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**COMMUNICATIVE AND PRAGMATIC ASPECTS
OF DISCOURSE**

**Ministry of Education and Science of Ukraine
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“Luhansk Taras Shevchenko National University”**

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COMMUNICATIVE AND PRAGMATIC ASPECTS OF DISCOURSE

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M57 **Communicative and Pragmatic Aspects of Discourse : Manual for Students of Philology of Higher Educational Institutions. 2nd ed.** Starobilsk : Luhansk Taras Shevchenko National University Press, 2022. 150 p.

The manual is written in need to provide an overview of Communicative as well as Pragmatic Linguistics in a discourse perspective. The main aim of the work is to link the study of language to the notions of discourse, communication, pragmatics, with a view to help students to better understand the nature of language as the basic means of mediated communication. The manual is designed to analyse the various ways, in which language is used in the process of mediated communication among the representatives of different social and cultural communities; the interdependence of a human being and language as a complex mental and social / cultural concept; the state of convergence in media and communication research - the relevance of the study of language to other disciplines mentioned, and the way in which other disciplines can shed light on what is known about language.

The structure and content of the manual correspond to the *Communicatively Pragmatic Aspects of Discourse* syllabus designed for students of philology departments. The manual can be used by English language teachers, researchers, post-graduate students of English, as well as by anyone researching language from communicative and pragmatic perspective.

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Навчальне видання

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КОМУНІКАТИВНО-ПРАГМАТИЧНІ АСПЕКТИ ДИСКУРСУ

*Навчальний посібник
для здобувачів освіти філологічних спеціальностей
закладів вищої освіти*

Англійською мовою

Навчальний посібник має за мету розвиток у здобувачів вищої освіти навичок аналізу сучасного інформаційного дискурсу з позиції комунікативно-прагматичного підходу. Метою посібника є формування у здобувачів освіти вмінь соціального та міжкультурного спілкування, а також самостійного вивчення теоретичних та практичних засад теорії інформаційного дискурсу. Представлений у посібнику матеріал викладено з урахуванням принципів системного підходу до вивчення та опису мовних явищ. Перша частина посібника відображає теоретичні засади мовної комунікації та прагматики у взаємозв'язку з теорією інформаційного дискурсу. Друга частина містить практичні завдання, третя частина – завдання для самостійної роботи.

Призначений для здобувачів освіти філологічних спеціальностей закладів вищої освіти, науково-педагогічних працівників та всіх, хто вивчає питання взаємозв'язку мови, комунікації, прагматики та дискурсу.

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-TABLE OF CONTENTS-

PREFACE	5
Part I. INTRODUCTION TO THE STUDY OF DISCOURSE, COMMUNICATION, PRAGMATICS, AND LANGUAGE VARIATIONS	
TOPIC 1. THE NOTION OF DISCOURSE WITH REGARD TO COMMUNICATIVE AND PRAGMATIC STUDIES Terminological Aspect of Discourse Investigation. Directions of Discourse Analysis. Multimodal and Multivoiced Discourses. Types of Discourse Processing	7
TOPIC 2. LANGUAGE COMMUNICATION: THEORETICAL AND PRACTICAL FOUNDATIONS Methods & Main Lines of Research in Communicative Studies. Typology of Communication. Models of Communication. Ethnography of Communication	13
TOPIC 3. LANGUAGE AS THE MAIN MEDIUM OF COMMUNICATION Language from the Standpoint of Culture and Cognition. Spoken versus Written Language. Indicating Status. Footing. Protecting Face. Conversational vs Narrative Styles	26
TOPIC 4. CONVERSATIONAL DISCOURSE The Process of Conversation. Managing and Maintaining Conversation. The Nature of Verbal / Non-Verbal Messages. The Relative Importance of Verbal and Non-Verbal Communication	41
TOPIC 5. PRAGMATIC ASPECT OF DISCOURSE PROCESSING Defining Pragmatics. Cooperation and Implicature. Hedges. Speech Acts and Events. Conditions for the Performance of Speech Acts. Direct and Indirect Speech Acts	53
TOPIC 6. COMMUNICATIVE AND PRAGMATIC ASPECTS OF DISCOURSE Language and Social Class. Style as the Second Main Dimension of Linguistic Variation. Gender-Linked Patterns in Language Variation	63

