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The concept of face and politeness, and their use for teachers to gain respect from their students in school environment

Bakalářská práce

Vedoucí práce: Mgr. Josef Nevařil, Ph.D.

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Čestné prohlášení

Čestně prohlašuji, že jsem tuto bakalářskou práci vypracoval samostatně a použil jen uvedených pramenů a literatury.

V Olomouci dne 20.4.2018   . . . .

                                                              Podpis studenta

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Introduction

Communication is exceedingly important primarily in case of establishing good relationships between an individual and his/her surroundings. The way one speaks or acts reflects in how he/she is seen by other members of the society, and therefore in his/her social status. The main assumption to be perceived positively is to use an appropriate amount of politeness according to the addressee's position in the society.

Politeness is closely connected to respect. For some people, politeness is supposed to be inbred and understood as the key principle of carrying good manners; however, their attitude towards respect may differ. Some assume that respect should be unconditional and demonstrated to each human being equally, while others think it should be deserved and rightfully earned for the person's deeds, achievements, manners, or behaviour independently of his/her traditional authority or social status.

The aim of this bachelor thesis is to ascertain ways of gaining/earning respect, and eventually to propose an ideal strategy for teachers to earn respect from their students.

In the theoretical part, face, politeness and respect are discussed to provide a factual information basis for the practical part which analyses two films from school environment. Differences of the abovementioned topics in each film, for instance, politeness strategies used by the students and their eventual development throughout a particular movie; or the teachers' road to acceptance and gaining personal respect, are observed. Mutual personal respect and politeness are factors essential for creating a healthy school environment.

1 Theoretical part

In the theoretical part, sociolinguistic terms of *face*, *politeness* and *respect* are studied. These and their most important components are discussed to provide knowledge for the following analyses which are presented in the practical part of this thesis. It is also important to note that all studied terms and their elements are related to and focused on English/American culture, however, in different cultures, attitudes towards the concept of face, politeness and respect may differ.

Each chapter contains definitions about the particular term and each term is delineated in accordance with definitions from various authors operating in the field of sociolinguistics. To provide information for the practical part, elements and phenomena of each discussed term is provided. Also, each chapter comprises a brief introduction and summary.

1.1   Face

This chapter concerns a sociological concept of face. The term is described with the use of definitions by Ervin Goffman, Milada Hirschová, George Yule, and Yau-fai Ho. Yau-fai Ho's article in American Journal of Sociology (p. 867-884) and Brown and Levinson's study from 1987 provide several aspects of face, more specifically, ways of losing or gaining face; face-saving and face-threatening acts; and negative and positive types of face.

Brown and Levinson (1987) based their study of politeness on the concept of *face* that had been established by an American sociolinguist Erving Goffman in 1960s. Brown and Levinson (1987) define face as "the want to be unimpeded and the want to be approved of in certain respects" (ibid.: 63). In social contexts, face refers to a person's sense of dignity and self-esteem. Everyone's face continuously develops within social interactions forming an individual's public self-image. (Brown and Levinson, 1987)

In Anglophonic countries, the phrase "to save face" means to preserve one's social status or his/her good reputation in the eyes of other members of society.

Goffman (1967) defines face as an image of one's ego that develops depending on a particular society's values, rules or virtues as well as on the certain situation the interaction takes place in. To quote him, Goffman (1967) states that face is "the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact. Face is an image of self delineated in terms of approved social attributes." In other words, it reflects the way one wants to be perceived by his/her surroundings. However, Stover (1962) finds a frequently accepted interpretation of face as "other-directed self-esteem".

The concept of face has not been generally accepted as a technical word in sociology and social sciences. It is not, for instance, listed in *A Dictionary of the Social Sciences* founded in 1964 and now edited by Gould and Kolb.

Face has also been an object of study of Milada Hirschová (2006) and George Yule (1996). They both agreed that the sociological term *face* is essential for describing politeness. This term, originally derived from social psychology by Goffman, helped politeness receive a new dimension which Yule (1996) specifies as "awareness of another person's face" (ibid.: 60). Accordingly to that, face is closely connected to the social distance which is shown via linguistic instruments, such as expressing respect and/or deference. Participants of a conversation are expected to recognize, on social levels, the relative distance between them.

David Yau-fai Ho in *American Journal of Sociology* (article *On the Concept of Face*, 1976) states that face is not status, dignity, honour nor prestige. By face not being a status, he means that a status defines one's location within the social system, irrespective to his/her individual personality.

Therefore, face is rather attached to persons occupying certain statuses than to a status itself. Face is a broader concept than dignity as well as honour. Honour may be looked at as a particular kind of face held by specific elitist groups in society. Ho claims that "membership in these groups entitles the individual to special privileges and honor and yet, at the same time, obligates him to observe a set of well-prescribed stringent requirements that go far above and beyond those for the masses" (ibid.: 877).

1.1.1 Losing face versus gaining face

Losing and gaining face refer to relevant changes happening to one's face. Yau-fai Ho (1976) says that "face is lost or gained only when the changes constitute a departure from the quality or quantity of the individual's claim" (ibid.: 870).

Nevertheless, Yau-fai Ho (1976) claims that it is not completely accurate to say that one's face is gained via successful social performance and lost through unsuccessful performance. Of course, one can gain face according to what he or she "deserves". This can happen in regards of different factors, such as exemplary behaviour, superior acting in some roles (demonstration of his/her competence, trustworthiness, or higher degree of knowledge and education in general), or enhancement of social status, particularly through promotion or ostentation. Under these factors, social performance exceeds borders of duty, requirements and/or expectations.

On the other hand, Ho (1976) states that "face is not necessarily lost as a result of unsuccessful or inferior performance" (ibid.: 871). In other words, one can still preserve his/her face even after his/her bad social performance. Since the opposite of gaining face is erosion, an individual's face happens to fall apart; however, it is at one point that his or her face is lost for good. (Yau-fai Ho, 1976)

1.1.2 Positive face versus negative face

The abovementioned definition of face by Brown and Levinson (see chapter 1.1) implies that face has two components, namely *positive face* and *negative face.* They assume that positive face is "the want of every member that his [her] wants be desirable to at least some others (1987, p. 62)." One's wants range from values he/she wants to maintain (e.g. social status, health, love, education, respect) to what he/she wants to do (such as doing sports, going clubbing, reading, studying). Such wants are constituents of everyone's face and are present in social interactions. (Brown and Levinson, 1987)

By negative face, Brown and Levinson (1987) understand "the want of every 'competent adult member' that his/her actions be unimpeded by others" (ibid.: 62) or "the basic claim to territories, personal preserves, rights to non-distraction—i.e. the freedom of action and freedom from imposition" (Brown and Levinson, 1987). In other words, the needs of negative face include independence and autonomy whereas positive face contains an urge for connection with other people (Eckert and McConnell-Ginet, 2013).

