies that it was said 'as a matter of fact'. Cyril's intention is to make Reynolds to get rid of Johanna and take Alma instead. So, she decides to reason with Reynolds and convince him that Alma is a better model. She manipulates him and presents Johanna's increasing weight and feeling for Reynolds as her negative qualities. What is interesting, Cyril told Alma that Reynolds '*likes a little bit of belly*' talking about her appearance. We can only guess which one is true.

The next strategy is to **be optimistic** with 12 uses. This strategy is characterized by usage of forms that make the speaker seemed sure that something will happen. It could be something that the speaker themselves will do or something that he wishes the hearer to do or to be done to. One of examples of this strategy was when a young woman approached Reynolds and Alma at a restaurant expressing her respect to Reynolds and her desire to be the one who would be wearing his dresses in the future. Reynolds can right away see that she is not suitable to be a model, but he does not want to damage her face and responds with: '*I* ***hope*** *that is true for you, if it's what you* ***wish***'. To show his optimism he uses words 'hope' and 'wish' that diffuse the young woman's a bit vulgar request and at the same time leaves her in a good mood and does not damage her face at all. There was nothing that could prevent Reynolds from telling the truth, besides

this young woman's feelings. He hid his true opinion because he knew how much it could damage her self-esteem. Also, he could use this strategy here to make her go away quickly and without harboring any bad feelings.

The strategy to **give or ask for reasons** had the same amount of uses in the film (12 uses). This strategy utilizes reasoning to neutralize the FTA and soften the raised argument. To give an example of a use of this strategy we will address the episode that requires some description first. Alma, desiring Reynolds's attention, decides to poison his tea to make him fall ill for a couple of days, so that he would devote his attention to her and she could treat him and be around him all this time. She succeeds in doing so. Cyril, then, decides to order for a doctor to visit him. Alma does not want anyone to know what she did and she tries to assure the doctor that Reynolds's illness is going to pass shortly and that he does not need a nurse, Alma could manage to which the doctor tries to give a reason: '*Yes of course, but **why not** ...*', but Alma interrupts him and he gives up. The use of the indirect question form 'why not' is a redressive action that would help to reason with Alma if she was not guilty of Reynolds's illness. The doctor has to know that the patient is going to be fine – he had sworn an oath to Hippocrates. So, he uses every civilized way to find out. He tries to slightly alter Alma's vision on the situation and tries to, once again, reason with her but unknowingly to him she had a reason to not allow him to visit Reynolds.

Another example of this strategy would be the same episode but this time Cyril says: 'Yes, **why don't** we go upstairs', to Alma because Cyril was concerned with Reynolds's health. In this case this redressive action worked and Alma agreed to do so. It worked, because Cyril is not a doctor and will not be able to identify the illness. Also, Cyril id concerned of Reynolds health too, and Alma's denial to her would be suspicious, which is why this usage is very well-placed by Cyril.

Another strategy was to **exaggerate** with 10 uses. This strategy involves the usage of hyperboles. The speaker appeals to something attributed to the hearer or another agent. The exaggeration can be positive or negative and thus can pursue

opposite things. For example, when Alma sees one of new dresses made by Reynolds, she is fascinated by it saying: '*That dress is* **so beautiful***; and its coloring is* **outstanding***!*'. Reynolds sees this dress as one of his usual works and he understands this utterance as an exaggeration: '*Please, Alma. You don't need to be flattering. You will try it on anyway*'. Of course, the words 'beautiful' with added 'so' and 'outstanding' imply that she likes it very much and wants, without damaging Reynolds's face to make him say to her to put it on. Alma uses such expressive utterance with (perhaps unconscious) intent to make Reynolds to focus on this dress's beauty. This could make him change plans and use it immediately.

The strategy to **offer or promise** was, as well, used 10 times. The speaker wants something and to make the hearer cooperate offers or/and promises to fulfil some wants of them. This usually makes the hearer more willing to cooperate and not to damage their face. To give an example of this strategy we can refer to an episode where Alma and Reynolds talk about their future and Alma deduces that Reynolds think he will never be married and thus he is cursed to always work. However, Alma does not give up and makes an offer to help him 'break the curse': '*There's no curse on you that can't be broken. You can love you know. I know you have generous love -* **if you'd let me help you**'. She wants his attention and to be with him for the rest of their lives and her helping hand can be interpreted as a promise to care for him. She also implies that by helping him he should make her dream come true which is to marry her and be her husband. Alma is willing to make such an offer without incurring any debt on Reynolds because she knows he will be a very good partner for her. Her intention is to win him over and to make him see that she will be a great partner too. This strategy works really well here because Alma knows that it would mean a lot to Reynolds if someone truly cared for him and helped him.