TOPIC 7. CULTURAL ASPECT OF DISCOURSE	
Variation in Conversational Style. Variation in Contextual Rules. Co-Cultured Communication. Non-Verbal Codes and Cultural Space. Stereotypes in Non-Verbal Communication. Semiotics and Non-Verbal Communication	81

Part II. PRACTICAL DIMENSIONS OF COMMUNICATIVE AND PRAGMATIC ASPECTS OF DISCOURSE

DIMENSION 1. Introduction to Communicative Theory. Key Ideas of Communicative Studies	99
DIMENSION 2. Language from the Standpoint of Communicative Theory. Characteristic Features of Spoken versus Written Modes of Language Production. Language as the Means of Indication Social Aspect of Speech and Text Production	102
DIMENSION 3. Pragmatic Aspect of Discourse Processing. Pragmatics. Cooperation and Implicature. Speech Acts and Events. Speech Acts: Different Classifications	107
DIMENSION 4. Communicative and Pragmatic Aspects of Discourse. Language and Social Class. Style. Language and Gender. Gender-Linked Patterns in Linguistic Variation	113
DIMENSION 5. Cultural Aspect of Discourse. Variation in Conversational Style. Variation in Contextual Rules. Co-Cultured Communication. Translation and Interpretation	121

Part III. INDIVIDUAL TASKS

TASK 1. Ideas for Research Papers	123
TASK 2. Stylistic Application of Pragmatics	125
TASK 3. Samples of Texts for Gender-Spotting	125
APPENDIX	131
BIBLIOGRAPHY	134
GLOSSARY	137

- PREFACE-

The manual *Communicative and Pragmatic Aspects of Discourse* has been written in need to provide an overview of Communicative as well as Pragmatic Linguistics from a discourse analysis perspective. The main objective of the work is to link the study of language to the notions of discourse, communication, pragmatics, etc. with a view to help students better understand the nature of language as the basic means of mediated verbal and non-verbal communication. Thus, the manual has been designed to investigate the various ways, in which language is used in the process of mediated communication among the representatives of different social and cultural communities; to investigate the interdependence of a human being and language as a complex mental and social / cultural concept; to analyse the state of convergence in discourse and communication research - the relevance of the study of language to other disciplines mentioned, and the way, in which other disciplines can shed light on what is known about language.

Communication serves the purpose of disseminating knowledge, persuading, educating, stimulating people to actions, etc. Communication intertwines people's lives; with the help of communication individuals realize important social contacts with others. Every act of speech, as an act of interaction between people, has an addresser, object (content, theme), addressee, means, structure (modality and style), place, time, aim, and consequences. All these factors are directly (or indirectly) reflected in lexical and grammatical content of utterances and in such a way create their communicative force. Thus, communication implies clear understanding of the speech circumstances in which certain grammatical or lexical constructions may be or are to be used. In other words, people are speaking about the ability to use communicative patterns in proper conversational situations considering national peculiarities of speech and culture.

The topicality of these issues got rather sharp during the last couple of decades. Communicative and pragmatic studies that used to have a marginal status among other disciplines became singled out from history, sociology, philosophy etc. and finally became a separate subject within the area of linguistic inquiries. It is now clearly seen that the key to successful communication lies in the awareness of the following points: language, speech production, discourse processing, verbal / non-verbal

behavior, stereotypes, and communicative etiquette behavior.

Thus, the utmost objective of the manual is to help students develop basic communicative skills, as well as abilities to understand pragmatic implications of discourse as a complex notion of language use relative to social, political, and cultural formations. The manual also focuses on studying the ways of overcoming psychological barriers occurring in intercultural interaction. A system of elementary trainings and tasks will serve as tools for achieving the goals mentioned above.

The topics covered in the manual include:

- discourse as a terminologically fuzzy concept, directions of discourse analysis, multimodal and multivoiced discourses;
- the nature of language communication and main lines of research in communicative studies;
- the notion of language as the medium of communication and discourse processing;
 - conversational discourse and types of communicative messages;
 - pragmatic aspect of discourse processing;
 - communicatively pragmatic and cultural aspects of discourse variation; the impact of social factors on language communication.