1.1.3 Face-threatening acts versus face-saving acts

Simply put, face-threatening acts are those acts that threaten the speaker's or hearer's face. Since some acts are strictly face-threatening, it is not always possible to avoid FTAs in a social interaction even though it is in every participant's interest. Acts such as interruptions, accusations, complaints, requests, insults and/or disagreements are typical FTAs. Furthermore, a disagreement threatens the positive face in the way that it lacks acceptance for the addressee's opinions. Also, a request always threatens the negative face of the hearer since it restricts his or her independence (Brown and Levinson, 1987).

On the other hand, face-saving acts (FSAs) are used to lessen the possible threat coming from a conversation/interaction (Yule, 1967). Both FTAs

and FSAs strategies are further discussed in chapter 1.2.1.1 forming politeness strategies.

To sum up, *face* is a sociological concept introduced by Erving Goffman. Most authors dealing with the term agree that it is the want to be approved by other participants of social interaction, and that it creates a public self-image. Face is variable and can be lost or gained. Losing of face happens under circumstances which linguists refer to as face-threatening acts. By performing face-saving acts, one protects his/her face from erosion and an eventual loss. Negative and positive types of face are recognized.

1.2   Politeness

This chapter deals with politeness and summarizes basic politeness principles and politeness strategies with an emphasis on negative politeness due to its complexity and more formal use in contrast with positive politeness. Also, this chapter serves as a prelude for the following study of respect since politeness and respect go hand in hand with each other.

Politeness is studied since it develops from the concept of face introduced by Erving Goffman (article "*On face-work*", 1955). The politeness theory assumes that all people have face, its wants and needs.

Being polite may be understood, aside from standardized definitions which are provided below, as being respectful. However, one can be polite even to a person who is thought of as bad. On the other hand, being respectful implies that one has respect for the person, his/her actions, position or job.

According to Geoffrey Leech (1983), politeness is a kind of behaviour which allows applying good manners and etiquette in a social interaction between two or more participants. This phenomenon is essential for creating a relatively harmonious atmosphere between them; although polite manners can vary from culture to culture. This goes hand in hand with the definition of George Yule (1996), who describes politeness as 'polite social behaviour, or etiquette, within a culture'; therefore it may be understood as a fixed concept.

Nevertheless, Leech also introduces a set of maxims, entitled the *Politeness Principle* (1983), through which he proposes a way of explaining how politeness functions and operates in different forms of conversational exchanges. Leech (1983) defines six maxims analogous to those that were presented by Paul Grice in 1975. These politeness maxims are essential rules in conversations if one intends to be polite.

The tact maxim

The tact maxim submits: 'Minimize the expression of beliefs which imply cost to other; maximize the expression of beliefs which imply benefit to

other.' This maxim is essential for adhering to someone's negative face needs (see chapter 1.1.2). The tact maxim is expressed through the softer deontic modal verbs such as "Could I just…", "Would it be possible…" or "May I…" (Leech, 1983)

The generosity maxim

The generosity maxim states: 'Minimize the expression of beliefs that express or imply benefit to self; maximize the expression of beliefs that express or imply cost to self.' It is simply about putting other people first. For instance, inviting them over, offering to do shopping for them etc. (Leech, 1983)

The maxim of approbation

The maxim of approbation tells us to 'Minimize the expression of beliefs which express dispraise of other; maximize the expression of beliefs which express approval of other.' In other words, the approbation maxim is used when praising others, for instance: "You look handsome in that suit." However, expressions of dispraise are considered impolite. One can hardly be polite when forming expressions such as "You look pretty fat in the new dress." (Leech, 1983)

The modesty maxim

The modesty maxim: 'Minimize the expression of praise of self; maximize the expression of dispraise of self.' When one intends to use the modesty maxim, he/she does not go around saying "Look at me, I'm fabulous" or "I'm the smartest student in class" even though it might be true. Moreover, he/she tries to express dispraise of self by using expressions such as "I know I

failed the test" or "I am not ambitious enough to apply for the job" (Leech, 1983)

The agreement maxim

The agreement maxim states: 'Minimize the expression of disagreement between self and other; maximize the expression of agreement between self and other.' This maxim is used when one intends to avoid disagreement. It simply emphasizes agreement. People who are being polite in a conversation intend to express agreement enthusiastically. On the other hand, the expression of disagreement is rather left behind. (Leech, 1983)

The sympathy maxim

The sympathy maxim runs as follows: 'Minimize antipathy between self and other; maximize sympathy between the self and other.' Simply put, it means not showing hate or hostility towards others but rather showing sympathy to those who happen to be in a bad situation. For instance: "I'm so sorry for your loss. I know you can overcome such a terrible incident" (Leech, 1983)

1.2.1 Politeness strategies

Anthropological linguist Penelope Brown and social scientist Stephen C. Levinson in their common work from 1987 identify two types of politeness: *Negative politeness* and *Positive politeness*. Hirschová (2006), however, extends the typology and introduces *direct* and *indirect conduct* creating so-called *politeness strategies*.

The first strategy – direct conduct – is based on direct speaking and direct behaviour. The speaker does not use long and complex sentences or phrases, but rather requests and commands. This results in acting impolite. The addresser often uses this concept in urgent situations or in any other situations under circumstances that do not enable him/her to act politely. For instance, when efficiency is necessary or when the speaker has little or no ambition to maintain his or her face. This phenomenon is well known for warnings when the addresser has no time to think about appropriate language. (Hirschová, 2006)

Indirect conduct, as mentioned by Hirschová (2006), differs from the conventional structure of language by means of using confusing or even misleading statements. This strategy involves devices such as irony, tautologies, and rhetorical questions. The relationship between the speaker and the hearer is important to interpret such utterances correctly. In other words, the interpretation of this method is dependent on closeness of the participants of social interaction. The closer they are, the more comprehensible the utterance is recognized to be. (Hirschová, 2006)

Via positive politeness, both parties of a conversation want to establish a positive relationship respectful towards a person's urge to be honoured, admired, or understood. Using the positive politeness strategy shows that the speaker recognizes the hearer's wishes to be respected. Avoiding disagreement, assuming agreement, and hedging an opinion contribute to being positively polite (Brown and Levinson, 1987). Negative politeness is dealt with in chapter 1.2.1.1.

As far as politeness strategies are concerned, two terms are introduced by Ludmila Urbanová and Andrew Oakland (2002). *Formal politeness* reflects to the social etiquette and applies sophisticated grammatical structure. Such conversation contains implicatures that can be understood only within the context of a situation. Unlike formal politeness, *informal politeness* is usually present among participants who know each other very well (e.g. family

members, co-workers, friends). According to their relationship, the participants choose the appropriate and adequate degree of politeness.