The next strategy is to **assume or assert reciprocity** with 5 uses. Here, the speaker emphasizes that they await a response for an action that they are going to perform making it redress an FTA by doing something equal or similar in return. We

can see the realization of this strategy in another dinner episode where Reynolds goes to make himself a martini and Alma says: '*I could do it **for you** if you could **make me** something nice. We are lovers after all…*'. She wants to care for him but knows that he will deny her, so by asking for something equal she tries to make him reciprocate and be caring. This is an interesting example, Alma appeals to fairness of the situation, perhaps, she thinks that for Reynolds to receive a drink from a woman can be somewhat humiliating and she tries to conceal this gesture by making it a mutual gift.

One of the less used strategies was to **assert the speaker's knowledge of and concern for the hearer's wants** with 4 uses. The use of this strategy requires the speaker to redress something that the hearer would certainly not want with the fact that they know about it and it concerns the speaker. This helps the speaker to fit into the wants of the hearer. For example, when Alma surprised Reynolds with dinner, and he became upset because it was not perfect, Alma exclaimed: '***I know, it's not going as I expected, I didn't mean** these things to come out of me*'. She *knows* that this dinner is not something that Reynolds wants but she redresses it as something that any lover would want and tries to fit it in his wants. She says she 'didn't mean' it to defuse the situation when in reality she meant it but she did not expect it to cause such frustration of Reynolds. Alma's intent here is to act it out as if she did not know that it would upset Reynolds. She wanted to work him for sympathy an make him forget about their work, it did not work here, but it was the first time in their relationship for such a situation and she wanted to see how he would react and possibly change his behavior.

We can see something similar in the next strategy which is to **intensify interest of the hearer** with 3 uses. To realize this strategy the speaker needs to somehow immerse their hearer in the story they are telling so that it seems that the speaker wants some part of the story or something in it really much. That could make it easier for the hearer to want it too. To demonstrate this strategy, we can refer to the episode where Alma and Reynolds discuss their feelings and Alma, being concerned for Reynolds, tries to make him open up: '*I don't know...whatever it is that's happened to you in your*

*life **to make you feel cursed** ... **or hurt** ... whatever **you have inside you that you want to get out** ... **tell me everything** so that we **can be close togethe**r*'. Alma wants to bring his feelings to the surface, so she uses emotionally colored word like 'curse', 'hurt', she uses a metaphor that he has something inside of him (referring to his thoughts) and she emphasizes their common goal, to 'be close together'. There is an interesting detail here: Alma is the one who came up with calling Reynolds's misfortune in love a 'curse'. She is deliberately giving it some supernatural properties, which, in her mind, could make him believe in it and fear it to an extent that he would accept her help and tell her how he feels.

The last two strategies of positive politeness are to **seek agreement** and to **raise common ground** with 3 uses each. To **seek agreement** the speaker has to talk about some safe topics that they are absolutely sure their hearer will agree with. One of the examples of this strategy is a dialogue between Reynolds and his sister Cyril where she is talking about a new dress and how it should look: '*This dress ... shouldn't be very long, its colors, I think, should be bright...*' and Reynolds mumbles: '***Not very long**, hmm ... **Bright colors** could work, yes*'. By repeating his sister's words Reynolds agrees with her and she is encouraged to continue her thought without damaging her face. Reynolds is very passionate about his work, so any positive input could hasten its process. We believe that he is subconsciously trying to make Cyril go on and continue helping him.