Most of the employed theoretical sources have been retrieved from the stocks of SZTE Egyetemi Könyvtár (Szeged, Hungary), Central European University Library (Budapest, Hungary), Štátna vedecká knižnica (Košice, Slovakia). The present work has been performed as a part of the Doctor of Pedagogical Sciences Dissertation *“The Process of Internationalization and Its Impact on the Transformation of National Higher Education Systems in Eastern Europe in the late XX – early XXI century”* defended in November 2020, as well as part of the project *“Management of Internationalization 2020-2021 within 2020 German-Ukrainian Academic Cooperation”* supported by the Ministry of Education and Science of Ukraine. Thanks to the grants of the *International Visegrad Fund Scholarship Programme* and *Slovak Academic Exchange Scholarship Programme* the works of world leading communicative and pragmatic theorists have been cited in the manual. We hope that the manual ***Communicative and Pragmatic Aspects of Discourse*** will become an essential reading for anyone researching language from communicative and pragmatic perspective, as well as for advanced students of English.

PART I. INTRODUCTION TO THE STUDY OF DISCOURSE, COMMUNICATION, PRAGMATICS, AND LANGUAGE VARIATIONS

-Topic 1- THE NOTION OF DISCOURSE WITH REGARD TO COMMUNICATIVE AND PRAGMATIC STUDIES

Overview

The chapter introduces the notion of discourse, provides different definitions of discourse, as the result of which one can speak about fuzzy nature of this term. It also discusses the notions of multi-modal and multi-voiced discourses and presents the general scheme of discourse processing in real life communication.

Aspects to be discussed: Terminological Aspect of Discourse Investigation; Directions of Discourse Analysis; Multi-Modal and Multi-Voiced Discourses; Discourse Processing.

1. Terminological Aspect of Discourse Investigation

Different scholars use the term *discourse* in a number of different ways, for example:

1. The study of *discourse* is the study of **any** aspect of language use [6, p. 65].
2. The analysis of *discourse* is, necessarily, **the analysis of language in use**. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions, which these forms are designed to serve in human affairs [2. p. 14].
3. With the sentence we leave the domain of language as a system of signs and enter into another universe, that of **language as an instrument of communication, whose expression is discourse** [1, p. 223].
4. *Discourse* is more than just language use; it is language use, whether speech or writing, seen as a type of social practice [5, p. 41].
5. *Discourse* refers to language in use, as a process, which is **socially situated** [3, p. 34].

As one can see, the quotations mentioned constantly emphasise *language in use*. However, there is also a large amount of definitions that stresses what discourse is something **beyond** language in use.

Thus, as a means of summary we can say that discourse is **language use relative to social, political and cultural formations** – it is language reflecting social order but also language shaping social order, and shaping individuals' interaction with society.

2. Directions of Discourse Analysis

The dominant traditions in linguistics until the 1970s were particularly narrow, focusing on grammar and pronunciation of utterances. Considerations of meaning in general, and particularly of how language, meaning and society interrelate were quite rare.

These issues became the center of attention with the appearance of discourse analysis. Thus, under the heading of discourse, studies of language have come to be concerned with, for example, the structure of conversations, stories and various forms of written text, the implied meanings, how language in the form of speech interacts with non-linguistic (visual) communication. By analysing cohesion and coherence scholars study how one communicative act or text depends on previous acts or texts, and how people creatively interact in the task of making and inferring meaning.

Thus, discourse has gained importance through at least to different developments – a shift in the general theorising of knowledge and a broadening of perspective in linguistics.

3. Multimodal and Multivoiced Discourses

It is worth emphasising that discourse reaches out further than language itself. When we think of discourse in the wider context of communication, we can extend its analysis to include non-linguistic *semiotic systems* (systems for signalling meaning), those of non-verbal and non-vocal communication which accompany or replace speech or writing (see Hodge and Kress 1991 for an overview of social semiotics).

Discourse practices include the 'embodied' or more obviously physical systems of representation, for example performance art, sign language or, more generally, what Pierre Bourdieu has called the **bodily hexis**. Other non-verbal discourse modes include painting, sculpture, photography, design, music and film (Kress and van Leeuwen 1996; Kress, Leite-Garcia and van Leeuwen 1997; O'Toole 1994).

If discourse is the set of social practices which make meaning, then many of the texts produced in this process are **multi-modal**, that is, they make use of more than one semiotic system. For example, a television commercial may combine any of the following elements: spoken and written

language, still and moving images, live actors and animation / computer graphics, music, etc.

The idea that discourse is multiply structured has been dominant since the earliest days of discourse analysis and its predecessor in functional linguistics. Michael Halliday and others stressed that language in use realises many functions simultaneously, for example an informational function alongside relational and aesthetic functions. The focus on multi-modal discourse is in one sense a continuation of this traditional view, especially when it can be shown that different semiotic resources or dimensions (e.g., visual images and linguistic text in a school textbook) fulfil different communicative functions.

