

Politeness strategies – a means for building women’s identity in Gothic novels

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Abstract

Language behaviour and identity are interconnected. As linguistic behaviour expresses complex social meanings, through it, people indicate the different social groups they identify with, the social roles they embrace, and the conflicting values they sometimes espouse. The paper at hand tackles women’s identity and how it is built in the Anglo-American society through the use of politeness strategies in two historic periods – the nineteenth century and the twenty-first century. For the purposes of this study, a literary discourse analysis is performed on one classic (“The Turn of the Screw”) and one contemporary Gothic novel (“The Turn of the Key”), which despite featuring supernatural phenomena, depict a great deal of reality too and reveal a lot about the position of women in society and their customary linguistic behaviour in the past and today, respectively. The corpus compiled for the purposes of this study consists of all utterances ascribed to the female characters when they engage in verbal interactions with the other characters in the analysed novels. The qualitative and quantitative analysis of the utterances is primarily based on the politeness strategies proposed by Brown and Levinson in their Theory of Politeness (1978/1987). The insights gained from the research indicate that women in these two periods use different politeness strategies in addressing their interlocutors, which, in turn, suggests that their perception of their own identity and position in society has undergone tremendous changes from

the nineteenth century onwards, from submissiveness, supported by a clear preference for indirect and negative politeness strategies towards emancipation, bolstered by the use of direct and positive politeness strategies.

Keywords: politeness strategies, women’s identity, Gothic novels

Introduction

The way we linguistically express ourselves exposes the different social groups with which we identify and the social roles we undertake. Language behaviour and identity are interconnected because through the language that we use we show what our values are, what social and gender roles we have, and what our cultural background is. Different studies have proved that there is a link between language and identity and that language is used to symbolize our different social identities (Le Page & Tabouret-Keller, 1985; Holmes, 1995). In other words, by making certain linguistic choices, we indicate whether we accept or reject conformity and mainstream roles and values.

Gender is inherently linked with one’s identity. The meaning of the term gender has changed over the years from the initial binary division of the sexes to the less rigid and more liberal understanding which subsumes the following: man, woman, or both, or neither. Some researchers treat gender as something binary, explaining that the gender system consists of asymmetric calculations and expectations of the different members of society towards their gender (Orazbekova, Shyngyssovab, et al., 2015). On the other hand, other researchers use gender not to emphasize the natural difference, but the socio-cultural difference between the sexes (Popova, 2008). Namely, they believe that the difference between gender and sex is that sex is the natural difference between men and women, and gender is the socio-cultural difference between men and women. According to West and Zimmerman (1987), gender is not something we are born with, and something we have, but something we do; or as Butler (1990) put it, gender is something we perform.

Many researchers of different fields have explored the nexus among gender, language and power. It is believed that men have more power than women because of the social attitudes of society as a whole. Women and men have different roles and are expected to behave differently in general. The society expects them to obey the different behaviour patterns. Lakoff's theory (1973) changed the way language, gender and power are perceived. She explained how language is used to limit the female sex and to construct gender because we use language to accent and carry what society expects from both sexes. In other words, women are powerless and men hold all of the power that is evident through the language that both genders use. Politeness is linked with the female gender because the lack of power forces people to be more polite, while the ones in power do not have to be polite. Lakoff (1973) claims that women are more polite than men because they are perceived as the inferior gender in society. However, contemporary researchers such as (Mills, 2003) and Bing and Bergwall (1996) believe that gender does not always affect politeness. They explain that politeness is not only influenced by gender, but by other factors like age, social status, ethnicity, sexual orientation, personal choice, etc. as well. Nevertheless, Lakoff's (1973) theory should not be dismissed altogether; her theory was written in the 20th century and it is relevant to the social circumstances and the social context of those times. When gender started being analyzed as a non-binary construct, the theory of language started changing as well.

Polite linguistic behavior has been inextricably linked to Gothic literature from the very beginning of this literary genre. Horace Walpole invoked the concept of 'politeness' and 'gothic' in the preface to his imaginative new novel "The Castle of Otranto" in 1764 (Stein, 2019). According to Stein (2019), even though the Gothic genre is seemingly interested in the upheaval of society, it is in fact dedicated to the reinstatement of social convention, or manners. Stein (2019) also adds that manners are imposed and understood as a necessary aspect of social interaction.

This paper focuses on exploring the relationship between gender, identity expressed through politeness strategies, and the Gothic genre. More precisely, the theoretical framework of this paper offers an overview

of Brown and Levinson’s (1978, 1987) politeness strategies, and it also explains the connection between Gothic heroines and identity. The methodology section lays out the type of research that was done, the corpus, the research questions, the aim of the paper, and the research paradigms. In the last part of the paper, the analysis of the results is offered, as well as the drawing of the final remarks and conclusions.