To **raise common ground** speakers could do various different things. They could try to relate to their hearer, try to use some proximity words, for example, 'here', 'this', even some spatial metaphors or other means. The film has a couple of examples of such usage. There is an episode where Alma and Reynolds are walking and there is sun coming up. Reynolds sees this as an opportunity to tell Alma what he feels about her: '*I feel like I've been looking for you for a long time*', and Alma wants it to be reciprocal and she tells him: '*Well **here** I am ... You **found** me!*' This utterance redresses the FTA and eventually makes them closer. The word 'here' is a synonym to the word 'near' or

'close', and the word 'found' means that Reynolds was seeking for her for some time and he had to *come closer* to find her. Alma realizes how hard it was for Reynolds to say something like this, to 'open up' and comforts him by implying that she will not be going anywhere soon, that he could alter his behavior further and they could become closer.

Therefore, we have discussed every strategy that was used to express positive politeness in the film "The Phantom Thread". Positive politeness pays attention to the addressee's positive face. Their positive face is not considered damaged if the addressee's wants, desires and goals are in some shape or form satisfied, or, at least, their existence is acknowledged and the addresser is somehow trying please the addressee or at least not argue with them. The examples shown are a confirmation that positive politeness can be used for manipulation. Said manipulation could not be the goal intended in the first place but nevertheless the positive politeness in this particular film demonstrates how people use politeness to achieve their goals.

2.1.2 Strategies of negative politeness

Now, we should continue and discuss the usage of **negative politeness** in the film "Phantom Thread". There were 10 strategies used in the film.

The most common strategy was to **be conventionally indirect** with 30 uses. Here, the speaker has two things to consider: 1) they have to be understood correctly and 2) they have to give their hearer a way out to not damage their negative face. And this leaves the speaker with phrases that have unambiguous meanings, but have a shade of uncertainty. Let us take a look at the episode where Alma tells Cyril about her desire to make a surprise dinner for Reynolds. Alma tells her about it and this is her reaction: '*I **would advise you** against this, Alma*'. This utterance is conventionally indirect because we have a word 'would' and a verb 'advise' both of which do not denote certainty. With that said, it is absolutely clear that Cyril knows for a fact that Reynolds will not like this surprise and it will not bring Alma joy either. Cyril does not want to hurt Alma's feelings and does not want Reynolds's future reaction to hurt them too.

She tries to talk her out of doing it politely enough for her not to become upset but Alma was determined to show her affection to Reynolds so it did not work. This strategy is extremely common in English culture and, perhaps, its proverbial status is blinding Alma's sight to what Cyril was trying to render.

The next strategy is to **be pessimistic** with 25 uses. To redress an FTA by being pessimistic the speaker has to assume that the hearer will not agree to do something they ask. This can be because the hearer is not suitable for the task or they will simply not be willing to do that. By assuming this lack of interest or ability, we do not put much pressure on the hearer and thus we redress the FTA. To demonstrate how it is realized in the film we can address the episode where Alma and Reynolds discuss one of his customer's new orders one of which is a wedding dress. Alma knows that Reynolds does not want to marry and assumes that he is not up for the task: '[I thought] *that maybe it wouldn't be something you would take on*'. Her pessimism is shown by uncertainty with words 'maybe' and 'wouldn't'; she assumes that it may be a sticking point for Reynolds and she wants to redress any possible pressure by making it easier for him to decline or to argue against it. Alma does not want to get judged by Reynolds in case he finds this assumption 'far-fetched' so she conceals her guess by making it seem as if she was not sure.

Negative politeness can be expressed by **minimizing the imposition** with 23 uses. To do that, the speaker has to lessen its appearance. This can be achieved by adding adverbs like 'only', 'simply', or nouns like 'a bit' 'a little' and etc. An example of such redressing would be an episode that we have previously discussed where Reynolds falls ill and a doctor comes to visit him. The doctor asks if he falls ill often and Alma tries to minimize this by saying: '*Sometimes he just loses his appetite for a few days and then he is well again*'. She uses the previously mentioned word 'just' to make it appear like it was nothing and also she makes a comment on time of his illness 'for a few days' to further diminish this matter. This is another example where we can see how Alma tries to persuade the doctor that Reynolds's illness is nothing to be

concerned about. It is also an example of manipulation because we know that Alma had poisoned Reynolds and that it could be serious but she does everything she can to distract doctor's attention and makes it seem not important.