1.2.1.1 *Negative politeness*

The negative politeness is "redressive action addressed to the addressee's negative face" (Brown and Levinson, 1987). In other words, negative politeness is giving the addressee an opportunity to react freely according to his or her personal feelings or attitude, while the addresser shows him/her respect. In order to feel more comfortable, the addressee is given a chance to refuse or disapprove during a particular conversation. (Brown and Levinson, 1987)

Brown and Levinson (1987) proclaims negative politeness to be "specific and focused" (ibid.: 129), meaning that it uses entrenched phrases and expressions that have been standardized in languages of certain cultures. These expressions/phrases are thus the most elaborate and exact. (Brown and Levinson, 1987)

Brown and Levinson (1987) categorize negative politeness dividing it into five suprastrategies – 1. Be direct, 2. Don't presume/assume, 3. Don't coerce 4. Communicate addressee's want, 5. Redress other wants of addressee's.

"Be direct" suprastrategy

The crucial point of this suprastrategy is a tendency to directness. However, imposition caused by rapid approach to the point is not considered polite, "Be direct" is therefore a compromise reached by the use of "hybrid strategy of conventional indirectness" (Brown & Levinson 1987: 130). As the wants of be direct and be indirect clash, the compromise tries to satisfy partially both of them. In everyday discourse, such compromise is expressed by

the use of phrases and sentences that "have contextually unambiguous meanings", which means that "the utterance goes on record, and the speaker indicates his desire to have gone off record" (Brown & Levinson 1987: 132). The elemental devices which provide conventional indirectness are indirect speech acts. (Brown and Levinson, 1987)

"Don't presume/assume" suprastrategy

The second category suggested by Brown and Levinson (1987) deals with the concept of "Don't presume/assume". The main feature of "Don't presume/assume" category is diametrically different from the first one, as the main idea is to carefully avoid presuming or assuming anything involving the addressee (Brown & Levinson 1987: 144). Due to this approach, the addresser keeps the necessary distance from the addressee, "avoiding presumptions about the addressee, his wants, what is relevant or interesting or worthy of his attention" (ibid.: 144). This strategy works through the use of questions and hedges.

Wilamová (2005) identifies the use of hedging (or hedging devices) as one of the ways to manifest politeness, and that its key function is "to soften the propositional content of the message" (ibid.: 80). Brown and Levinson (1987) offer a different point of view on hedges: "[Hedge is] a particle, word, or phrase that modifies the degree of membership of a predicate or noun phrase in a set" (ibid.: 145). The following sentences may serve as examples (hedges are presented in italics):

- *I'm not an expert* but your car might have run out of oil. (clause)
- That music is too loud, *isn't it*? (tag question clause)
- There might be some *insignificant* mistakes in the way I do laundry. (adjective)
- The computer is *somewhat* broken down. (adverb)

<u>"Don't coerce" suprastrategy</u>

"Don't coerce" suprastrategy is based on involving prediction of the addressee's reaction. This prediction is easily spotted in requesting for help or offering the addressee something. The addressee's face is, in this case, not threatened, since the addresser is giving him/her an option not to do the act. This attitude to the addressee produces three politeness strategies. "Don't coerce" suprastrategy, which "makes it easy for the addressee to opt out" is called "Be pessimistic" (Brown & Levinson 1987: 172). The main point of this suprastrategy is "expressing doubt that the conditions for the appropriateness of speaker's speech act obtain" (Brown & Levinson 1987: 173), as in the following example: "Could you bring me the book tomorrow?"

<u>"Communicate addressee's want" suprastrategy</u>

"Communicate addressee's want" suprastrategy emphasizes another way to satisfy hearer's negative face demands; that is the addresser's open demonstration of his/her awareness of these demands and taking them into account. The two basic ways which accomplish this effect are, firstly, straight-forward apology, and secondly, conveying reluctance on the side of the addresser to admit that it is him/her who needs help by "implication that it is not the addresser's wish to impose on the addressee but someone else's, or that it is not on hearer in particular but on some people in general that this disposition must be made" (Brown & Levinson 1987: 187). In this way, the addresser separates himself/herself or the addressee from the responsibility and therefore indicates that he is reluctant to impinge.

<u>"Redress other wants of hearer's" suprastrategy</u>

The very last suprastrategy titled "Redress other wants of hearer's" draws the attention to "offering partial compensation for the face threat in the

FTA (face-threatening act) by redressing some particular other wants of hearer's" (Brown and Levinson 1987: 209).

To sum up, the right use of politeness is crucial in establishing good relationships within a social interaction; however, politeness forms may differ in regards of culture. Leech approaches the way politeness functions and operates in his *Politeness Principle* (1983) through a set of maxims. Following politeness strategies are described in order to give the reader an idea of how politeness is used in different situations of a social interaction.

1.3   Respect

This chapter summarizes knowledge about respect, its definitions and categorization. It overlaps to the practical part where respect is studied and analysed in more detail.

Respect is closely related to politeness since respect is expressed through different politeness strategies. (Brown and Levinson, 1987)

Cambridge Dictionary defines respect as: a) the polite attitude demonstrated to someone or something which one considers important; b) an admiration for something or someone that one believes is of good qualities or ideas; c) "a particular feature or detail" (*online* Cambridge Dictionary, 2018: "respect"). This chapter, however, uses the first two definitions since they are the most applicable for this thesis in regards of sociolinguistics.

Respect can acquire several forms, primarily political and personal. In case of politics-related respect, the importance of respect is recognizable when meeting with the opposition. Reconciliation is usually premised on the presence of mutual respect (Landler, 2004). Iran's ex-president Khatami said that "the first requisite to any dialogue is the mutual respect between two parties" (Landler, 2004, p. A5). Analogously, two university presidents (one from Palestine, one from Israel) agreed that "it is through cooperation based on mutual respect, rather than boycotts or discrimination, that our common goals can be achieved" (Cowell, 2005, p. A9). Rawls (1971) claims that (lack of) respect occurs in the centre of modern society controversies. Although Rawls' statement comes from 1971, Miller and Savoie (2002) note that lack respect is implicated in classism, racism, homophobia, harassment, sexism etc. Rawls (1971) adds that respect for one another is publicly expressed through justice.

Respect is also vital for private relationships – intergroup and intragroup (Darwell, 1977). Having worked with couples for many years, John Gottman (1994) – a marital researcher – claims that people want "just two things from their marriage—love and respect" (ibid:. 18). Respect seems to be essential for understanding how to maximize opportunities for intergroup and interpersonal

reconciliation; however, investigations of the nature of respect are scarce (Frei and Shaver, 2002). For instance, Gottman (1994) has not studied respect directly; instead, he has rather measured expressions of disdain.