But texts can be multiply structured in other ways, if they show **multiple voicing** or **heteroglossia** [4]. Texts often reflect and recycle different voices, which may be realised through different modalities or indeed a single modality, and addressing one or many audiences. For example, David Graddol's (1996) study of a wine label illustrates how the label, as a semiotic space, consists of different sub-texts, realised in different visual fonts and layout. The sub-texts are a description of the type of wine and its qualities, a health warning, and a bar and numerical code. Many of them realise different voices – consumerist, legal, commercial. They address potentially different audiences – consumers, health promoters, retailers – and for different reasons. We might think of these voices as fragments of different discourses – socially organised ways of thinking, talking and writing about wine and food, with value systems built into familiar patterns of expression.

Or to take another example, a hypothetical car TV commercial which may embody a number of real or implied voices, addressing viewers in a multitude of roles – as drivers, passengers, car experts, status-seekers, parents concerned over their children's safety, overseers of family budgets, etc. The different voices to be heard (or seen) in this context can be realised via spoken language, e.g., a matter-of-fact commentary on the merits of the car, such as its safety, its comfort or its favourable price. They may appear through written/visual signs, e.g., the company's logo or the advertisement's small print. Cinematic and musical elements will also be present, e.g., photographs representing selected features of the car's design or its appearance and performance on the road, or a well-known tune with fitting lyrics, and so on.

Some of these voices may be competing with each other or representing conflicting interests or ideologies (e.g., safety vs. speeding). For Mikhail Bakhtin, all discourse is multi-voiced, as all words and utterances echo other words and utterances derived from the historical, cultural and

genetic heritage of the speaker and from the ways these words and utterances have been previously interpreted. In a broader sense then, *voices* can be interpreted as discourses – positions, ideologies or stances that speakers and listeners take in particular instances of co-constructed interaction. Since many and even most texts are not pure reflections of single discourses, analysis will have to incorporate a significant element of text-to-text comparison, tracing the influence of one sort or genre of text upon another. This is what Fairclough and others have referred to as an ***intertextual approach*** to discourse analysis. The forensic task of the discourse analysis will be to track how various forms of discourse, and their associated values and assumptions, are incorporated into a particular text, why and with what effects.

4. Discourse Processing

Over the years there has been considerable controversy over the mental processes used by readers and listeners as they interpret discourse and relate it to their background knowledge and experience. Nowadays we have two main models of discourse processing which are called bottom-up and top-down models.

1. ***Bottom-up processing***: the smallest units of language are identified first and then are chained together to form the next highest unit; these units in turn are then chained together to form the next highest unit and so on. In the case of reading, the bottom-up model assumes that the reader first identifies each letter in a text as it is encountered; then the letters become blended together which allows the reader to identify the words; words are chained together to form sentences; sentences are linked together into paragraphs; and paragraphs are tied together to form complete texts. Comprehension is thus the final step.

Until comparatively recently the bottom-up approach was the dominant one, as it is undoubtedly the basis of the vast majority of reading schemes. It seems a reasonable and logical explanation of what happens when we read. Letters do represent sounds and despite the fact that in English 26 written symbols have to represent over 40 aural symbols there is a degree of consistency.

2. Then evidence against the bottom-up approach began to appear which led to a new model of discourse processing called ***top-down model***. This operates in the opposite direction from bottom-up processing: listeners/readers make sense of discourse by moving from the highest units of analysis to the lowest.

According to this theory the listener/reader makes use of his or her

background knowledge of the subject at hand, knowledge of the overall structure of the text, knowledge and expectations of how language works, and motivation, interests, attitudes towards the text and the context it contains. Rather than decoding every symbol, or even every word, he or she forms hypothesis about what might follow in the text and then reviews or 'samples' these to determine whether the original hypothesis were correct.

Top-down strategy includes the following:

- using background knowledge to assist in comprehending a particular text;
- scanning the text for headings, pictures, graphs to acquire a broad understanding before more detailed reading;
- skimming the text, thinking about the content, and then writing down a number of questions that you would like the text to answer for you;
- identifying the genre of the text;
- discriminating between more and less important information (for example, between key information and supporting details).

Thus, this model stresses the importance of taking into consideration language and background knowledge in comprehending discourse.