Another example would be when Alma put on one of the Reynolds dresses and he wanted to closely examine how it looked on her, so he asked her: '*Can you walk **a little?***'. Alma is working for Reynolds, but still, he understands that if they are on good terms Alma will be a better model, so he saves her face by using the word 'a little' to make his request appear miniscule. In our view, Reynolds's intent here is not to manipulate her but to genuinely be polite to his worker. He had worked with many models and Alma is just one of them. It makes her his subordinate. Nevertheless, he is still polite and well-mannered and saves his composure all the time.

To express negative politeness speakers could also **incur a debt or not indebt the hearer** (20 uses). The speaker here uses some exaggerated forms to show how thankful they would be to the hearer if they agree or the speaker claims that their act does not imply any reciprocity from the hearer. For example, when Reynolds is laying sick, he says that he is thirsty to which Alma responds: '*I could **easily** bring you some water*'. By adding an adverb 'easily' Alma shows that Reynolds negative face will not be damaged and he should not worry about reciprocity. Alma is not afraid to go out the way for Reynolds and she wants to know that he could rely on her in dire situations. This strategy is really well-used here and shows Alma's great devotion to her lover.

Speakers could also **nominalize** (17 uses) to redress an FTA of negative politeness. Nominalization is a strategy that involves a formal style of the language. If the speaker removes action from their sentence, then it appears as less dangerous to the negative face of the hearer. One of the examples of this strategy in the film is when Cyril tells Reynolds about his previous model that she had been seen in another designer's home and he responds with: '*Is it something **I'm unaware of**?*'. He chooses this version of this question (and not 'Do I know about it?') soften its impact, to not intimidate his sister so that she could explain why she did not tell him and what

happened. He replaces the action with passive voice 'to be unaware of' so this utterance's appearance could be friendlier.

One of the easiest ways to redress an FTA is to **apologize** (13 uses). If the speaker apologizes in some way it is much easier for the hearer to react and the potential damage to their negative face is minimized. One of the examples of this is when a young woman approaches Reynolds in a restaurant and says: '***Excuse me**, Mr. Woodcock?*'. This is a conventional way to address someone and it a very reliable way to approach someone you know who does not know you. Another example would be after the episode where Reynolds shouts at a doctor that has come to see him. In the morning of the following day Reynolds apologizes: '***Please forgive me**. I can only imagine what I must have seemed like. **I remember barking at you**'. Reynolds asks for forgiveness for his actions and tries to further relieve the tension by making a metaphorical remark of him 'barking' at the doctor to make it seem humorous. Reynolds understands that such behavior towards a doctor is unacceptable and he sincerely apologizes, there is nothing for him to gain here – he has recovered. He uses the verb 'remember' implying that he forgot (or wants it to be perceived this way) most of the events of his visit.

Another strategy that was used to express politeness was to **question or 'hedge'** (5 uses) something. The speaker expresses uncertainty using this strategy by adding words like 'suppose', 'guess', 'think' or adds 'hedges' that modify the membership of an object discussed, for example, 'sort of', 'quite' and etc. An example of this strategy would be an episode where the doctor that saw Reynolds invites him and now his wife Alma to a ball: '***I think** this will be **quite** a fine time if you'd like to come*'. The doctor avoids commitment to what he said by adding these hedges 'I think' and 'quite'. This way he 'disarms' any potential threat of this invitation making it seem nonintrusive and friendly. This is another example of someone being polite as a part of the culture. The doctor genuinely thinks that the ball will be a fantastic event for them to come.

Impersonalizing the speaker and (or) the hearer (5 uses) can be another strategy to redress the FTA in negative politeness. In this strategy the speaker disperses

the agents of communication, they may say that the addressee is not necessarily the hearer or that the hearer is only one of many. This strategy comes to, basically, evasion of using pronouns 'I' and 'you'. For example, when Alma brings Reynolds some tea he just says: '***Take it out***'. Reynolds does not see the gesture behind this action by Alma, he just sees a distraction from his work, so he uses this imperative form to make it less personal and to focus on tea. Indeed, this is an aggressively rude utterance but by making it not focused on the person, but on the object, it seems somewhat polite. Reynolds is fully focused on his work and it is in his interest for this interaction to be as minimal as possible. He makes the main focus of his distress is the tea so 'it' needs to go. Alma does not react as if he insulted her, so this strategy worked fine.