Although respect has not been an object of study in studies about fairness or justice (e.g. Barreto and Ellemers, 2002; Tyler and Blader, 2003), some authors, such as Immanuel Kant, Emmanuel Levinas or Martin Buber, followed up the term.

Since there is no clear typology of respect and most accessible sources do not go along with each other, for the purpose of this thesis, the classification of respect is based on Janoff-Bulman and Werther's work titled *The Social Psychology of Respect* (2008). Janoff-Bulman and Werther (2008) propose two types of respect – Categorical respect (see chapter 1.3.1) and Contingent respect (see chapter 1.3.2).

1.3.1 Categorical respect

Categorical type of respect is the first mentioned – intergroup in nature. This type is based on people's membership in an in-group (Janoff-Bulman and Werther, 2008). To provide at least some understanding of respect, moral philosophers (e.g., Harris, 1997; Hill, 2000) focus on a universal, basically prescriptive conferment that follows from Immanuel Kant (1782). Kant ([1782] 1993) asserts that all people should show respect to each other since human beings happen to be moral agents. Typically, moral philosophers treat respect as a means of acknowledgement that everyone is an equal participant in society in regards of ethics, and that one automatically owes it to others. Considering this, respect is granted in accordance with membership in a common group – the human community (as noted by Kant, 1782).

Categorical respect is founded on group membership and is equally demonstrated to all within the group. To grant this form of respect, it is important whether one is considered an in-group or an out-group member.

Categorical respect can be obtained only when one is regarded as an in-group member. When in-group is deemed the whole human community, social boundaries appear significantly broad. Yet all people are members of numerous groups, therefore one's in-groups are conceptualized rather narrowly. This happens to be a case of in-groups such as ethnicity, nationality, religion, sexual orientation, politics, social class, social status, education etc. Mostly at situations that highlight its absence, the significance of categorical respect becomes more apparent. This is probably most evident in respect of the human community which is people's most inclusive group. (Janoff-Bulman and Werther, 2008)

Janoff-Bulman and Werther (2008) claim: "By placing people outside the bounds of this community, people can perpetrate heinous acts of degradation, extreme humiliation, and physical violence" (ibid.: chapter 7, p.3). People are exposed to dehumanization and moral exclusion when their membership in human community is denied. In terms of categorical respect, it is equal rights and shared entitlements of each member of the group that matter the most. These are granted by being its member. Participation in the group (having a voice, being recognized as a member of the group) is the fundamental right that categorical respect offers. (Janoff-Bulman and Werther, 2008)

1.3.2 Contingent respect

While categorical respect is associated with membership in a group, contingent respect reflects standing in a particular group – "in-group status rather than inclusion" (Janoff-Bulman and Werther, 2008: 5). Being primarily intragroup, contingent respect concerns comparisons across individual members of a group (Janoff-Bulman and Werther, 2008).

Brewer (1999) emphasizes that humans are characteristic of interdependence, meaning they must rely on each other in regards of shared resources, receiving information and aid. Not only differentiation between in-

and out-groups contributes to interdependence by minimizing the risk of excessive costs, differentiation within groups does, too (Brewer, 1999). This means that one is motivated to seek, within the group, for the best people who may provide him/her guidance, direction or information. These are the individuals who have been granted most influence in the group and have the strongest voice, thus they are most respected within the group. Considering this, contingent respect implies status or position in the group and "it is a valuation associated with one's position of earned influence in one's in-group" (Janoff-Bulman and Werther, 2008: 6).

In comparison with categorical respect, in which no hierarchy is present and is unranked, contingent respect is ranked and variable. Rather than automatically granted, it is earned or achieved. One cannot dispose of contingent respect without being categorically respected at the same time. The differences between categorical respect and the contingent one may seem parallel to those differences that have been drawn by sociologists about ascribed and achieved status. Status is achieved by virtue of degree of one's successfulness resulting from his or her social performance, for instance, in an organization or family. It is based on one's personal characteristics and achievements. On the other hand, ascribed status takes into account characteristics inherent. Strictly speaking, ascribed status, like categorical respect, is not earned by virtue of one's strengths, efforts, contributions, or successes; but the only criterion is being a member of a group. Nevertheless, both achieved status and contingent respect are earned. (Janoff-Bulman and Werther, 2008)

Voices of those granted contingent respect are loud and heard. More importantly, they have influence. Janoff-Bulman and Werther (2008) assume that "individuals and groups want not only to be heard but also to impact outcomes" (ibid.: 6). In private relationships, people want their partners to consider their perspectives and, in case of large groups (ethnicity, nationality

etc.), they want to have influence over political decisions, thus over the future of the society (or group). (Janoff-Bulman and Werther, 2008)

The recognition of higher status of the addressee is generally achieved by correct use of honorifics (Brown and Levinson, 1987). An honorific is an address form which indicates respect. Honorifics may be titles prefixing one's name (e.g.: *Mr, Mrs, Miss, Ms, Dr, Sir, Lord* etc.), or titles (positions) that can appear as an address form without being proceeded by a person's name (e.g.: *Captain, General, Doctor, Mr President, Earl* etc.). (Oxford University Press, 2016)

To sum up, respect is admiration for someone who is of good qualities. It acquires personal and political forms. Lack of respect is implicated in social controversies, racism, classism, sexism etc. Two types of respect are identified. Categorical respect deals with one's membership in an in-group, while contingent respect reflects standing in a certain group. Those granted contingent type of respect are those whose voice is loudest. Respect is expressed through the right use of honorifics.

1.4   Summary of the theoretical part

To fully comprehend respect and ways of gaining it, it seems necessary to understand face and politeness first. It is apparent that face is a public self-image, in other words, it reflects how one is seen by other participants of a social interaction. This self-image appears to be one of the key aspects of gaining respect. Two types of face are recognized, namely positive face and negative face. Face is variable and can be gained and lost. Since one's face changes or develops by virtue of his/her successful/unsuccessful social performance, face-saving acts and face-threatening acts are identified. One can protect his/her face from erosion or a complete loss by performing FSAs, whereas his/her face can be damaged while performing FTAs.

Politeness is the type of behaviour to which good manners and etiquette are applicable within a social interaction. It is also essential for establishing a harmonious atmosphere between an individual and other participants of the interaction. Polite manners are variable in regards of culture, too. A set of maxims – often referred to as Politeness principle – is introduced. These maxims explain how politeness operates in a conversation. Several politeness strategies are identified. Negative politeness strategy allows the addressee to react freely in relation with his or her feelings and attitude. He/she is also given a chance to refuse or disapprove. Five suprastrategies of negative politeness are described in chapter 1.2.1.1.

It can be concluded that respect is a polite attitude and an admiration for something or, more specifically, someone who is of good qualities. It takes place on political and personal levels. Mutual respect between two parties is crucial for achieving common goals. Lack of respect occurs in modern life controversies and is implicated in racism, sexism, homophobia, classism etc.