Theoretical Framework

Politeness strategies

Brown and Levinson (1978, 1987) present politeness as a universal feature of language use, which is found in all human communication. Different communities have different, i.e. specific rules of politeness. Due to the fact that politeness occurs in all fields of human life, including literary works, finding out and analyzing politeness in the written work of any society is a useful means of discovering politeness strategies of that society. Brown and Levinson (1978, 1987) base their theory on Goffman’s concept of face (1967), which represents the social status of the person which he wants others to account for. In this sense, Brown and Levinson introduce positive face and negative face. The negative face is the human desire to be independent and to be left to act freely, while the positive face is the human desire to be treated equally as a member of a group and at the same time, the desire to be liked by others and to have the reassurance that one’s needs are shared by others. In an interaction, people often cause damage to the positive or negative face of their interlocutor. Consequently, Brown and Levinson (1987: 65-8) propose four strategies in which face-threatening acts (FTAs) are performed (see Table 1 below). The speaker uses these strategies in accordance with the situation and their needs. These strategies can be also seen as face-saving acts. The first strategy is called *the direct strategy* or *the bald on record strategy*. By using *the bald on record strategy*, the speaker decides to do the face-threatening act directly without paying any attention to the hearer’s face (Brown and Levinson, 1987). This strategy is the least polite strategy out of all Brown and Levinson’s (1987) strategies. *The positive politeness strategies* are used

when the speaker decides to express friendliness, consideration and concern towards the hearer. By using *the negative politeness strategies*, the speaker signals that his behavior is formal and that he pays attention to the interlocutor's negative face and self-image. *The indirect strategy*, or *the off-record strategy*, is the final politeness strategy outlined by Brown and Levinson (1987, 1978). This strategy is employed when the speaker uses indirect language and avoids doing the FTA altogether by being indirect and ambiguous. The speaker's true meaning is hidden and the hearer has to interpret the speaker's words.

	Positive Politeness	Negative Politeness	Off- Record
Strategy 1	Notice to the hearer.	Be conveniently indirect: the speaker equalizes between his desire to be on record and the concern for the hearer's freedom of action.	Give hints.
Strategy 2	Express exaggerated sympathy with the hearer.	Question, Hedge.	Give association clues.
Strategy 3	Intensified interest to the hearer.	Be pessimistic: the speaker expresses his suspicions of whether the hearer believes them or not.	Presuppose.
Strategy 4	Use in-group identity markers.	Minimize the imposition.	Understate.
Strategy 5	Seek agreement.	Give deference. The speaker either humbles himself or raises the hearer	Overstate.
Strategy 6	Avoid disagreement.	Apologize.	Use tautologies.

Strategy 7	Presuppose/rise/assert common ground such as gossip, presuppose hearer's values are the same as the speaker's value and Points of view operation.	Impersonalize the speaker and the hearer.	Use contradictions.
Strategy 8	Joke.	State the FTA as a general rule.	Be ironic.
Strategy 9	Presupposes the speaker's concern for the hearer's needs.	Nominalize.	Use metaphors.
Strategy 10	Offer promise.	Go on record as incurring a debt or as not indebting the hearer.	Use rhetorical questions.
Strategy 11	Be optimistic: the speaker assures the hearer that their wants are the same.	/	Be ambiguous.
Strategy 12	Include both the speaker and the hearer in the activity.	/	Be vague.
Strategy 13	Give or ask for reasons.	/	Over-generalize.
Strategy 14	Assume reciprocity.	/	Displace H.
Strategy 15	Give gifts to the hearer.	/	Be incomplete, use ellipsis.

Table 1: *Brown and Levinson's (1987, 1978) politeness strategies*

Gothic heroines and identity

The presentation of female identity is essential to Gothic literature (Nabi, 2017). In the Gothic genre, there are three types of stereotypical female characters. The 'damsel in distress' is a gentle, young, virginal, passive figure and the epitome of innocence. This type of Gothic female character

needs to be protected, but she often feels empathy for the "monster" that haunts her. Sometimes that monster is only a dominant male figure, not a supernatural being. Typical examples of such characters are: Mina in "Dracula", Elizabeth in "Frankenstein" and Ophelia in "Hamlet". Another stereotypical female Gothic character is 'the maternal older woman' or 'the wise widow' who selflessly sacrifices herself for her children. In some novels, these maternal figures play a key role in the story, but in some, their role is small. In the Gothic genre, women are often portrayed as victims. In "Frankenstein" by Mary Shelley, the character of Victor Frankenstein usurps this "maternal role", giving life to the monster he created and thus acting directly against nature. And the last stereotypical female Gothic character is the 'femme fatale'. She is characterized by black hair, red lips and a plunging neckline. The 'femme fatale' displays her sexuality explicitly and she is often punished for that in the end. Typical examples of such gothic female characters are: Lady Macbeth from "Macbeth" and Dracula's brides from Dracula. These women are not helpless, they are seductive.

The three types of stereotypical female characters can be found in the classics, as well as in many of the contemporary Gothic works. They vividly depict the battle between the sexes and are a product of the patriarchy and patriarchal values. Most contemporary Gothic novels depict a different kind of female characters. Some authors tend to create female characters that are a mixture of these three stereotypical Gothic characters. Examples of such well-rounded, life-like characters from contemporary Gothic novels are Noemi from "Mexican Gothic", Elena from "The Historian", Rowan from "The Turn the Key" and Vida from "The Thirteenth Tale".