Another strategy that should be discussed is to **give deference** (3 uses). To give deference here means to distance the speaker from the hearer by adding honorifics. Honorifics are a convenient way to show respect to someone and redress any possible FTAs by adding them. One of the few in number examples of this strategy is when Reynolds knocks on the door to a suite in a hotel and a nanny named Tippy says: '*Hello, Mr. Woodcock. What is it?*'. It is common sense that a hotel employee would address the hotel's guest by using honorifics, but it is still a good example, because after using an honorific she adds 'Hello' and 'What is it' that can seem quite rude and out-of-place. However, by redressing the FTA with an honorific 'Mister' Reynolds does not even notice the continuation, it seems like a decent interaction overall. The usage of this strategy is quite strange. I believe that it is Reynolds's normal reaction that should be considered a redressive action. He ignored this stutter by Tippy and it can be argued that he did not lose face because of that.

The last strategy that has only 1 use in the film is to **state the face-threatening act as a general rule**. Since there is only one use of this strategy, we will talk about it specifically. The aspect of the strategy that is used in this example is that the FTA is forced *only* by circumstances. This example is shown in the episode where Reynolds has a fever. His clothes become wet due to him sweating profusely. Alma, not wanting

to provoke him says: '***You're soaked***, ***we need to*** *change you before you lay down*'. She uses an adjective 'soaked' to exaggerate the cause of needing for him to change. She uses the verb 'need' to show that there is a necessity to do it, but he will not be alone, she will do it with him, and so he agrees. Reynolds's condition was pretty bad, we do not even know whether he was completely conscious or not, but Alma still does not risk to offer her help to him and she does it indirectly by blaming the circumstance and it works perfectly.

Thus, every strategy on negative politeness that was identified in the film "The Phantom Thread" was discussed. Negative politeness defends the hearer's negative face – their freedom, their goals, wants and desires, that have to be unhindered for them not to lose face.

2.2 Quantitative analysis of linguistic politeness strategies in oral communication

Let us start with a quantitative analysis of the strategies used in the film. We have chosen 300 utterances that contained means of expressing linguistic politeness. They were then divided into two big categories: the ones that express positive politeness, and the ones that express negative politeness.

There were 158 positively polite utterances (52.6 %) scattered across 14 strategies (out of 15 mentioned in the first chapter) and 142 negatively polite utterances (47.4%) that were expressed using 10 strategies (out of 10 mentioned in the first chapter).

For convenience we have created a visual demonstration of the usage of strategies.
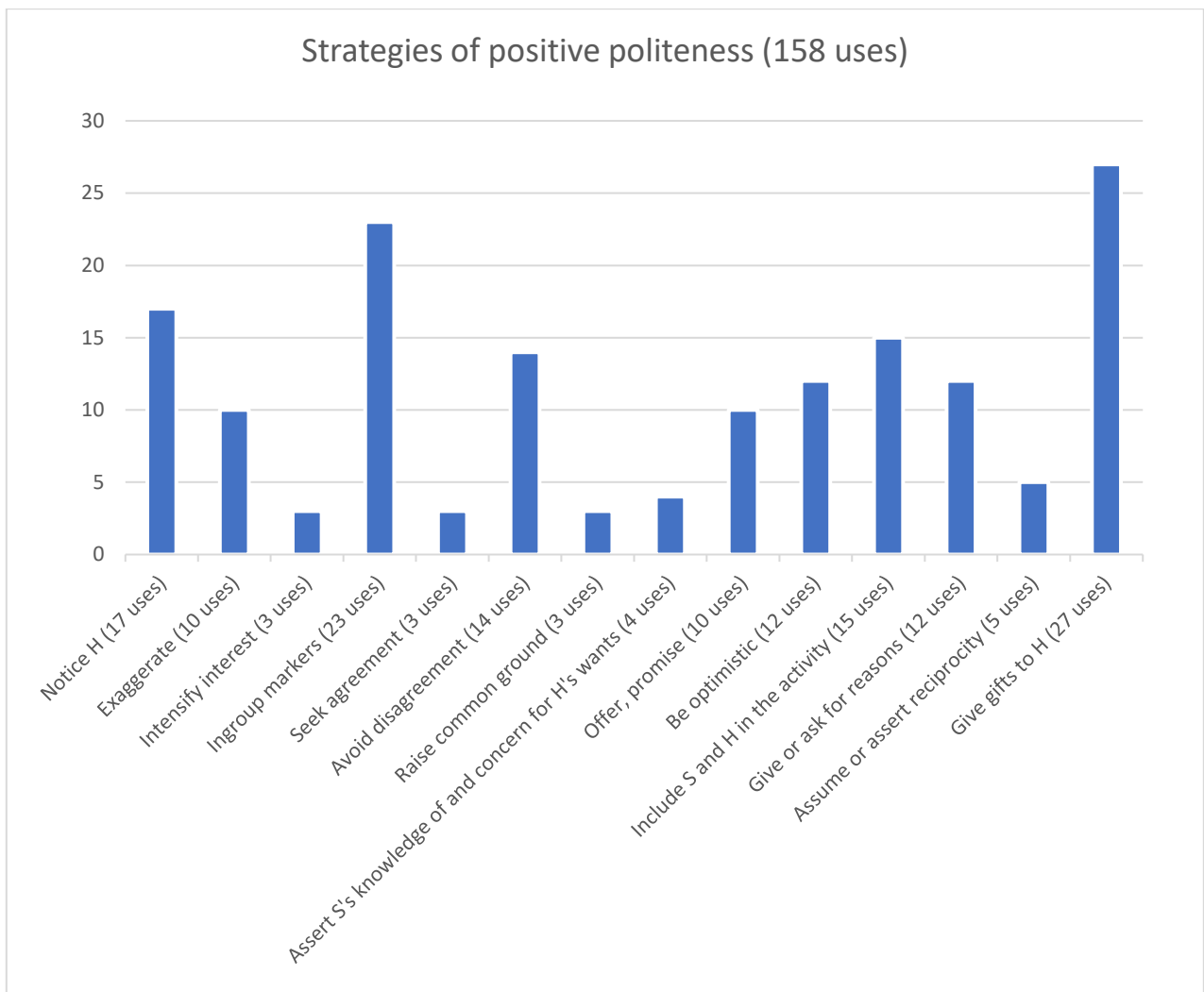
Figure 1. Usage of strategies of positive politeness