Respect is important for private relationships, either intergroup or intragroup. Respect is seemingly essential for maximization of opportunities for intergroup and interpersonal reconciliation; however, investigations of respect are scarce.

Categorical respect is intergroup in nature and is based on membership

in an in-group. It says that all people should show respect unconditionally to every other human being since humans are moral agents. Categorical respect is demonstrated equally to all within a group. Contingent respect regards an in-group status and is primarily intragroup. It is based on comparisons between members of a group.

The most respected people in a group are those who are seeked by others to provide them guidance, information, direction etc. Unlike categorical respect which is automatic, contingent type of respect is earned. Honorifics are used to address those of higher status.

2 Practical part

In this passage of the thesis, knowledge obtained from the theoretical part is used to analyse two films from school environment. The two films have been chosen for the research part (analysis) for their different approaches towards gaining respect (contingent/personal respect) and their outstanding ratings on online movie databases (e.g. rottentomatoes.com). *To Sir, with Love* (James Clavell, 1967) portrays students clearly disrespectful to their teacher and their behaviour totally impolite, however, the teacher gains respect after treating the pupils as adults. In *Dead Poets Society* (Peter Weir, 1989), the boys act undoubtedly politely and respectfully, however, this may seem to the audience as if they behave so only because of conventional rules which are required in the academic sphere. In comparison with *To Sir, with Love*, in which the pupils hold no respect towards the teacher nor do they show any, in *Dead Poets Society*, the students show respect and demonstrate politeness but they may not mean it when outside the classroom or in the absence of the teacher.

In the analysis itself, face, politeness and respect is observed according to the theoretical part. These elements are studied in each film, and then a comparison of both films is provided. Moreover, each film is divided into five sections of roughly equal lengths – quintiles, since there is no trustworthy source of how each movie is divided according to Greek tragedy segmentation or plot segmentation. In each segment of each movie, however, a tentative time span is stated. The analysis focuses on teacher–students interactions/relationships and tries to answer the following questions:

- Are politeness and face necessarily connected with respect?
- How is respect earned by the teacher?
- Does any of the films suggest an ideal respect-gaining strategy?
- What is the ideal relationship between a teacher and his/her students?

2.1   To Sir, with Love

The first film to analyse is *To Sir, with Love* from 1967. It depicts struggles of Mark Thackeray (starring Sidney Poitier) who applies for a teaching job at a secondary school in London. He is in charge of a class full of pupils of bad reputation. Their antics range from disruptive behaviour to loathsome pranks. Instead of punishing them, the teacher manages to treat his pupils as adults and equal persons. Through this, a watcher of the movie can observe the teacher gaining respect from his students for treating them equally and disciplining them at the same time.

The film is one hundred and five minutes long and for purposes of this thesis, it is divided into five segments (roughly twenty-one minutes long each) and deals only with the most important features in respect of the thesis' purposes. The intervals may be longer or shorter depending on the actual scene since cutting or skipping scenes may seem unorganized. The actual length of a quintile is given in the beginning of an analysis of each quintile.

2.1.1   The first quintile

The time span of this quintile is 00:00:00 – 00:22:02. In this part of the movie, the teacher Mark Thackeray (Sidney Poitier) is introduced to the audience. He arrives to the school and soon meets other teachers, who warn him about students' behaviour. Later on, Thackeray meets some of his students in the school gym and courtyard, and there he encounters their impoliteness. Following scenes take place in class and in the teachers' room.

When the audience meets the protagonist, Mark Thackeray probably seems to him/her very congenial. His expressions, body language and manners indicate that he is the real gentleman of a likeable face. Even when he meets his first student smoking a cigarette on the school courtyard, he preserves his face and does not go mad at the pupil; therefore, he preserves his public self-image of a man of good manners. The protagonist, at this point, does not need to perform any FSAs (see chapter 1.1.3) for he just meets with the school's

environment and has not performed any evident FTAs (see chapter 1.1.3), yet. On the other hand, the smoking boy clearly shows his face as revolting and contemptible.

Although acting politely, Thackeray's colleagues present their faces in rather negative ways. They dishonour their students and show signs of being desperate and incompetent in regards of disciplining their students.

In class, the students behave significantly impolitely using expressions such as "yeah" or "cheeky devil" or even addressing the teacher a "guv". Some of them, however, use an honorific (see chapter 1.3.2) "sir" but according to their faces, it cannot be understood as polite acting. In this quintile, Mark Thackeray uses mostly "direct conduct" politeness strategy (see chapter 1.2.1). He also uses "positive politeness" strategy (see chapter 1.2.1) but the students hardly reciprocate it. Some hedging devices (see chapter 1.2.1.1), however, are observed. Since the students seem to know very little about categorical respect (see chapter 1.3.1) and do not know the teacher well yet to grant him contingent respect (see chapter 1.3.2), they do not show any. On the other hand, Thackeray does not disrespect the pupils; moreover, he rather justifies their behaviour when talking with his colleagues.

2.1.2 The second quintile

This quintile's timeline range from 00:22:02 to 00:42:49 and takes place mostly in class, in the school gym, school courtyard and in the teachers' room. After having encountered different shenanigans done by the pupils (e.g. destroying school property), Mark Thackeray comes to realize that the students need not only to be educated but they need to be changed in terms of their ethics and manners, too. The milestone of this segment of the film appears to be when the teacher orders the students to throw away their learning books. From this point, the content of lessons is discussion on various topics that the pupils themselves choose to discuss.

This passage starts in the classroom when Mr. Thackeray discovers that a leg on his table has been cut. He preserves his face performing "direct conduct" strategy (see chapter 1.2.1) again to discipline his students.

Following scene takes the audience of the film outside the building to the courtyard. There, Mark Thackeray meets one of his students looking considerably worried. The teacher kindly shows interest in the student and it is apparent that Thackeray wants to help the boy. Although the boy uses hedging devices (see chapter 1.2.1.1) such as "He married her, didn't he?", he screams at the teacher. Thackeray admonishes the boy not to use inappropriate language when talking about his own father (e.g. "rotten bastard").

In the classroom, some students show a great deal of disrespect towards the teacher by repeating his words in an affected way in order to mock him. On top of that, many students still distort the teacher's name to "Mr. Fackeray".