3. Interactive processing: this model suggests that in comprehending discourse we use information from more than one level simultaneously. In other words, comprehension is not a simple matter – either of moving from lower to higher, or from higher to lower elements – but is an interactive process.

This third model is superior to the two preceding it in several regards. The bottom-up model is deficient because it assumes that the initiation of higher-level processes (for example, making inferences) must await the completion of lower ones. The top-down model, on the other hand, does not allow lower-level processes to direct-higher-level ones. In interactive model, deficiencies at one level can be compensated for by any other level, regardless of whether it is higher or lower in the hierarchy.

SUMMARY

– At the most basic level, discourse can be defined as language in use, but many definitions incorporate more than this. Discourse is implicated in expressing people's points of view and value systems, many of which are 'pre-structured' in terms of what is 'normal' or 'appropriate' in particular social and institutional settings.

– Discourse practices can therefore be seen as the deployment of, and indeed sometimes as acts of resistance to, dominant ideologies. The focus of discourse analysis will usually be the study of particular texts (e.g.,

conversations, interviews, speeches, etc., or various written documents), although discourses are sometimes held to be abstract value systems which will never surface directly as texts.

- Texts are specific products, which - to varying degrees - will reflect global as well as local discourse practices relevant to their production and reception.

- Discourse analysis can range from the description and interpretation of meaning-making and meaning-understanding in specific situations through to the critical analysis of ideology and access to meaning-systems and discourse networks.

- Language and discourse seem to have a particular salience in contemporary, late-modern social arrangements.

- From this preliminary overview it is apparent why the study of discourse is an interdisciplinary project. Most disciplines, and certainly all of the human and social sciences, need to deal with the interrelations between discourse and concepts such as social structure, social relations, conflict, ideology, selfhood, postmodernity and social change.

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-Topic 2- LANGUAGE COMMUNICATION: THEORETICAL AND PRACTICAL FOUNDATIONS

Overview

The chapter creates the mainframe of the first part of the manual including methodology, related fields, significant works, and main directions of research. It also introduces main object of upcoming analyses – language as an integral part of human communication.

Aspects to be discussed: Notion of Communicative Linguistics; Subject and Methods of Communicative Linguistics; Main Functions of Communication; Typology of Communication; Models of Communication; Ethnography of Communication.

1. Communication Theory

Communication is deeply rooted in human behaviors and societies. It is difficult to think of social or behavioral events from which communication is absent. Indeed, communication applies to shared behaviors and properties of any collection of things, whether they are human or not.

The etymology of the word *communication* (from the Latin *communicare*) literally means “to put in common”, “to share”. The term originally meant sharing of tangible things; food, land, goods, and property. Today, it is often applied to knowledge and information processed by living things or computers [7, p. 126].

Communication may be studied empirically and critically at different levels of interaction. These levels, often described on a ***micro-to-micro continuum*** are ***intra-personal*** (how individuals process information), ***inter-personal*** (how two individuals interact to influence one another), ***group*** (how communication dynamics occurs among many individuals), ***formal and informal organizations*** (how communication occurs and functions in the context of organizations such as hospitals, schools, or public health agencies), and ***community/ society*** (how communication builds or changes the agenda of important issues) [ibid., p. 127].

Empirical study means applying scientific methods to the study of communication; as in the study of behavior change resulting from exposure to a communication campaign. Critical study means applying methods of cultural, literary, or normative criticism to the study of communication; as in

the analysis of how media content creates health-related meaning and influences behavioral norms through commercial advertising or entertainment.

But whatever way one studies communication one necessarily addresses the notion of communicative linguistics. **Communicative linguistics** – a recently developed branch of linguistics, which studies the processes of interpersonal communication with the emphasis upon the live natural language viewed as the unity of communicative components – physical, psychological, physiological, social, contextual, etc. **Subject of communicative linguistics** – study of language in the real processes of interpersonal communication [7, p. 95].

2. Methods & Main Lines of Research in Communicative Studies

Methods of Communicative Linguistics

1) **semiotic analysis** – study of communication on the basis of sign (semiotic) nature of language: 1) connection between sign and object of reality (semantics); 2) interconnection of signs within the sign system (syntax); 3) connection between sign and a human being, as well as between a human being and objects of reality with the help of signs (pragmatics);

2) **pragmatic analysis** – helps to investigate the interconnection of human components of communication (psychological type of man, human mood, world-view, attitude towards speaker) and language structures. The focus of attention: strategies of communication, evaluative aspects of human interaction, laws of communication, communicative acts and conditions. Pragmatic analysis was elaborated in the 60 – 70s of the XX century in the USA by such linguists as John L. Austin (1962), John Searle (1965, 1969), Paul Grice (1970);

3) **structural analysis** – studies language as an entire functional system, elements and parts of which are strictly interconnected;

4) **discourse analysis** – studies social context of communication which stands by the oral or written speech; interconnection of language code in speaking and social, psychological, physical, cultural processes [6, p. 96].