The film contained many utterances where positive politeness was used. This is no coincidence due to the genre of the film which is a romantic drama. Mainly we have analyzed the dialogues between Reynolds and Alma. Their relationship is quite turbulent because Alma is invested in it to the utmost level, whereas Reynolds is trying to concentrate on his work. '*You don't like this one either do you?*', for instance, is an example of a positively polite utterance, which was used when Alma was trying on one of Reynolds's dresses. She uses the strategy which is to assert Reynolds's knowledge of Alma's wants, we can see the question tag 'do you' in the end of this utterance. This phrase is used by Reynolds because he 1) wants to be urgent and 2) wants Alma to be engaged in the process and cooperate with him.

This example shows us how these two individuals work together and why they use positive politeness – because otherwise one or both of them could be put off from work due to losing their faces.

The most used strategy to express positive politeness in the film was **to give gifts to the hearer** with 27 uses. It is used here to generally 'give' verbal 'gifts', such as approval (*You're doing a lovely job driving, Alma*) by using epithets and other expressive means. There is one strategy that was not used in the film and it is **joking**. Jokes were present in the film, but they were not related to politeness. This can be explained by the general atmosphere of the film and the message that it was trying to convey which did not leave place for many jokes.
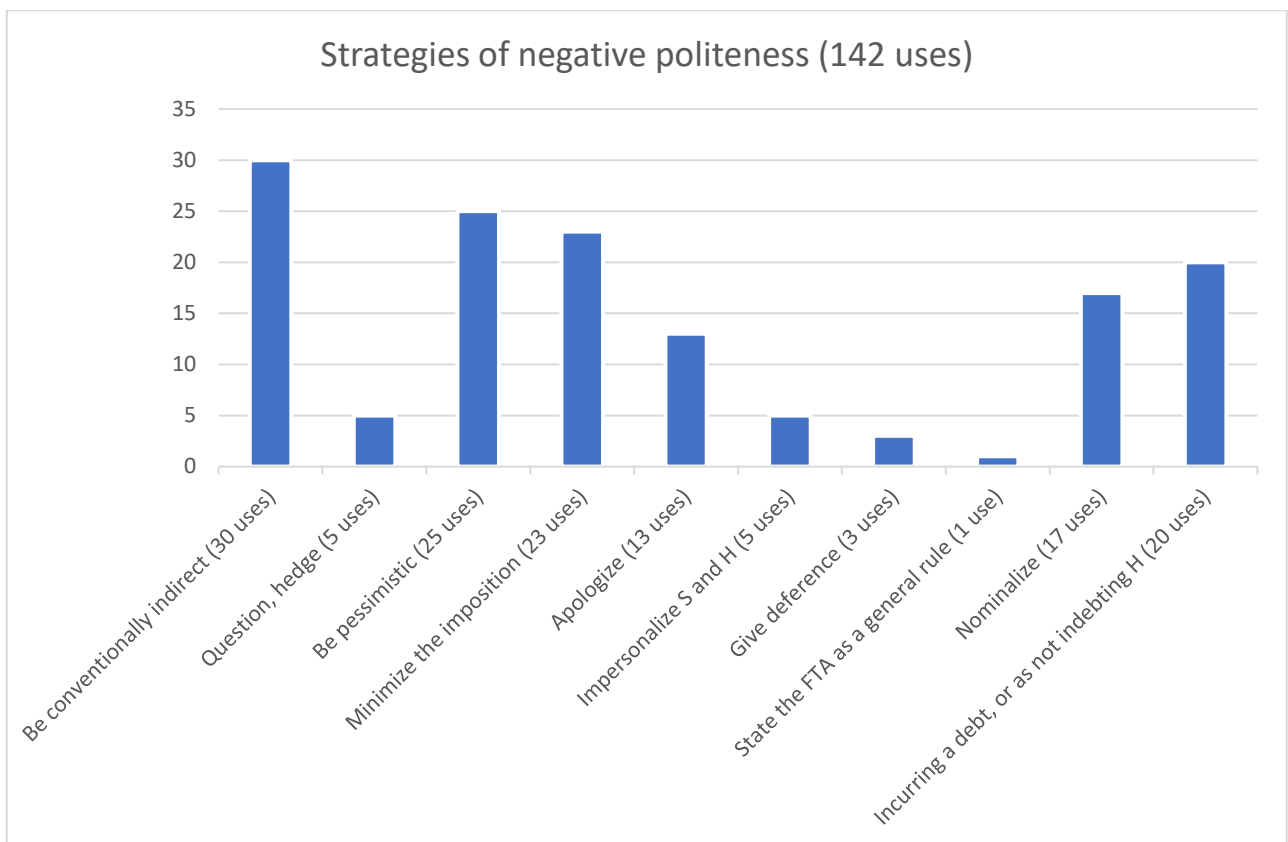

Figure 2. Usage of strategies of negative politeness

Despite having less strategies overall, negative politeness had almost the same amount uses in the film, which can be attributed to Reynolds's and Alma's relationship too. The turbulence in their relationship plays its role here in such a way that Alma is