On the next day of school, Thackeray is performed pranks on again. When Mr. Thackeray meets the principal in the hallway and is asked how it goes, he replies "Fine, thank you, Sir"; however, he seems rather worried. In the classroom, the teacher discovers that a feminine product has been put into a fireplace and at this point, he loses his temper and yells at the students. This is an example of a face-threatening act (see chapter 1.1.3). Nevertheless, Mr. Thackeray realizes that the students' manners need to be changed and informs them they will be treated as adults by him and by each other, too. When a girl comes late to class and makes her entrance extravagant, the teacher asks her – performing "indirect conduct" politeness strategy (see chapter 1.2.1) – to go outside and to try walk into the room as a lady, which she does. Mr. Thackeray also implies that boys will be addressed to by their surnames and ladies by "Miss". Moreover, he informs the students about the importance of personal hygiene and good manners, however, the teacher uses taboo words such as "Sl*t", which again, does not help the way his face is perceived. Notwithstanding that the students are now in the gym on a dancing session

without a present teacher, the ladies start to require showing good manners and respect from their boy-classmates. At the end of this quintile, a deal of going to a museum is made.

2.1.3   The third quintile
This segment starts at 00:42:50 and ends at 01:03:10. The first scene takes place in class where a discussion about students' chosen topic is lead. The following scenes happen in the teachers' room, in the street outside the school, and in the classroom again. Unfortunately, the audience is not shown what happens in the museum; the director provides only photographs of happy-looking students.

Mark Thackeray starts his lesson with a question which would have been considered unexpected at the beginning of the movie. He asks his students "What would you like to talk about today?" One young lady proposes to discuss marriage. The students ask personal questions about the teacher, however, now politely using politeness strategies of "indirect conduct", "positive politeness" (for "indirect conduct" and "positive politeness" see chapter 1.2.1) and "negative politeness" (see chapter 1.2.1.1). Throughout the discussion, "the sympathy maxim" and "the maxim of approbation" (see chapter 1.2) may be observed. The students also start to use hedges of tag question clauses (see chapter 1.2.1.1) more often. The class seems to be genuinely interested in the teacher's personal experiences and, at this point, the pupils come to terms with the teacher's struggles and his personal development when he tells them a brief story of his life. Learning that Thackeray was once similar to them, the students seem to start to really respect and admire the teacher. Soon after, the teacher jokes with the pupils about the dialect he used to speak (patois) and the students' dialect (cockney). This results in enlightening the serious atmosphere. One of the students, however, does not pay attention and is watching probably a pornographic picture under his desk. Mr. Thackeray, tearing the picture up, almost hurts the

boy. Although performing an absolute face-threatening act (see chapter 1.1.3), the teacher does not lose his face nor is his road towards gaining respect threatened. This indicates that face does not necessarily play a crucial role in case of gaining contingent respect (see chapter 1.3.2).

Now in the teachers' room, the audience is apprised with impoliteness among the school staff when Thackeray's colleague addresses him "old chum". When one of Thackeray's students comes to the teachers' room to ask about netball, his colleagues cannot believe how politely the student acts. Thackeray's colleagues are also astonished by the way the boy addresses his classmates.

In the next lesson, Thackeray is surprised by his students' smiling faces, their appropriate use of address forms, and their willingness to help him.

In the courtyard, Mr. Thackeray accidentally cuts his hand and is made fun of for the colour of his skin. One of his female students, who seems to be in love with Thackeray, defends him and implies that her half-coloured classmate should not stand by racial prejudices. The half-coloured boy states he wishes he were like Mr. Thackeray.

When Thackeray goes to a market to buy himself a lunch, he meets some of his students' parents. He gets to know that his pupils praise him at home; however, he also realizes that the pupils' initial behaviour comes from their social background.

2.1.4　The fourth quintile
The time span of the fourth quintile is 01:03:10 – 01:23:22. Its scenes take place in already known places (gym, classroom, teachers' room and dance hall).

Starting in the gym, the physical education teacher makes fun of an overweight pupil who is eventually injured after attempting to perform a

gymnastic feat. Calling him "fat", the teacher shows signs of disrespecting the student together with performing an FTA (see chapter 1.1.3). Not believing it was an accident, another student tries to attack the teacher while the other rushes to Mark Thackeray for help. This reflects the fact that the students trust Thackeray. Performing strictly "indirect conduct" politeness strategy (see chapter 1.2.1), Thackeray stops the confrontation. By this point, it is obvious that Mr. Thackeray has already earned respect from most of his students.

In the classroom, Thackeray insists [performing "negative politeness" strategy (see chapter 1.2.1.1)] that Mr. Potter (the boy who has attempted to attack the physical education teacher) go and apologize the P.E. teacher. Giving the students a lecture about self-discipline, Thackeray states that Mr. Potter should not apologize because of his fear of consequences but rather to demonstrate adult acting.

During the next lesson, Mr. Thackeray offers to contribute money for flowers and a wreath for funeral of one of his students' (the half-coloured boy's) mother. Having previously antagonized some of his students, Thackeray performs an FSA (see chapter 1.1.3) with this act of generosity (for further information, see "the generosity maxim" in chapter 1.2). Learning that none of his students can bring flowers to the half-coloured student's house because of rumours they would come across, Thackeray preserves his face by saying "Thank you, Miss Pegg, for making it clear", which is an example of "the modesty maxim" (see chapter 1.2). During this communication exchange, some students use the "Be direct" suprastrategy of negative politeness (see chapter 1.2.1.1).

In the last passage of this quintile, Mr. Thackeray talks to his student about her personal problems. This act not only strengthens his face, it also consolidates his status of a trustworthy person.

2.1.5 The fifth quintile

The last quintile of *To Sir, with Love* starts at 1:23:23. Since politeness strategies used in this movie repeat, primarily the relationship between Mark Thackeray and his unruliest student Mr. Denham is observed. The crucial moment for their mutual relationship occurs in the first scene of this segment – in the gym, where Thackeray is called out by Denham for a boxing sparring.

Having accepted – although reluctantly – the Denham's callout, Mark Thackeray strikes a perfect liver shot and technically knocks Denham out. Denham soon realizes that his teacher is a tough man and praises him for not continuing to punch him after the solid punch. This is the moment when Thackeray gains respect from the last remaining student.

When the two meet on a stairway, Thackeray proposes Denham to train youngsters boxing. Denham's rebellious and insubordinate face evolves to face rather respectful and affable. On top of that, Denham invites Thackeray to a party on the occasion of ending the term.

By the end of the film, Thackeray is praised by his colleagues for having done a marvellous work with the students. Mark Thackeray also receives a gift from his students which brings tears to his eyes. In the last scene, when Thackeray meets other impolite and disrespectful students from the grade below, he reconsiders his previous offer for an engineering job and decides to carry on teaching realizing that it is not a one time job but rather a mission and social responsibility to educate young people and to make the world a better place.