The described methods of linguistic analysis applied in communicative studies directly relate to the general organization of communicative linguistics. Thus, G. Gerbner describes three main branches of communication study. The first is **semiotics**, the study of signs and symbols and how they combine to convey meaning in different social contexts. This branch is concerned with how verbal, non-verbal, visual, and aural signs and symbols combine to create messages [ibid., p. 334].

The second branch, related to pragmatic and structural analysis, is the study of behavior and interaction through exposure to messages. It emphasizes measuring, explaining, and predicting communication effects on knowledge, perceptions, beliefs, attitudes, and public opinion. It is influenced by scientific methods from the fields of psychology and social psychology [7, p. 127].

The third branch, related to discourse analysis, is the study of the large-scale organization of communications through social institutions and systems (mass media, political organizations, etc.), their history, regulation, and policy-making impact. It is influenced by scientific methods from the field of sociology, but also by the methods of political science, history, and public affairs [2, p. 41].

Just as no single behavioral theory explains and predicts all human behavior, no communication theory explains and predicts all communication outcomes. Some view this as a *fragmentation* in understanding the role of a communication in human affairs [ibid.]. Others view this as a productive theoretical diversity, conducive to the understanding of human activity in many complex dimensions. Communication researchers have increasingly sought to connect and to integrate effects across levels of analysis, from the micro to the macro.

Main Lines of Research in Communicative Studies

- 1) investigation of the universal laws of human communication;
- 2) investigation of the peculiarities of interpersonal communication depending upon different conditions (social, cultural, etc.);
- 3) investigation of the structure of language as a complex mental and sociocultural concept in the process of interpersonal communication;
- 4) investigation of the laws governing the interconnection of intra- and extra-linguistic means of interpersonal communication;
- 5) investigation of the communicative failures;
- 6) investigation of the methods of language study in the process of interpersonal communication [4, p. 120].

3. Defining Communication

Communication – one of the objects of investigation for communicative linguistics. It is a meaningful and substantial aspect of social interaction as well as the process of information exchange within the boundaries of human interaction during which information is imparted from a sender to a receiver with the help of a medium [7, p. 128]. “To communicate” means to let one’s ideas, views, opinions or simply just a message, action or touch flow as

information through a channel to a targeted listener. Communication is the process of information flow by which living creatures can convey and acquire information related to their surroundings; to carry out the daily life activities. Communication is thus an information related behavior.

Interpersonal Communication – communication that occurs between two persons who have a relationship between them. It occurs every time when you send or receive messages and when you assign meaning to such messages [8, p. 28].

Whenever we speak about the process of interpersonal language communication we begin operating such terms as: **sender (addresser)** – the one who encodes information as a **message** which is sent via a **channel** (e-mail, letter, report, lecture, piece of news, etc.) to a **receiver (addressee)** who decodes the information. Interpersonal language communication is always distorted by “noise”, occurs within a context, and involves some opportunity for feedback. Channel of communication can also be called **medium** – 1) **verbal or auditory means**, such as speaking, singing, tone of voice; 2) **non-verbal, physical means**, such as body language, sign language, paralanguage, touch, eye contact, or the use of writing [ibid., p. 128].

Another important term for adequate understanding of interpersonal language communication is **feedback** [9, p. 134]. Feedback is a special type of message. The person with whom we are communicating is constantly sending us messages that indicate on how he or she is receiving and responding to our messages. Nods of agreement, smiles, puzzled looks, questions, asking for clarification are all examples of feedback. Thus, interpersonal communicators are conscious of one another and of their connection with one another. They are interdependent: what one person thinks and says impacts on what the other thinks and says.