trying everything she can to get Reynolds's approval. For example, she asks him '*Would you like me to drive?*' and does not receive an answer. This is an example of being conventionally indirect (which is one of the strategies mentioned earlier). Indeed, we completely understand the intent of this utterance, which is identical to the phrase 'Do you want me to drive?' in terms of its meaning: an offer to help a person, who is not in condition to/does not seem to be willing to drive a car, but the usage of the phrase 'would you like' makes it indirect, more formal and polite.

Even when Reynolds and Alma become lovers, she still uses such polite utterances fairly often due to her respect and enormous sympathy towards Reynolds.

The most used strategy to realize negative politeness in the film was to **be conventionally indirect** with 30 uses. We have mentioned an example of this strategy but there are many of similar ones in the film, like this one '*Would you try another?*' Reynolds says to Alma when she tries on the first dress and Reynolds sees her as a perfect model. He does not want to lose her and that is why he uses such form and politely asks her to cooperate. The least used strategy was left neglected and has never been used in the film: **to state the face-threatening act as a general rule**. It was used when Alma was trying on a black dress and she was extremely skeptical about them in general declaring that '*Not anyone can make a black dress*'. By choosing 'not anyone', which is an emphatic phrase in its essence, and not 'no one' we can see her antipathy to dresses of this color, and although she respects Reynolds and sees him as a highly-skilled designer, she cannot bear wearing one.