2.1.6 Summary

To sum up, from the beginning of this film, the protagonist tries to be a real role model for his students by showing them his good manners and etiquette. However, this self-presentation does not seem to be sufficient in regards of disciplining his students and earning their respect. Until the point the protagonist starts to treat the students as adults, they are difficult to

handle. The „direct conduct" politeness strategy seems to be the most suitable strategy for taking control over the class, however the „indirect conduct" politeness strategy appears to be the key strategy for establishing equal relationships between the teacher and his students. On top of that, using „the sympathy maxim" and „the maxim of approbation" seems to be a helpful tool for creating harmonious relationships. Although the protagonist has performed multiple FTAs, face seems to play no crucial role in gaining respect.

Apparently, equal teacher–students relationships seem to be essential for a teacher to gain his/her students' respect. Speaking about his/her personal experiences, approaching students individually (since different students require different approach to grant their teacher respect) and showing interest in them contribute to gaining/earning their respect. In other words, a teacher should be a counsellor, a mentor and a role model for his/her students. Moreover, showing his/her human side and not presenting himself/herself strictly as a formal figure help him/her to gain/earn respect. Hopefully, the following analysis of the second film will confirm these observations.

2.2 Dead Poets Society

The second film – Dead Poets Society – is a story about a new teacher, too. This time, John Keating (Robin Williams) comes to Vermont, USA to teach at an elite boy academy English literature. The protagonist practices very unorthodox methods of teaching. For instance, he makes them stand on their desks in order to offer them a new perspective of life. He also encourages them to rip out introductions from their poetry books which tell them a mathematical formula for rating poetry. With these methods, the teacher gains his students' respect.

This film is one hundred and twenty-eight minutes long and its analysis follows the same principles as the analysis of the first film, therefore, it is divided into quintiles – five segments, however, this time about twenty-six minutes long each. Again, lengths of quintiles slightly differ.

2.2.1 The first quintile

The first quintile ends at 00:26:49 and takes place in the school hall, hallway, classroom, and study room.

In the first scene, the audience meets the students at the inaugural ceremony for the next term. Also, the new replacement teacher, and the main character John Keating is introduced. Since the story takes place at an elite boy academy, an appropriate polite and respectful behaviour is required. All students attending the academy come from upper class families and are aspiring doctors, engineers, or bankers .

Now in a dormitory room, the boys whom this film concerns make fun of the ceremony and share their experiences from summer vacation. Although acting very politely in the presence of teachers, the boys are portrayed to the audience as normal seventeen-year-olds. During this scene, one of the boys' father comes in and tells him to drop the school annual. At this point the audience observes strict parenting methods which apply to most of the boys–parents relationships. Their parents care about their sons' future so much that

they prohibit them to do what they want to do. The boys address their fathers "father" or "sir" and their teachers "sir" or by their surname.

During their lessons of chemistry, Latin and mathematics, the audience notices obsolete teaching methods of the teachers. Most of their lessons consist of repeating of what the teacher says and reading from their books aloud. Their unsuccessfulness is sternly penalized. These teachers use mostly "direct conduct" politeness strategy (see chapter 1.2.1) and no "tact maxim" nor are "sympathy maxim" and the "maxim of approbation" (see chapter 1.2) used.

In their first lesson with John Keating, the boys are surprised by his very different approach in contrast with other teachers. He takes them to the school hallway where the lesson takes place in. Keating jokes about requiring to address him "O Captain my Captain" referring to a verse from Walt Whitman, which none of the boys takes seriously, and about their names and his personal experiences from this academy which Keating himself attended. He also shows them that poetry can be fun even to boys of this age and informs them about the importance of enjoying every day of their lives.

Keating's behaviour and attitude towards teaching greatly differ from other teachers and it is apparent that he wants to establish equal relationships with his students. The boys seem to like the new teacher immediately, however, they do not trust his methods, more specifically, they are afraid that those methods can reduce their chances of going to universities.

In the next class, Keating orders their students to rip out the introduction to poetry from their books. The boys are astonished by this order, however, they do so. Keating uses the "indirect conduct" politeness strategy (see chapter 1.2.1) as well as the "direct conduct" (see chapter 1.2.1).

2.2.2 The second quintile

Starting at 00:26:50 and ending at 00:52:53, the second quintile takes place in the hall, in the courtyard, in the classroom, in a dormitory room, and on the school playground.

In the school hall where teachers and students are having a lunch together, one of the Keating's colleagues expresses disagreement with Keating's methods. Warning him about possible consequences, the colleague proposes that seventeen year old boys should not be "freethinkers" but they should rather stick with their old effective regime. In the same scene, one of the boys has found Keating's senior annual and they all get to know that he was a member of so called *Dead Poets Society*. Being curious about what it is, they catch up with Keating outside the school building in the courtyard. He explains them that it is a club he used to be a member of and he and his classmates met in a cave to read poetry. The boys are excited about the idea and arrange a meeting on which they would read a book that Keating has left to one of the boys.

In the next lesson after having discussed poetry, John Keating commands his students to climb on the teacher's desk. He makes them do so in order to show them that the world looks different if they look at it from a different perspective. Afterwards, he assigns homework and each boy is supposed to write a poem and then present it in front of the class.

Another Keating's lesson happens to be on the playground. There, the boys are handed out cards with poetic verses on them. They are supposed to read the verses aloud while listening to music and kicking a ball.

Following from this quintile, it is apparent that John Keating has already gained his students' respect for his amusing lessons and his extraordinary teaching methods. In privacy, the boys do not disrespect the teacher nor are they impolite when talking about him. They address him "Sir" or "Mr. Keating". When speaking with him, they use "indirect conduct" strategy (see chapter 1.2.1) and "the tact maxim" (see chapter 1.2). Keating disposes of a very

likeable face. Some of his teaching methods may seem as face-threatening acts (see chapter 1.1.3), however, only in relationships with his colleagues. Concerning his relationships with the students, these methods are hardly considered FTAs (see chapter 1.1.3). They rather stabilize his face. Also, "don't presume/assume" suprastrategy of negative politeness (see chapter 1.2.1.1) and a number of hedges (see chapter 1.2.1.1) are detected.

Since the teacher has already gained his contingent type of respect and the politeness strategies used are stable and static, the following analyses of the following quintiles are brief and concern primarily the relationships between Keating and his students.

2.2.3 The third quintile

Ranging from 00:52:54 to 01:20:02, the scenes of the third quintile take place in the classroom, on the playground, in the cave and in the courtyard.

In the next lesson, the boys present their poems in front of the class, however, one of them feels ashamed to read his poem so Keating makes him yawp and spontaneously compose an excellent poem using techniques of imagination and feeling.

Now in the courtyard, the boys march around to Keating's chanting. He makes them do so to show them that each boy has his own stride and pace. He informs them that they should walk their own way. This is considered to be a metaphor for them to be themselves and to express themselves in an individual way.

Having published an article concerning Dead Poets Society in the school papers, one of the boys takes responsibility and undergoes school corporal punishment performed by the principal. The boy is ordered to provide the principal names of other members of the Dead Poets Society.