Not all critics agree that the Gothic genre and its female characters are strongly influenced by patriarchal values. Thus, Bonmarito and Cengage (2006) believe that the female characters in Gothic literature are not the only ones who need help and are helpless. On the contrary, the male characters are subjected to equal suffering. In other words, the Gothic genre does not discriminate; all characters, regardless of their gender, are subject to evil, fear and anger. Moreover, Bonmarito and Cengage (2006) argue that Gothic novels are considered an "escape" from

women's daily lives because female characters in Gothic novels have more freedom and are not just a picture of what a woman should look like according to patriarchal values. Bonmarito and Cengage (2006) further explain that the Gothic genre has always been a place where women, i.e. female authors, are free to express their own problems. One such example is Mary Shelley's "Frankenstein", a novel written in the spirit of the female Gothic and deals with "female" topics, such as the fear of childbirth, female sexuality and the female body. Contemporary authors who write in this genre use horror elements to express their fears about decisions about their own bodies, such as postponing or avoiding pregnancy, marriage, and motherhood. Such acts also capture contradictory fears – being trapped in a relationship where you are oppressed and the fear of being isolated and not being part of society because you reject that oppressive role. The best example of this fear is shown in "The Yellow Wallpaper" by Charlotte Perkins Gilman. This novella has biographical parts of the author's life. Gilman's work shocked readers and critics with the fact that the real world and her story bear a terrible resemblance. Many women understand how the main character of this novel feels because they also feel physically and mentally trapped.

“The Turn of the Screw” and “The Turn of the Key”

"The Turn of the Screw" is one of the most popular Gothic novels. It was written in the 19th century by Henry James. Like other English novels written in this period, "The Turn of the Screw" contains the values, fears, ideals and social circumstances of that period. This novel is written in the first person, i.e. the story is about a nameless governess who tells her story in a form of a diary. She's the new governess in Bly Manor and she has to take care of two young children, Miles and Flora. Because the story is written in the first person and told in the words of the governess, the reader cannot be completely sure of the accuracy of the information given. The governess's mental stability is also precarious. The nameless governess is convinced that the lives of the children are endangered by the ghosts of former Bly Manor employees. She sees the ghost of Miss Jessel, the governess who worked at Bly Manor before her, and the ghost

of a servant named Quint. The governess is convinced that Jessel and Quint have a bad influence on the children and she is certain that they want to harm them. She sends Flora away from Bly Manor, and eventually kills Miles because she thinks he is already possessed by Quint's ghost. The governess is an unreliable narrator and she is the only one who sees the ghosts, so the reader is never sure of their existence. Of course, that is the intention of the writer, to create a story that has many different interpretations. He manipulates the reader to feel chronic doubt while reading the story, but also never reveals what is actually happening, what is real and what is not. Some critics believe that the governess is a typical Victorian character; she is arrogant and believes that everything she does is justified and does not seek help or advice. Her efforts are aimed at making the children love her, but at the same time, hate the former governess. She condemns their closeness to Jessel and Quint and seeks to direct them to a "purity" that only she can show them. Critics say the work describes a battle for power, and in the end, the governess wins that battle because she has the absolute power – the power to decide who lives and dies.

"The Turn of the Key" is a modern Gothic novel, inspired by "The Turn of the Screw". Both novels share the same themes – isolation, barren landscape, old palace, strange happenings at home, merging the real and the unreal (Brisette, 2019). Ruth Ware is the author of "The Turn of the Key" and the book was published in 2019. The story is written in the first person and the narrator is the main character in this book. She tells the story in a form of a letter she wrote while in prison and charged with murder. The letter is addressed to a well-known lawyer. Rowan comes to the Heatherbrae House to fill the position of babysitter. Her past is a mystery to the reader, but at the end of the story, we finally learn the shocking truth about her past and her connection to her employer, Bill Elincourt. Bill Elincourt is her father, and the girls she has to take care of are her half-sisters. What motivates Rowan to apply for this position is the desire to meet her father and her half-sisters, to see the life they live and to experience everything she does not have, growing up without a father. While working for the Elincourt family, Rowan begins an affair with a colleague who she suspects may have played a role in all the strange

things that are happening to her. "The Turn of the Key" is a combination of a Gothic story and a modern thriller filled with tension and mystery. Strange and inexplicable things happen. Rowan does not believe in ghosts, but is aware that not everything is as it seems. She has to take care of a baby, two little girls and a teenager, and in the meantime, paranormal things are happening to her. She does not know the reason why all the babysitters who worked in this house before her quit their jobs, even though the Elincourt family pays a lot of money. Before she can solve all of the mysteries, one of the girls is thrown out of a window. Police find Rowan holding the body of the girl in her arms and she is the only suspect in the case and is charged with murder. While she's in prison, a letter arrives from the murdered girl's little sister admitting that she is the one who killed her sister. There were no paranormal forces in the house, the girls just wanted to make fun of all the babysitters and scare them away and force them to resign. They did this because they knew that their father, Bill Elincourt, had affairs with their babysitters. Rowan's explanations that she is innocent never reach the lawyer. Her destiny is open to interpretation.