It should be noted that our analysis on the example of the film "Phantom Thread" cannot be considered as a full analysis of linguistic politeness in oral communication because it does not feature many on-record utterances. Linguistic politeness on the example of films, of course, may be further studied in future.

Therefore, we have conducted a quantitative analysis of the strategies of realizing linguistic politeness in the film "Phantom Thread", explained why they were used, showed some examples of the most used strategies.

The analysis of both positive and negative politeness strategies shows us that linguistic politeness in oral communication is primarily used for relaying someone's behavior, opinion, etc. in a way that is favorable for the addresser. We referred to this change of behavior as manipulation multiple times throughout this analysis. It has to be said that most of the manipulative utterances in the film do not come with ill intent. Although it is not morally correct ultimately, it is people's nature to be concerned of each other, to be determined to convey their point of view and to try to change each other in a way that would benefit, as the speakers think, both interlocutors (or every person of the communication act).

There were some cases where the use of linguistic politeness was determined by the speaker's desire to save their negative face. It exemplifies that linguistic politeness can be used as person's intent to be a good, well-mannered person. Films' scripts are structured in such a way that almost every utterance has its role in story-telling. And for them to have a role in it, they have to show the viewer how this one given character treats others, their feelings and etc. The utterances in films can be good examples of how people would use politeness in stressful situations and only sometimes how they would use it in normal everyday-life conversations.

Therefore, we have discussed linguistic politeness in oral communication on the example of the film "Phantom Thread". 24 strategies were used in the film. The total amount of utterances used was 300. These strategies were divided into two categories: positive politeness and negative politeness. Strategies of positive politeness had a little bit more overall uses (158) which can be attributed to the English culture and tradition. Strategies of negative politeness had 142 uses. The most used strategies overall were to be conventionally indirect, to give gifts to the hearer, and to be pessimistic. The least used strategy was to state the face-threatening act as a general rule with 1 use. Mainly, linguistic politeness in the film "Phantom Thread" was used for behavior alteration, manipulation, for drawing the addressee's attention towards something that the

addresser wanted them to. Sometimes, however, linguistic politeness was used for someone to show that they are well-mannered and educated.

CONCLUSION

The theory of linguistic politeness is a well-established one. There are many studies that use this theory but still there are some discourses, ways of communicating that are not well-studied. With constant changes of language, it seems that the theory could change in the future.

In this thesis we presented an analysis of the usage of various strategies of expressing linguistic politeness in oral communication on the example of the film "Phantom Thread".

In the first chapter we examined the linguistic politeness definition, methods of researching this phenomenon, the theory of linguistic politeness. We have discussed the notion of 'face', its aspects and came to the conclusion that linguistic politeness is used to defend some aspects of 'face'.

In the second chapter we have conducted an analysis of linguistic politeness strategies. We have identified 300 utterances where linguistic politeness was present. The most used strategies appeared to be conventionally indirect with 30 uses, to give gifts to the hearer with 27 uses and to be pessimistic with 25 uses.

The strategy of being conventionally indirect was the most used one because its usage is instinctive for people of the English culture. The strategy of giving gifts to the hearer was used this many times because of the specifics of the film which is portraying lovers as main characters. The strategy of being pessimistic was this common due to relationship of main characters being turbulent and their perception of it was very different, which led to frustration.

The analysis of strategies of positive politeness showed us that they were used to, first of all, save face, or to redress a face-threatening act, and second of all, to manipulate the hearer into doing something beneficial for the speaker or to give the speaker a sign of approval of doing something.

Similarly, the strategies of negative politeness were used for saving the addresser's and addressee's faces and to alter the interlocutor's behavior. There were some examples of politeness used because the person wanted to be genuinely polite and to seem as an educated, civilized person. This we attribute to the fact that films tend to show people in frustrating situations where their intentions can be led by strong emotion or frustration.

The usage of linguistic politeness in this film illustrates how people can utilize it to alleviate any pressure from a possible conflict while at the same time to save their and their interlocutor's faces. These manipulations are conducted in a civilized, polite way and do not disturb any participant of communication.

Characters of the film used politeness intentionally in all examples, they have always had intentions and pragmatic conditioning.

The analysis allowed us to conclude that linguistic politeness is primarily used to alter the hearer's behavior or perception in a way that alleviates the face-threatening act's potential damage to their 'face'.

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