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### **КОНВЕРСАЦИОННЫЕ ТАКТИКИ ТРИЛОГА**

В статье описываются разговорные коммуникативные тактики и приемы в трилоге, минимальной форме диалога. К разговорным тактикам относятся приемы, связанные с распределением инициативы, контролем за темой и степенью понимания в процессе общения. Автор обосновывает положение о том, что разговорные тактики трилога отличаются от разговорных тактик диалога в связи с присутствием в трилоге третьего собеседника.

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*The article describes conversational communicative tactics and techniques in the trilogy, a minimal form of the polylogue. Conversational tactics include different techniques and communicative moves connected with the distribution of initiative, control of the topic, control of understanding in the process of communication. The author justifies the thesis that the conversational tactics of the trilogy differ significantly from the conversational tactics of the dialogue due to the presence of the third interlocutor in the trilogy.*

*Key words and phrases:* dialogue; polylogue; trilogy; communicative strategy; speech tactics; conversational tactics; communicative technique.

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### CONVERSATIONAL TACTICS IN THE TRILOGY

This paper aims to prove that due to the fact that there are three interlocutors in the trilogy the conversational tactics of this form of communication are different from the conversational tactics in the dialogue. This general aim implies a number of tasks: to describe the essential features of conversational tactics on the basis of the theory of communicative strategies, to single out the conversational tactics and techniques characteristic of the trilogy, to show their difference from those of the dialogue.

The study is based on the theory of communicative strategies and speech tactics elaborated by such linguists as A. Wierzbicka, T. A. van Dijk, O. S. Issers. The strategic approach presents one of the methods of pragmatic description and analysis of discourse. According to T. A. van Dijk, a speech or communicative strategy is a scheme of cognitive conversation plan. A communicative strategy is a choice allowing the speaker to realize his general communicative intention [3, c. 11]. A general strategy is realized in immediate communicative tactics, which are defined as verbal techniques that help the communicant to achieve his or her aim in a particular communicative situation [1, c. 208].

From the functional point of view, O. S. Issers distinguishes two main types of communicative tactics: principal (semantic, cognitive) and additional (pragmatic, conversational, rhetorical) [4, c. 106-107]. The principal tactics are used to achieve the overall aim, realize the general communicative intention, for instance find out some information, or persuade the interlocutor to do or not to do something, whereas the additional (supplementary) tactics help to organize the communication more effectively [Там же, с. 107]. Thus, the conversational tactics belong to the additional (supplementary) tactics.

Verbal communication occurs in the forms of either a dialogue or a polylogue. This article is dedicated to the description of conversational tactics of the trilogy, the minimal form of the polylogue. The proposition is that these techniques are different from the conversational tactics in the dialogue due to the presence of the third communicant. According to O. S. Issers, conversational tactics refer different techniques connected with the distribution of initiative, control of the topic, control of understanding in the process of communication [Там же, с. 106].

Our research has shown that in the trilogy as different from the dialogue the control over the initiative (change of roles) is more important. In both forms the norm is natural role change, which does not require the control of the distribution of initiative. The norm of harmonious communication in the fatiguing trilogy is a kind of interactions in which all communication partners adhere to the principle of cooperation formulated by H. P. Grice. According to this principle, each of the communicants must contribute to the conversation as much as necessary at a particular stage of the interaction [2, p. 243].

In the case when one of the communicants does not follow the rules of speech etiquette, the other participants of the communication have the right to apply certain communicative techniques designed to improve the situation. For example, in the following interaction, Gerald does not respond to Sonny's greeting, which makes Helen apply the communicative technique of the reproach, blaming the impolite communicant:

Sonny. Hi, mom. Hi, dad.

Helen. Hello, dear. *Gerald, can't you say 'Hello'.*

Gerald. I'm going to the bathroom [9].

According to L. L. Chitakhova, in trilogues the equal status of communicants is manifested in their equal rights to participate in a conversation in the role of a speaker or listener, as well as in initiating a new topic of conversation. The determining factor of taking initiative in the communication among the partners with equal social status is the wish of a person to take part in it. The contribution of each partner is explained by their personal characteristics, degree of interest in the topic of conversation, competence in the matter, etc. With this type of relationship, none of the participants can deny the other the right to speak out or, conversely, force him or her to speak [5, c. 135].

The deviation from the recognized norm is indicated by the conscious efforts of the partners aimed at redistributing the initiative. These efforts are due to tactical tasks and can be expressed in trilogues by the following conversational communicative techniques.

**1. Communicative technique of eliminating the third communicant.** As our examples show, this communicative technique is used quite frequently, which once again confirms the idea expressed by many researchers of the polylogical speech that dialogue in one-on-one dialogue is always more trusting than polysubject communication. For example:

Eland. Where is he?

Irina. I do not know. He's gone, I don't know where.

Eland. This is another of my failures, then. They're like water. They live together, they have a child, they engage to marry, and the next day both have forgotten.

Stephen. *Could I be alone with her a moment?*

Eland. I'll wait. (He goes out.) [6, p. 322].

In the given example, Steven interrupts Eland and asks him to leave him alone with Irina, hoping that he will be able to achieve greater sincerity and in a more confidential environment find out something about her son.

**2. Communicative technique of holding the initiative in order to prevent the entry of the third communicant into the conversation.**

Isobel. Cressida – do you really think that dress to be appropriate?

Cressida. I didn't think it unsuitable, no.

Isobel (picking her way to the table). It is altogether too colourful.

Richard. I'm sure Toby wouldn't –

Isobel. *This does not concern you, Mr Harker.*

Cressida. Would you like me to change?

