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Politeness in Shakespeare: With Special Reference to *Romeo and Juliet* and *As You Like It*

Ken Hirabaru

This study discusses politeness in Shakespeare. Politeness theory was first proposed by Brown and Levinson (1987), and since then, as it has become well-established, many studies of politeness have been made based on their theory. However, because it was designed for present-day languages, it is not clear whether their politeness theory can be applied to the literary works of the past, which have some cultural and linguistic differences from present-day languages. As stated above, this study discusses politeness in Shakespeare's plays, especially *Romeo and Juliet* and *As You Like it*, because these two plays have not been examined in previous studies. That said, this study is intended to further contribute to the study of politeness theory in literary works.

In Chapter 1, the outline of politeness theory is briefly discussed. Existing studies of politeness in Shakespeare made based on Brown and Levinson's politeness theory are also described here. The method of the present study, which is to collect the examples of politeness strategies found in *Romeo and Juliet* and *As You Like It* by following the classification of Kopytko's politeness strategies and to inspect the exactness of them, is also explained at the end of the chapter.

Chapters 2 and 3 discuss actual examples of politeness used in Shakespeare's plays. Then, explanations are added to each example to provide clearer discussions. Chapter 2 discusses examples of positive politeness strategies, and Chapter 3 discusses those of negative politeness strategies. As a whole, politeness strategies appear more frequently in the present study than Kopytko's studies.

Based on what has been observed in Chapters 2 and 3, Chapter 4 analyses and discusses the results of the present study. Problems in previous studies are pointed out. First, some topics are ignored and excluded from Kopytko's count. Second, because of the unclearness of the explanation of politeness strategies given by Kopytko, it may be hard for readers to understand the strategies well enough. Third, it can be assumed that some strategies are used often or rarely in *Romeo and Juliet* and *As You Like It*, simply because of the

plot of each play. In addition to these problems, what has not been treated in previous studies is discussed in this chapter. Finally, Chapter 4 suggests new politeness strategies P17 - *use tag* and N11 - *deferentially use tag* to improve the precision of the study of politeness in Shakespeare.