Clearly, "The Turn the Screw" and "The Turn of the Key" have many similarities. Thus, both novels have a main female character who, in a way, is responsible for the health and upbringing of young children. Both heroines face supernatural (or supposed supernatural) forces. "The Turn of the Key" begins with an event (the death of a child) similar to the one that happens at the end of "The Turn of the Screw".

Methodology

The subject matter of this research is how female characters in Gothic genre build their identity by expressing politeness in two different historical periods, i.e. the 19th century and the 21st century. To that end, Brown and Levinson's Theory of Politeness (1987, 1978) serves as a basis for this study, and the usage of the politeness strategies they propose is investigated in two Gothic novels – one classic, "The Turn of the Screw", and one modern, "The Turn of the Key".

The aims of this research are: a) to analyze the politeness strategies (according to the Politeness Theory of Brown and Levinson (1978, 1987)) used by the female characters in the classic Gothic novel and in the contemporary Gothic novel; and b) to discover differences in the frequency with which these politeness strategies are employed. Put differently, the research aims to answer the following two questions: Q1. What politeness strategies are the most frequently used in "The Turn of the Screw" and in "The Turn of the Key" by the female characters?" Q2. Are there any differences in the politeness strategies used by the female characters in the gothic novels analyzed?

The main method used in this fundamental research is literary discourse analysis, and consequently, all the utterances and dialogues spoken by the female characters in "The Turn of the Screw" and "The Turn of the Key" were subjected to an in-depth analysis. It is worth mentioning that in some of the analyzed dialogues both male and female characters are involved; however, the utterances of the male characters are not taken into consideration in this study. In "The Turn of the Screw", 114 dialogues and 206 utterances in total were analyzed; whereas, in "The Turn of the Key", a total of 100 dialogues and 177 utterances were analyzed.

Quantitative and qualitative research paradigms were used in this study. Through the qualitative research paradigm, the utterances in the dialogues, spoken by the female characters in "The Turn of the Screw" and "The Turn of the Key" were analyzed according to the use of the politeness strategies proposed by Brown and Levinson (1978, 1987). The quantitative research paradigm was also needed in this research in order to contrast and compare the results.

Analysis of the results

The female characters in "The Turn of the Screw", out of the four politeness strategies according to Brown and Levinson's theory (1987, 1978), use *negative politeness* most frequently, and *the direct (bald on record) strategy* the least. They also use *the indirect strategy* twice as much as positive politeness (Chart 1).

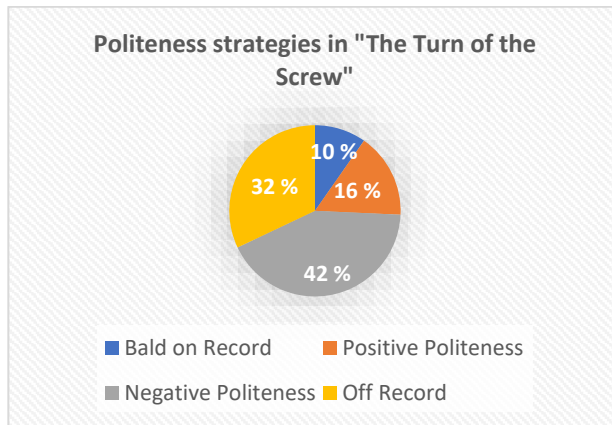


Chart 1: Ratio of politeness strategies used by the female characters in the "Turn of the Screw"

On the other hand, the female characters in "The Turn of the Key", out of the four politeness strategies use *the bald on record strategy* the most frequently. They use *the indirect strategy* the least. They use *positive politeness* more than *negative politeness*. This ratio can be seen in Chart 2.

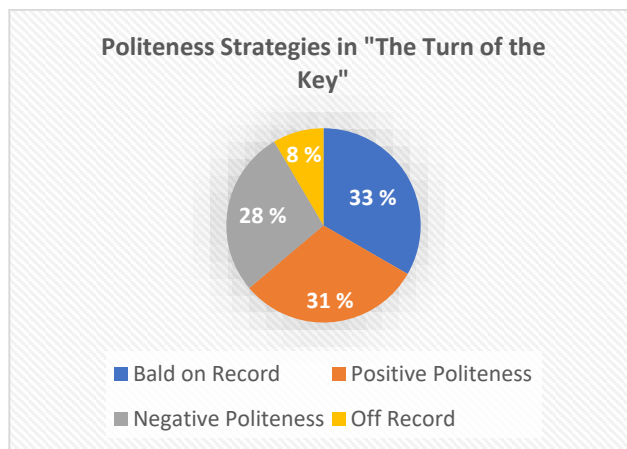


Chart 2: Ratio of politeness strategies used by the female characters in "The Turn of the Key"