Isobel. I should like you to be a little more sensitive [11].

In the above example, the communicative technique of holding the initiative is used by the character of the play Isobel, who wants to point out to her daughter Cressida that her outfit is unacceptable. Isobel is the dominant type of interlocutor who does not tolerate interference, so with this technique, she stops Richard's attempts to justify Cressida.

**3. The communicative technique of imposing an initiative on a silent observer.** The interlocutor using this communicative technique calls on the third one present, who is silent, to speak out, either hoping for his or her help and support, or hoping to find out the truth.

Aubrey. Dear oh dear, life can seem so cruel. At least now it's all behind you.

Emily. Will he be there yet?

Aubrey. ...beg pardon?

Emily. Papa. Will he be in Heaven now?

Aubrey. I dare say. Having a good old chin-wag, I shouldn't wonder. *Don't you think, Cressida?*

Cressida. Yes, I expect so [Ibidem].

**4. Communicative technique of interception of initiative (intervention), motivated by the tactics of initiating a new topic.** In the case when this communicative technique is applied by the interlocutor who is not very interested in the current topic of the conversation and wants to move on to the topic that is more important for him or her, and perhaps for other participants of the trilogy, this behavior does not raise any objections from other participants of the conversation.

However, often such tactical trick is used by the communicant to silence the speaker and at the same time prevent the third communicant from hearing the information. In most cases the other two interlocutors immediately object to such behaviour and an attempt to intercept the initiative is followed by a metacommunicative statement designed to restore the norm in the distribution of the initiative.

The following example is a conversation between two men and a lady. One of the men, Dodge, is not interested in Tilden's sincerity. He tries in every possible way to prevent him from speaking, but his maneuver was solved by the third interlocutor, Shelly:

Tilden: I was there and saw...

Dodge: *Who cares what was there?*

Shelly: Why don't you let him say what he has to? [10, p. 235].

However, in cases where not one, but two participants of the communication are interested in not allowing the third one to speak, the communicative technique of interception of the initiative works, since the communicant, who has taken the initiative, remains in the minority. As we will see in the following example, the heroine of the film masterfully manages to force Melvin to keep silent by using the communicative technique of interception of the initiative, and also by making the third interlocutor her ally.

Carol (to Simon). And may be this thing happened to you just to give you the chance to do it.

Melvin. Nonsense. And you wanna know why?

Helen. *Anybody interested in what Melvin has to say, raise your hand!*

Simon puts his hands on the lap [7].

**5. The communicative technique of avoiding misunderstanding between the other two participants of the trilogy** is a manifestation of the conversational tactics of monitoring the understanding of the topic. The linguistic markers of this tactics in the trilogy are speech acts-explanations, comments designed either to fill one of the communicants in on something, or to avoid the ambiguity.

The research has shown that the most typical conversational communicative techniques, used by the participants of the trilogy are the following: the communicative technique of eliminating the third communicant, the communicative technique of holding the initiative in order to prevent the entry of a third communicant into the conversation,

the communicative technique of imposing an initiative on a silent observer, the communicative technique of interception of initiative, the communicative technique of avoiding misunderstanding between the other two participants. Having singled out the above mentioned conversational communicative techniques of the trilogy, which are the implementation of speech tactics associated with the distribution of initiative, control over the topic and degree of understanding in the process of communication, we have come to the conclusion that the conversational communicative techniques in the trilogy are significantly different from the conversational communicative tactics and techniques in the dialogue.

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### КОНВЕРСАЦИОННЫЕ ТАКТИКИ ТРИЛОГА

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В статье описываются разговорные коммуникативные тактики и приемы в трилоге, минимальной форме полилога. К разговорным тактикам относятся приёмы, связанные с распределением инициативы, контролем за темой и степенью понимания в процессе общения. Автор обосновывает положение о том, что разговорные тактики трилога отличаются от разговорных тактик диалога в связи с присутствием в трилоге третьего собеседника.

*Ключевые слова и фразы:* диалог; полилог; трилог; коммуникативная стратегия; речевая тактика; разговорная тактика; коммуникативный приём.

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В статье анализируются аллюзивные и прецедентные имена-антропонимы, входящие в образный компонент британского лингвокультурного концепта *beauty*. В результате дефиниционного и контекстуального анализа аллюзивных антропонимов как британского, так и небританского происхождения выявляются связи концепта *beauty* с другими концептами британской концептосферы и таким образом определяется его место в ней. Основное внимание автор акцентирует на анализе аллюзивного или неаллюзивного характера антропонимов, а также на выявлении причин, по которым те или иные прецедентные имена становятся аллюзивными.

*Ключевые слова и фразы:* аллюзивный антропоним; прецедентное имя; лингвокультурный концепт; аллюзивное значение; образный компонент концепта.

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### АЛЛЮЗИВНЫЕ И ПРЕЦЕДЕНТНЫЕ АНТРОПОНИМЫ В СОСТАВЕ БРИТАНСКОГО ЛИНГВОКУЛЬТУРНОГО КОНЦЕПТА *BEAUTY*

Традиционно лингвокультурный концепт принято представлять как трехкомпонентное образование, состоящее из понятийного, ценностного и образного элементов [2, с. 30]. Образный компонент включает в себя, в частности, прецедентные имена, среди которых можно выделить группу аллюзивных имен, то есть таких прецедентных имен, которые зарегистрированы в лексикографических источниках в своем основном аллюзивном значении. Такие имена могут использоваться также и в других значениях вторичной номинации, однако лексикографическая зафиксированность определенного аллюзивного значения свидетельствует о его устойчивом характере.