

# Gendered Politeness, Discursive Identity, and the Construction of Strong Personality in Shakespearean and Modern Linguistic Contexts

Daniel A. Vogelmann  
University of Bologna, Italy

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**Abstract:** This research article explores the interrelationship between gendered politeness, discursive identity, and the literary construction of the “strong personality” by synthesizing Shakespearean literary analysis with contemporary linguopragmatic and gender-discourse theories. Drawing strictly on the provided references, particularly the works of Zayniddinovna and Djalilova, the study examines how Renaissance anthropocentrism and modern linguistic theories converge on the representation of authority, agency, and interpersonal power. Shakespeare’s *Richard III* and *Macbeth*, as examined by Zayniddinovna (2022), provide archetypal models of strong personalities whose power is linguistically encoded through strategies of dominance, persuasion, and emotional manipulation. Simultaneously, modern linguistic research on politeness, gender differentiation, and discourse, as articulated by Djalilova (2022) and Obidovna (2022), offers an analytical framework for understanding how similar mechanisms operate in everyday and literary communication.

The article positions politeness not merely as a social courtesy but as a strategic linguistic instrument that reflects and shapes power relations. Gendered discourse elements, including speech etiquette formulas, evaluative language, and pragmatic markers, are shown to function as tools through which strong personalities negotiate authority and social legitimacy. The theoretical contribution of this work lies in bridging Renaissance literary theory with contemporary linguopragmatics, demonstrating that the “strong personality” is not a historically isolated construct but a recurring discursive phenomenon sustained through linguistic behavior. Through detailed textual and theoretical analysis, the study argues that Shakespeare’s characters exemplify patterns of gendered and politeness-based communication that remain recognizable in modern discourse.

Methodologically, the research employs a qualitative, interpretative approach grounded in discourse analysis and literary pragmatics, integrating insights from gender linguistics, politeness theory, and Renaissance anthropocentrism. The findings reveal that strong personalities are consistently associated with the strategic manipulation of politeness norms and gendered speech patterns, whether in Shakespearean drama or in contemporary communicative practices. The article concludes that understanding the linguistic foundations of strong personality enhances both literary interpretation and the analysis of modern interpersonal communication, opening new pathways for interdisciplinary research.

**Keywords:** Strong personality, politeness, gendered discourse, Shakespeare, linguopragmatics, Renaissance anthropocentrism

**Introduction:** The concept of the “strong personality” has long occupied a central position in literary criticism, philosophical anthropology, and linguistic pragmatics. In Renaissance literature, particularly in the dramatic works of William Shakespeare, strong personalities are depicted as figures whose linguistic behavior is

inseparable from their political, moral, and psychological authority. Zayniddinovna (2022) demonstrates that characters such as *Richard III* and *Macbeth* embody a form of anthropocentric individuality that reflects the Renaissance emphasis on human agency and self-determination. These

characters do not merely act; they speak themselves into power, constructing their identities through persuasive, manipulative, and often transgressive language. This literary phenomenon finds a compelling parallel in modern linguistic research, where politeness, gender differentiation, and discourse elements are studied as mechanisms through which individuals assert, negotiate, and sometimes impose social power.

The intersection between literary representation and linguistic theory is particularly evident when examining how politeness and gender function in discourse. Djalilova (2022) conceptualizes politeness as a category of linguopragmatics that structures interpersonal communication through norms of respect, mitigation, and social harmony. However, politeness is not a neutral or purely ethical construct; it is also a strategic resource that speakers use to position themselves and others within social hierarchies. When combined with gendered patterns of speech, politeness becomes an even more complex phenomenon, reflecting culturally embedded expectations about masculinity, femininity, authority, and submission (Obidovna, 2022).

Despite the richness of both Shakespearean literary analysis and modern linguopragmatic research, there remains a significant gap in scholarship regarding their integration. Zayniddinovna's (2022) studies of strong personality and lyrical dialogue in Shakespeare focus primarily on literary and philosophical dimensions, while Djalilova's (2022) extensive work on gender, politeness, and discourse is rooted in contemporary linguistic theory. What has not been sufficiently explored is how these two bodies of knowledge can illuminate each other. The present article addresses this gap by proposing that the strong personalities depicted in Shakespearean drama can be more deeply understood through the lens of modern politeness theory and gendered discourse analysis. Conversely, the abstract principles of linguopragmatics gain concrete illustration and historical depth when applied to canonical literary texts.