Main Functions of Interpersonal Language Communication:

- contact function – readiness to transmit and perceive the message;
- informative function – exchange of information;
- stimulating function – making partner, audience or oneself perform certain physical, physiological, intellectual, spiritual or other activities;
- cognitive function – adequate perception and understanding of the content of message, as well as understanding of intentions, frames, settings, moods, feelings of those who participate in the act of communication;
- emotive function – emotional exchange, evoking feelings, psychological states, etc.;
- coordinative function – mutual orientation and co-ordination of

actions of those who participate in the act of communication;

– establishing of relationships – understanding, accepting and fixation of one's place in the system of role, state, business and interpersonal relationships;

– influencing function – influence the change of state, behavior, motivation of speaker: intentions, views, thoughts, decisions, impressions, needs, tastes, norms of behavior, evaluative criteria, etc.) [8, p. 129].

4. Typology of Communication

Communication can be differentiated according to [5, p. 29]:

1) **the usage / non-usage of language (language code):** verbal / non-verbal (mimics, gestures, posture, type of clothes, etc.);

2) **forms of realization of language code:** oral – speed, fast reactions of those who participate in the process of communication; written – formal; interrupted in time and space, anonymous; printed – embraces the features of both – oral and written form;

3) **topic of communication:** political, scientific, everyday, religious, philosophical, educative, etc.;

4) **aim of communication:** business, entertainment, educative, everyday;

5) **degree of officiality:** official: formal communicative situations (boss – subordinate, seller – buyer, colleague – colleague); unofficial: informal communicative situations (friends, lovers, parents, etc.);

6) **degree of control:** formal – official situations which are controlled (business); informal – friendly talk, small talk;

7) **amount of participants:** inner communication (with oneself); interpersonal communication (2 people); communication within small communicative groups (3 – 5 people); public communication (20 – 30 people); mass communication (1000 and more participants); intercultural communication (among representatives of different socio-cultural communities);

8) **social factors:** personally oriented – aimed at establishing personal relationships, mainly spiritual or friendly; socially oriented – aimed at establishing role, hierarchical relationships;

9) **form of communication:** closed communication – content of communication serves as a background; to the front comes the process of communication itself – its form and rules = small talks); opened communication: business talk, friendly talk, lovers talk – one's point of view is important; mixed communication: student – teacher, doctor – patient;

10) **liberty of partner choice:** initiated communication – speakers may

freely choose their communicative partners and avoid undesirable communication; forced communication – does not depend upon one's wishes and desires (talk with boss);

11) **duration factor:** constant communication – among family members, colleagues, etc.; periodical communication – meeting with doctor; short-time communication – in a queue, in transport; long-time communication – with friends, etc.

5. Models of Communication

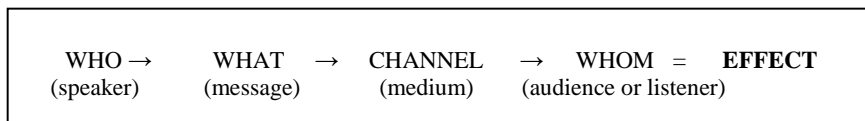
Models of communication have been elaborated in order to explain the process of communication from different points of view and with the emphasis upon different components or constituent parts of the process of communication.

Linear Model (Mathematical Model)

Early theories saw the communication process as linear. In this linear view of communication the speaker spoke and the listener listened; after the speaker finished speaking, the listener would speak. Communication was seen as proceeding in a relatively straight line. Speaking and listening were seen as taking place at different times – when you spoke, you didn't listen; and when you listened – you didn't speak [9, p. 114]. Thus, communication is viewed as a one-way process – from sender (addresser) to receiver (addressee): sender (addresser) forms the message with the help of means of language code (= encodes); then the message through the communicative channel goes to the receiver (addressee) who decodes it. In such a way message helps addresser to establish contact with addressee within definite context.

This model can sometimes be also called **Lasswell's Model of Communication** (See 2.1.). Harold Lasswell, a political scientist, in 1948 proposed a model, which explains the communication process as **who says what to whom in what channel with what effect** [ibid., p. 39]. Lasswell's model focuses primarily on verbal communication. The model is a simple description of one-way communication process, which comprises of a speaker who communicates a message to a receiver by making use of any of the media like print, radio, television, etc to finally convey the information.