Ten percent of the statements spoken by the female characters in "The Turn of the Screw" refer to the direct strategy, and in "The Turn of

the Key" this strategy is noticed in 33% of the analyzed utterances spoken by the female characters. Positive politeness is present in 16% of the dialogues spoken by the female characters in "The Turn of the Screw" and in 33% of the dialogues spoken by the female characters in "The Turn of the Key". The female characters in "The Turn of the Screw" use the thirteenth strategy the most – 'express interest in their hearer'. They do not use the first, fourth, fifth, sixth, seventh, eighth, and ninth strategy of positive politeness at all ('notice to hearer', 'use in-group identity markers', 'seek agreement', 'avoid disagreement', 'presuppose/rise/assert common ground such as gossip', 'presuppose hearer's values are the same as the speaker's value', and 'points of view operation', 'joke', 'presupposes the speaker's concern for the hearer's needs'). The female characters in "The Turn of the Key" use the second positive politeness strategy the most – 'expressing exaggerated sympathy with the hearer'). Negative politeness is present in 42% of the dialogues spoken by the female characters in "The Turn of the Screw", and in 28% of the dialogues spoken by female characters in "The Turn of the Key". Finally, the female characters in "The Turn of the Screw" decide not to perform the FTA in 32% of the dialogues, and the indirect strategy is present in only 8% of the utterances spoken by the female characters in "The Turn of the Key" (see Chart 3).

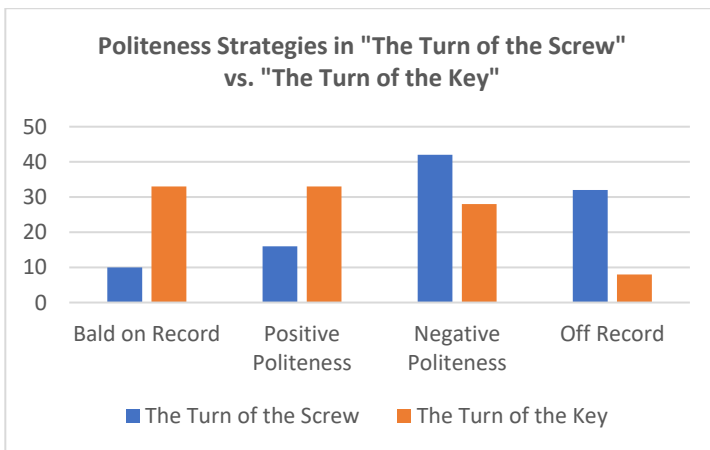


Chart 3: *Politeness strategies in "The Turn of the Screw" vs. "The Turn of the Key"*

These results were expected because of the different positions women had in society in the 19th and 21st century, respectively. In the 19th century, in the Victorian period in Anglo-American society, women were expected to behave like "domestic angels", and this is reflected in their polite speech. They did not dare to directly attack the face of the interlocutor and therefore they used the negative politeness and the indirect strategy the most. The emancipation and the empowerment of women led to changes in the way women speak and express politeness in the 21st century. In contrast to the 19th century, when indirect and negative politeness strategies were most frequently used, women in the 21st century, according to this research, use the direct and positive politeness strategy the most.

In the coming sections, the strategies employed in the two novels will be discussed in some detail.

The use of the bald on record strategy

The female characters in "The Turn the Screw" use *the bald on record* strategy the least of all Brown and Levinson's politeness strategies. In "The Turn of the Screw", there are adult female characters who have unequal status. The governess is the heroine and has a superior status, and Mrs. Grose is a servant. They talk to each other or to the children, but the book never shows the way they talk to the male characters, except to the child, Miles. The direct strategy is found in 20 sentences uttered by these characters. Here's an example where this strategy is used: "*You're as white as a sheet. You look awful*" (1898: 27). This statement, in which the direct strategy is used, was uttered by Ms. Grose. She finds the nameless governess frightened and pale and uses the direct strategy because she is worried about the other woman and the situation demands urgency. Although Ms. Gross has a lower status than the governess, she decides to attack her face directly. To exercise power, the governess uses the off-record strategy when talking to Mrs. Grose. In one such example, when the governess decides to attack the interlocutor directly, she raises her voice and says, "*And you could bear it!*" (1898: 33). The governess accuses

Mrs. Grose of neglect for the children and of allowing the former servant to spoil little Miles. Mrs. Grose reacts emotionally to this and begins to cry, and thus the governess achieves her goal, shows dominance and accuses the other woman of not performing well enough.

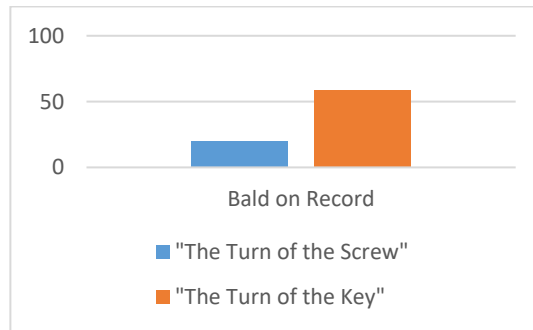


Chart 4: *The use of the direct strategy in "The Turn of the Screw" and "The Turn of the Key"*