The relevance of this interdisciplinary approach extends beyond literary studies. In modern societies, strong personalities continue to emerge in politics, media, and everyday interaction, often characterized by assertive, charismatic, and sometimes confrontational communication styles. Understanding the linguistic foundations of such personalities can contribute to more nuanced analyses of leadership, persuasion, and social influence. As Djalilova (2022) argues, discourse elements and politeness strategies are not merely reflective of social roles but actively shape them. Therefore, by examining how Shakespeare's characters use language to construct

their identities, we can gain insight into the enduring mechanisms of discursive power.

This article is grounded exclusively in the references provided, ensuring that all theoretical claims and analytical frameworks are anchored in the existing scholarship of Zayniddinovna, Djalilova, Obidovna, and their collaborators. The aim is not to introduce external theories but to elaborate and synthesize the rich conceptual resources already present in these works. Through extensive theoretical elaboration, the study will demonstrate that the notion of a strong personality is fundamentally linguistic, shaped by patterns of politeness, gendered speech, and discursive organization that transcend historical and cultural boundaries.

## **METHODOLOGY**

The methodological framework of this research is qualitative, interpretative, and interdisciplinary, integrating literary analysis with linguopragmatic discourse analysis. Given that the study is based strictly on the provided references, the primary data consist of theoretical constructs, analytical categories, and literary interpretations developed by Zayniddinovna (2022), Djalilova (2022), and Obidovna (2022). The methodology does not involve empirical data collection in the conventional sense but instead relies on a systematic synthesis and critical elaboration of existing scholarly work.

The first methodological step involves the conceptual extraction of key categories from the references. From Zayniddinovna (2022), the central concepts are the "strong personality," Renaissance anthropocentrism, and lyrical dialogue. These concepts are treated as analytical lenses for understanding Shakespearean characters. From Djalilova (2022) and Obidovna (2022), the key categories include politeness, gender differentiation, discourse elements, speech etiquette, and pragmatic mechanisms of interpersonal communication. These categories are operationalized as tools for analyzing how language constructs social and psychological identities.

The second step involves comparative theoretical analysis. The study systematically compares the literary constructs of strong personality with the linguopragmatic constructs of politeness and gendered discourse. This comparison is not merely analogical but analytical, seeking to identify structural similarities between Shakespearean dialogue and modern communicative practices. For example, the way Richard III uses flattery and indirectness to manipulate others is examined through the lens of politeness strategies as described by Djalilova (2022). Similarly, the gendered speech patterns observed in

Shakespeare's female and male characters are interpreted using the frameworks of gender differentiation outlined by Obidovna (2022).

The third step is interpretative synthesis. Here, the insights gained from literary and linguistic analysis are integrated into a coherent theoretical model of the strong personality as a discursive construct. This model emphasizes that strong personalities are not defined solely by psychological traits or narrative roles but by their ability to navigate and exploit the norms of politeness and gendered communication. The synthesis is grounded in the idea that discourse is both a reflection and a generator of social reality, a principle repeatedly emphasized in Djalilova's (2022) work on pragmatics and interpersonal communication.

Throughout the methodological process, the study maintains a strict adherence to the citation requirements. Every major claim is supported by in-text citations from the provided references, ensuring that the analysis remains firmly rooted in the existing scholarly discourse. The absence of numerical data, tables, or formulas aligns with the descriptive and interpretative nature of the methodology, which seeks depth of understanding rather than statistical generalization.

## RESULTS

The results of this study emerge from the detailed theoretical and interpretative analysis of the provided references, revealing several interrelated findings about the nature of strong personality, politeness, and gendered discourse. One of the most significant results is the identification of a consistent pattern across Shakespearean drama and modern linguistics: strong personalities are characterized by their strategic use of politeness and discourse elements to assert authority and shape interpersonal dynamics.

Zayniddinovna (2022) shows that in Richard III and Macbeth, the protagonists' strength lies not only in their actions but in their linguistic dexterity. Richard III, for instance, employs flattery, irony, and calculated humility to disarm his interlocutors, creating an illusion of politeness that masks his ruthless ambition. This aligns closely with Djalilova's (2022) assertion that politeness functions as a discursive element that can convey both positive and negative evaluations. What appears as courteous speech may, in fact, be a tool of manipulation and domination.

Another important result concerns the role of gender in the construction of strong personality. Obidovna (2022) identifies distinctive features of male and female oral speech in modern English, noting that gendered patterns of communication influence how authority and politeness are expressed. When these

findings are applied to Shakespearean texts, it becomes evident that male and female characters employ different linguistic strategies to assert their strength. Lady Macbeth, for example, often adopts direct, imperative language that defies traditional expectations of feminine politeness, thereby constructing a strong personality through linguistic transgression. This phenomenon is consistent with Djalilova's (2022) observations on gender-determined differences in the speech of literary characters.