2.2.4 The fourth quintile

The time span of the fourth quintile is 01:20:03 – 01:47:46. Its most important scenes for this thesis take place in the study room, the teacher's room, and in the house of a boy named Neil.

In the first scene Keating meets the rebellious boy who published the article and appeals to him not to do such dangerous stunts. Although not speaking directly, it may be understood as if Keating asserts the boy should blame him for he has induced the boys to start the club. He also informs the boy that letting himself be expelled from the academy is not right. The boy agrees.

In another scene, one of the boys (Neil) comes to visit Keating in his teacher room. There, he tells Keating about his passion – acting. He also complains about his parents not allowing him to do what he is passionate about. Keating kindly asserts the boy should openly talk about his feelings with the parents. This indicates that Keating is trustworthy for the boys.

The game changer begins when Neil commits suicide after an argument with his parents.

2.2.5 The fifth quintile

The last quintile starts at 01:47:47 and takes place in the school hall, in the principal's office and in the classroom.

In the school hall, a meeting in awe of Neil's death is held. The principal insists the boys fink on each other so the principal gets a list of names of members of the Dead Poets Society. Their bad conscience makes them do so since they are struck by the death of their friend.

In his office, the principal compels the boys to sign a statement concerning that Keating is responsible for Neil's death in regards of telling him to follow his heart. Otherwise, the boys would be expelled from the academy.

In the very last scene of the film, the audience witnesses the boys stand on their desks as their act of gratefulness towards Kipling as he is forced to leave the academy.

2.2.6 Summary

From this film is apparent that what it takes to be a liked and respected teacher, he/she must be different from other teachers in terms of making his/her lessons extraordinary, interesting, illuminating and funny. Equal teachers–students relationships and individual approach are the key principles for establishing a harmonious school atmosphere and environment since being strictly polite and formal is not enough. Throughout the film, Keating performs several face-threatening acts (e.g. cussing or letting the students stand on the desk and rip their books). However, his face is threatened only in relationships with his colleagues since Keating himself is significantly rebellious. It seems that via these FTAs (see chapter 1.1.3), Keating actually gains face in the class (see chapter 1.1.1). The boys eventually start to respect him for not only speaking words of passion and the meaning of life – he lives by them.

The boys of this film seem to have received a whole new perspective on life for that Keating taught them how to enjoy it. They seem to be more interested in contents of their lessons for Keating's different methods. Supposingly, Keating might have started teaching at the academy – or teaching in general – because he was disappointed with the methods his teachers used when he attended the academy. Moreover, he might have strongly disagreed with the education system so he became a teacher to change it. Not only the system but also the students. Keating probably saw lack of passion in youngsters and wanted to reform them in regards of showing them the beauty of the world, and teaching them to unleash the emotions and passions that dwell inside of every one of us. This is how the world is changed.

2.3   Comparison of the two films

The last chapter of this thesis provides a brief comparison of the two analysed films. Face-work, politeness strategies and maxims, ways of gaining/earning respect, and teacher–students relationships are compared.

Although having had performed a number of face-threatening acts, both Mark Thackeray and John Keating successfully gained respect from their students. Face-work (gaining face, losing face, FTAs, FSAs) and presentation of this public self-image are important communication elements; however, in case of gaining respect, they are not essential but may be useful.

The "direct conduct" politeness strategy is beneficial in terms of disciplining students. On the other hand, the "indirect conduct" strategy helps to established good relationships between a teacher and his/her students. Moreover, "the sympathy maxim", "the tact maxim" and "the maxim of approbation" help create well-balanced relationships and a favourable atmosphere between the two parties, thus help a teacher gain/earn his/her respect from the students; however, an occasional impoliteness does not reduce his/her chances of becoming respected.

In regards of tactics of gaining respect, the two films are very similar and concordant to each other. Both of them propose that a teacher should be exemplary to his/her students and treat them as adults and equal human beings. Enlightening the class atmosphere by joking with the students, approaching them individually, being interested in them, providing them guidance, functioning as their counsellor, and being a role model for them contribute to establishing healthy school environment and harmonious relationships between a teacher and his/her students. In both films, the students have difficult relationships with their parents. Their parents are either greatly strict (Dead Poets Society), or their families rather dysfunctional (To Sir, with Love). Therefore, a school should work as a shelter and safe place for students' troubled minds and souls, and offer them a kind environment for their personal development.

Conclusion

The analyses showed that face-work and politeness strategies are useful for gaining respect, however, they are not crucial. Nevertheless, using politeness maxims and certain politeness strategies help a teacher establish a harmonious school/class environment.

From the analyses is apparent that a teacher gains respect from his/her students rather through considering them equal participants of an interaction, treating them as adults, showing interest in them, being exemplary to his/her students, and approaching them individually than through being a strict and formal figure of education. These tactics are important in regards of creating a pleasant school/class atmosphere and environment. Schools should offer their students a safe and peaceful place for their personal development.

From this perspective, teaching is a truly important job which requires devotion. Teachers not only provide their students with knowledge, but they also help them in terms of their general development. Through the right methods of education, great changes in society may be achieved.

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Abstract

Jméno a příjmení:	Dan Konečný
Katedra nebo ústav:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Josef Nevařil, Ph.D.
Rok obhajoby:	2018

Název práce:	Využití pojmů tváře a zdvořilosti pro učitele a jejich získávání respektu svých žáků ve školním prostředí
Název v angličtině:	The concept of face and politeness, and their use for teachers to gain respect from their students in school environment
Anotace práce:	Práce se zabývá pojmy tváře a zdvořilosti a jejich využitím učiteli pro získávání respektu svých studentů. V praktické části analyzuje dva filmy ze školního prostředí a studuje, jak si učitelé získávají respekt svých žáků.
Klíčová slova:	Tvář, zdvořilost, respekt, učitel/učitelka, analýza, školní prostředí
Anotace v angličtině:	The thesis deals with the concept of face and politeness, and their use for teachers to gain respect from their students. The practical part analyzes two films from school environment and studies ways how teachers gain respect from their students.
Klíčová slova v angličtině:	Face, politeness, respect, teacher, analysis, school environment
Rozsah práce:	48 stran
Jazyk práce:	Anglický jazyk

Appendices

Appendix 1

Figure 1: A screenshot from the film *To Sir, with Love* of the protagonist showing his students how to prepare a salad. Retrieved from http://www.dvdizzy.com/tosirwithlove.html

Appendix 2

Figure 2: A screenshot from *Dead Poets Society* of boys standing on their desks to demonstrate gratefulness for their teacher. Retrieved from http://www.nydailynews.com/entertainment/tv-movies/dead-poets-society-gallery-1.89444?pmSlide=1.101988