The female characters in "The Turn of the Key" use the bald on record strategy the most, compared to all other strategies. In this book, in addition to the main character, Rowan, five other female characters have dialogues, not counting the little children Petra, Eli and Maddie. In "The Turn of the Key", both male characters, Bill and Jack, have their dialogues, when they interact with the female characters. The main character, i.e. Rowan, talks to all these male and female characters, but she interacts with Sandra and Jack the most. Rowan has the same status as Jack because they both work for the same family, and are colleagues. Sandra has a superior status because she is their employer. Sandra uses this strategy to express power when talking to Rowan in the following example: "*It is a poison garden,*" Sandra spat. "*As you would know if you'd bothered to read the binder I provided. Which you clearly did not.*" (2019: 136). Sandra raises her voice in her phone conversation with Rowan because she is angry with him for allowing the girls to enter the greenhouse. Rowan ignores the fact that Sandra has a superior status and decides to use the direct strategy in the following example: "*What?*" I butted in, not caring about rudeness now. "*What did you say?*" (2019: 136). She says this after learning that she is doing something wrong and thus endangers the lives of the girls, and

Sandra does not inform her about the danger. Rowan uses the off record strategy when talking to Jean in the following example: "And stop calling me miss," I called after her. "We're not in the bloody Downton Abbey." (2019: 183). Jean is an older woman who has worked for the same family for a long time, and Rowan has the position of nanny for only a few days. In a way, Jean has a higher status for those two reasons, but Rowan uses the direct strategy in this example because Jean emphasizes that Rowan is not doing her job properly – according to Jean, the children are locked out and hungry. Another example in which the heroine uses the bald on record strategy is when she talks to Rhiannon, that is, to the teenager she has to take care of: "You little shit." (2019: 224). Rowan is upset because Rhiannon sends a message to her mother on Rowan's behalf. In that message, Rhiannon gives her false information. But Rowan does not only use the direct strategy when talking to female characters, but also she also uses it when talking to the male characters, i.e. Jack. In the following example: "Be my guest!" (2019: 282), Rowan confronts Jack when he insists he’s in control of the situation, but he clearly is not. Rowan is upset and decides to perform the FTA.

The use of the positive politeness strategies

The female characters in "The Turn of the Screw" use *positive politeness* significantly less than the female characters in "The Turn of the Key".

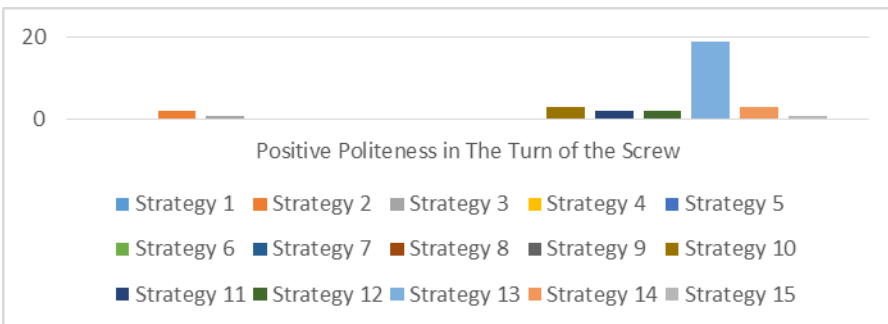


Chart 5: *The use of the fifteen positive politeness strategies in "The Turn of the Screw"*

Out of the fifteen strategies for expressing positive politeness according to the theory of Brown and Levinson (1978, 1987), the female characters in "The Turn of the Screw" mostly use the thirteenth strategy, i.e. the strategy 'giving and/or seeking reasons to show interest in the interlocutor'. In "The Turn of the Screw," a total of 33 utterances are found in which the female characters of this novel use positive politeness.

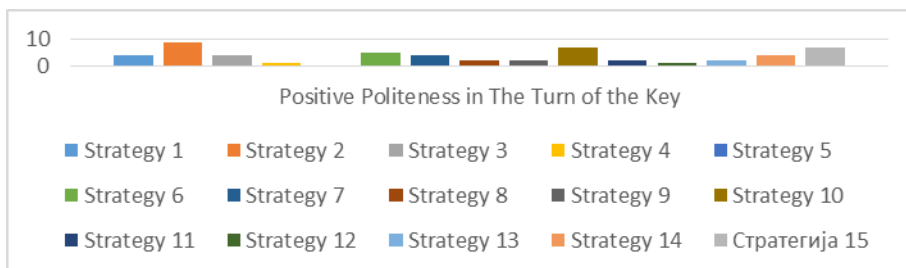


Chart 6: *The use of the fifteen positive politeness strategies in "The Turn of the Key"*