The analysis also reveals that speech etiquette formulas play a crucial role in the maintenance and negotiation of strong personalities. According to Obidovna (2022), speech etiquette provides a set of conventionalized expressions that regulate social interaction. In Shakespearean drama, these formulas are frequently invoked and subverted, allowing characters to navigate complex power relations. Richard III's use of respectful titles and deferential language, even as he plots betrayal, exemplifies how etiquette can be instrumentalized to construct a façade of politeness that supports a strong, albeit morally ambiguous, personality.

Furthermore, the results highlight the importance of discourse organization mechanisms in shaping interpersonal communication. Djalilova (2022) emphasizes that the structure of discourse, including turn-taking, topic management, and evaluative language, reflects underlying power relations. In Shakespeare's plays, strong personalities are often those who control the flow of dialogue, steering conversations to their advantage and limiting the agency of others. This discursive dominance mirrors the modern understanding of power as embedded in communicative practices.

Collectively, these results demonstrate that the strong personality is a fundamentally linguistic phenomenon, constructed and sustained through patterns of politeness, gendered speech, and discourse organization. Whether in Renaissance drama or contemporary communication, individuals who are perceived as strong are those who master the pragmatic and social dimensions of language.

## DISCUSSION

The findings of this study invite a deeper theoretical reflection on the nature of personality, power, and language. By integrating Shakespearean literary analysis with modern linguopragmatics, the research challenges the traditional view of strong personality as a purely psychological or moral category. Instead, it supports the argument that personality is discursively constructed, emerging from the ways individuals use language to position themselves and others within

social hierarchies.

Zayniddinovna's (2022) analysis of Renaissance anthropocentrism provides a philosophical foundation for this perspective. In the Renaissance worldview, the individual was seen as the center of meaning and agency, a notion that is vividly embodied in Shakespeare's protagonists. Richard III and Macbeth are not merely characters in a plot; they are linguistic agents who actively shape their destinies through speech. This aligns with Djalilova's (2022) pragmatic view of discourse as a form of social action, where utterances do not simply describe reality but create and transform it.

One of the most compelling implications of this synthesis is the reinterpretation of politeness. Traditionally associated with harmony and respect, politeness is revealed here as a double-edged sword. Djalilova (2022) notes that politeness can convey both positive and negative evaluations, a point that is richly illustrated in Shakespearean drama. When Richard III uses polite language to gain trust, he is engaging in what might be called strategic politeness, a form of discourse that conceals aggression behind a veneer of civility. This insight has profound implications for modern communication, where similar strategies are employed in politics, business, and interpersonal relationships.

The gender dimension adds another layer of complexity. Obidovna (2022) and Djalilova (2022) both emphasize that gendered speech patterns influence how politeness and authority are perceived. In Shakespeare's plays, characters who violate gendered expectations of speech often appear particularly strong or transgressive. Lady Macbeth's rejection of traditional feminine politeness, for instance, allows her to assert a powerful identity that challenges both social and linguistic norms. This suggests that strong personality is not only about conforming to or exploiting existing discourse norms but also about strategically deviating from them.

Despite its contributions, the study also has limitations. Because it is based strictly on the provided references, it cannot engage with broader debates in linguistics or literary theory that might further enrich the analysis. Future research could expand this framework by incorporating empirical studies of contemporary discourse or by comparing Shakespeare's works with those of other literary traditions. Nevertheless, within its defined scope, the study offers a robust and nuanced account of the linguistic foundations of strong personality.

## CONCLUSION

This research has demonstrated that the concept of the

strong personality, as explored in Shakespearean drama and modern linguopragmatics, is deeply rooted in linguistic behavior. Drawing on the works of Zayniddinovna (2022), Djalilova (2022), and Obidovna (2022), the study has shown that politeness, gendered discourse, and speech etiquette are not peripheral aspects of communication but central mechanisms through which individuals construct and project power, authority, and identity.

By bridging Renaissance literary analysis with contemporary linguistic theory, the article has revealed the enduring relevance of Shakespeare's characters as models of discursive agency. Richard III, Macbeth, and Lady Macbeth exemplify how strong personalities are crafted through the strategic use of language, a phenomenon that continues to shape modern interpersonal and social dynamics. Ultimately, the study affirms that to understand strength of character, one must look not only at what individuals do but at how they speak.

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