While the first politeness strategy isn't used at all in "The Turn of the Screw", the female characters in "The Turn of the Key" use this strategy. In this quote by Sandra, the first positive politeness strategy is present: "Right, well, you must be famished and rather tired after such a long trip. You came up from London, is that right?" (2019: 39). Sandra says this to Rowan when they first met. Sandra uses positive politeness to express that she is focused on her interlocutor's interests. As her future employer, Sandra tries to prove that she's a friendly person and shows that she is familiar with some facts about Rowan. In "The Turn of the Screw", the second strategy - 'expressing a strong interest, agreeing with the interlocutor or feeling empathy for the interlocutor', is used in the following quote: "I quite understand your feeling ..." (1898: 16). This was uttered by the heroine in "The Turn of the Screw". The heroine insists on finding out the fate of the previous governess, but Mrs. Gorse refuses to gossip. The governess empathizes with this. In "The Turn of the Key" the second strategy - 'expressing a keen interest in the needs, desires and goods of the interlocutor', is used in the following example: "Oh, that's a shame." (2019: 16). Rowan says this when she finds out that she will not be meeting Bill,

Sandra's husband. Rowan uses positive politeness in this example because she expresses a keen interest in what Sandra is saying. Wanting to be polite and friendly, Rowan says "*It is a pity she will not meet Bill*", making Sandra happy. But Rowan is not the only one who uses positive politeness. Sandra, her employer, also uses positive politeness: "*No, I completely understand. It's not always easy job hunting in an existing post.*" (2019: 48). In this quote, Sandra expresses empathy with the needs, desires and goods of her hearer. Although Sandra has a superior status, in this case, she still uses this strategy. Rowan uses positive politeness when talking to male characters as well. For example in this instance when she's talking to Jack: "*Please be careful,*" I said anxiously. "*They're really heavy. I don't want you to put your back out.*" (2019: 78). When Jack tries to help her with the suitcases, Rowan expresses her concern for Jack's well-being, telling him that he does not want to hurt his back while lifting heavy things. In "The Turn of the Screw", the third strategy – 'using dramatic exaggeration in speech in order to interest and involve the interlocutor', is used in the following example: "*You like them with the spirit to be naughty?*" Then, keeping pace with her answer, "*So do I!*" – I eagerly brought out. "*But not to the degree to contaminate –*" (1898: 16). Here, the governess speaks to Mrs. Grose and dramatically exaggerates her interest.

The third strategy – 'using dramatic exaggeration in speech in order to interest and involve the interlocutor', in "The Turn of the key", the following quote is used: "*But I have to say, I'm in awe of anyone who wants to be a parent. I'm definitely not ready for that yet!*" (2019: 50). Here Rowan is talking to Sandra. Trying to do well on the job interview, Rowan tries to flatter Sandra, using positive politeness through the strategy of dramatically exaggerating her speech in order to seem interested in the hearer.

The use of the negative politeness strategies

A total of eighty-seven statements where negative politeness strategies are used have been found in "The Turn of the Screw".



Chart 7: *The use of the negative politeness strategies in "The Turn of the Screw"*

In contrast to this, in "The Turn of the Key" a total of forty-nine utterances where the negative politeness strategies are used have been found.



Chart 8: *The use of the negative politeness strategies in "The Turn of the Key"*

In "The Turn of the Screw," the first negative politeness strategy is used by both the governess and Mrs. Grose. When Mrs. Grose talks about the fate of the previous governess, she says it indirectly and vaguely: "*No - she went off*" (1898: 16). She only tells the new governess that she "left and died". The governess is indirect when she describes how she behaved in London before coming to Bly Manor: "*Well, that, I think, is what I came for - to be carried away. I'm afraid, however, "I remember feeling the impulse to add, "I'm rather easily carried away. I was carried away in London!"*" (1898: 12). The author of the book leaves the interpretation to the reader. It is never explained what exactly "carried her away" in London and what is the exact meaning of those words. This strategy, in "The Turn of the Key", is most often used by Sandra: "*Right, well, you must be famished and rather tired*

after such a long trip. You came up from London, is that right? " (2019: 39). Sandra asks Rowan a question and uses hedges in the same dialogue. While the female character in "The Turn of the Key" use the sixth negative politeness strategy the most, the female characters in "The Turn of the Screw" don't use this strategy at all. The sixth strategy – 'apologizing', in "The Turn of the Key" is used by both Sandra and Rowan. Sandra uses it to apologize for making Rowan waiting: *"Sorry to keep you standing around."* (2019: 35) Rowan uses it when talking to Sandra and apologizes for being late: *"I'm really sorry; I'm usually very punctual."* (2019: 39). Rowan also uses this strategy with Jack when she accidentally burnt the pizza: *"Sorry, it's a bit blackened. I completely forgot about it. Do you mind?"* (2019: 117). Rowan also uses this strategy with Bill, when she accidentally spills wine on him: *"Sorry,"* (2019: 87). Rowan uses this strategy with little Ellie as well, to apologize for yelling at her and accidentally hurting her arm: *"I'm ever so sorry, Ellie." I bent down beside her at the breakfast bar so that our heads were on a level, speaking softly so that Mrs. McKenzie wouldn't hear. "I really didn't mean to. I was just worried you'd hurt yourself on the drive, but I really apologize if I was holding your arm too hard. It was an accident, I promise, and I feel terrible about it. Can we be friends? "* (2019: 102).

The use of the off-record strategies

The female characters in "The Turn of the Screw" use the fifteenth off-record strategy the most – 'incomplete utterance, omission of words or phrases. This was found in twenty-nine utterances.



Chart 9: *The use of the off-record strategies in "The Turn of the Screw"*

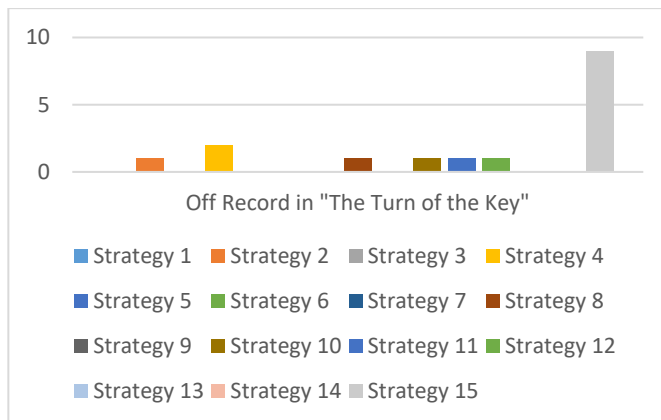


Chart 10: *The use of the off-record strategies in "The Turn of the Key"*

In the "Turn of the Key", the female characters also use the fifteenth off-record strategy the most. It was found in nine utterances. The fifteenth strategy in "The Turn of the Screw" is used by both the governess and Mrs. Grose. The governess uses this strategy when she's talking to Mrs. Grose, and she expects to be understood even though she is being indirect: "You mean that a boy who never is—" (1898: 15). Despite not finishing her sentence, Mrs. Grose understands her. Mrs. Grose uses this indirect strategy when she is asking the governess about what kind of person: "But

if he isn't a gentleman –" (2019: 28). In "The Turn of the Key", Rowan uses this strategy when she's peaking at Jack and Rhiannon. She wants to explain to Jack what is really going on with Rhiannon, but is afraid that he will tell Sandra and Bill, so she stops in the middle of the sentence and her statement remains incomplete: "*It was –*" (2019: 112). Then, she uses the same strategy when she sees Jack doing her job better than she does. She is the nanny, but Jack knows how to deal with baby Petra better than she does, so Rowan begins the sentence but does not finish it: "*God, Jack, you must think I'm a complete –*" (2019: 113). Rowan also uses this strategy with Rhiannon when she tries to explain to her why she will never have an inappropriate relationship with her father, but he can't do it directly. Therefore, she begins her sentence but never finishes it: "*No, no, no. Rhiannon, listen, I – I can't explain, but just – no.*" (2019: 254).

Conclusion

The aim of this paper was to analyse the way in which female characters from classical Gothic novels and modern Gothic novels build their identity by expressing politeness. More specifically, this study reveals which politeness strategies are used by the female characters in "The Turn of the Screw" and "The Turn of the Key". The dialogues spoken by the female characters in these two Gothic novels represent the corpus that is analysed in this paper because, as Stein (2019) explains, polite behaviour, or manners, and the Gothic genre are closely related. To explore the way in which the female characters in these two Gothic novels express linguistic politeness, their utterances and dialogues present in both books were analysed using Brown and Levinson's (1978, 1987) politeness strategies. This research has shown that the politeness strategies are used to varying degrees in these two different Gothic novels. Due to the fact that these two novels were written in two different historical periods, certain differences in the use of politeness were expected to be uncovered in this research. It was expected and proven, that the female characters in "The Turn of the Screw" use *negative politeness* the most out of the four politeness strategies, but they also use the *off-record strategy* frequently. This means that by using the indirect (off-record) strategy, the female

characters in "The Turn of the Screw" avoid attacking the interlocutor's face, i.e. they leave the interpretation of the meaning of their words to the hearer. They use the fifteenth ('be incomplete, use ellipsis') off-record strategy the most and they use the first negative politeness strategy ('be conveniently indirect: the speaker equalizes between his desire to be on record and the concern to the hearer's freedom of action') the most.

On the other hand, this research has shown that the female characters in "The Turn of the Key" use *positive politeness* and *bald on record* the most frequently out of the four politeness strategies. In this contemporary Gothic novel, the female characters are not afraid of doing the FTA directly, but also, they do not hesitate to express friendliness through positive politeness.

The literary works, indeed, reflect reality, to a large extent, concerning the position of women in society throughout history. In the past, women were expected to express themselves more politely, and women today are freer in terms of language behaviour and expression of politeness, but still pay attention to the positive face of the hearer, i.e. show that they respect the hearer.

The results of this research confirm that there is an obvious link between language, politeness and power. The fact that the female characters in "The Turn of the Screw" use negative politeness and the indirect strategy the most out of all politeness strategies indicates the inferior status of women in the past. On the other hand, the fact that the female characters in "The Turn of the Key" use the direct strategy and positive politeness most of out the four politeness strategies shows that even though they are confident enough to do the FTA directly, they can express genuine friendliness. In certain situations, the female characters in "The Turn of the Key" decide to directly attack the face of the hearer but they also take into account the positive face of their hearer, and this indicates the relative power of women in our modern society.

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