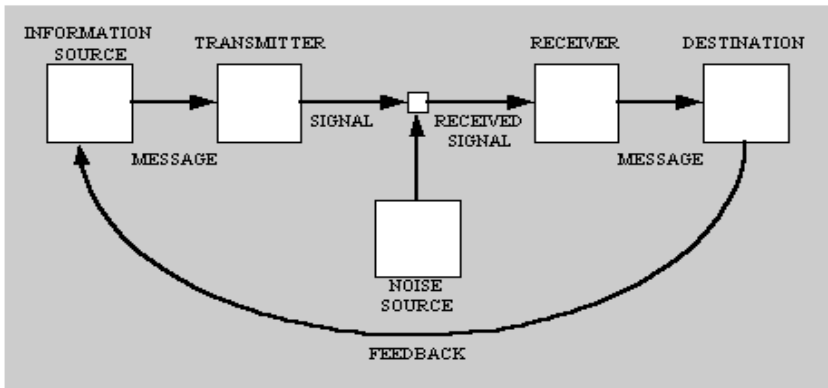
Figure 2.1. **Lasswell's Model of Communication**



Interactive Model of Communication

The linear model was soon replaced with an interactional view in which the speaker and the listener were seen as exchanging turns at speaking and listening (See 2.2.). This model presupposes active participation of all who take part in the act of communication. It means that feedback becomes one of the compulsory elements of communication. Communication is viewed as a series of discrete (broken) acts, which have the beginning and the end. In these acts sender (addresser) greatly determines the actions of those who receive the message [9, p. 115]. In this model speaking and listening were still viewed as separate acts that did not overlap and that were not performed at the same time by the same person.

Figure 2.2. ***Interactive Model of Communication***

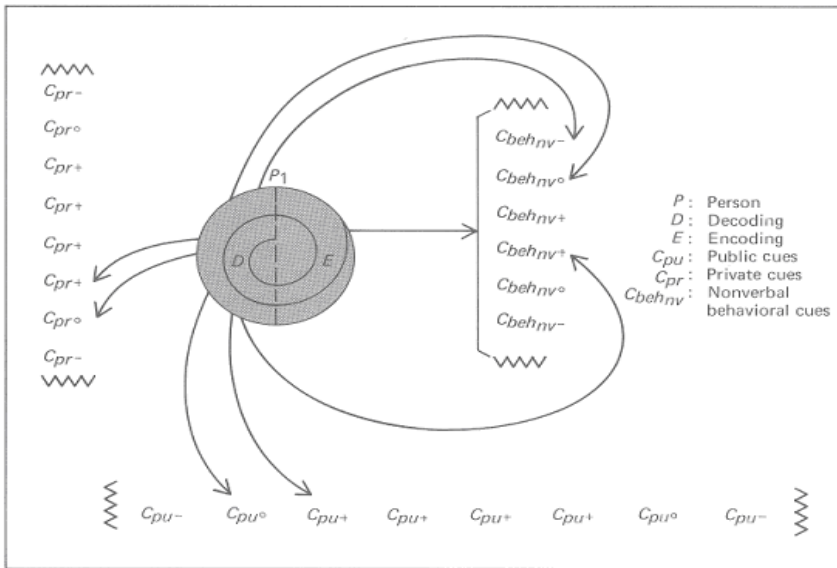


Transactional Model of Communication

Communication is viewed as transactional process in which each person serves simultaneously as speaker and listener; it is the process of simultaneous sending and receiving of messages by communicators who depend on one another as the creators of the communicative act [9, p. 116]. According to the transactional view, at the same time that you send messages, you are also receiving messages from your own communications and from the reactions of the other person. And at the same time that you are listening, you are also sending messages. Communication is here not only a process of sending / receiving the message, but a process in which people create relationships, interact with each other. Each person is seen as both speaker and listener, as simultaneously communicating and receiving messages.

Any one of three signs or cues may elicit a sense of meaning. **Public Cues (Cpu)** derive from the environment. They are either natural, that is, part of the physical world, or artificial and man-made. **Private objects of orientation (Cpr)** are a second set of cues which go beyond public inspection or awareness. Examples include the cues gained from sunglasses, earphones, or the sensory cues of taste and touch. Both public and private cues may be verbal or non-verbal in nature. They are outside the direct and deliberate control of the interlocutors. The third set of cues are deliberate; they are the **behavioral and non-verbal (Cbeh)** cues that a person initiates and controls himself. Thus, the arrows connecting behavioral cues stand both for the act of producing them technically a form of encoding and for the interpretation that is given to an act of others (decoding). The jagged lines (VVVV) at each end of these sets of cues illustrate the fact that the number of available cues is probably without limit. Note also the valence signs (+, 0, or -) that have been attached to public, private, and behavioral cues. They indicate the potency or degree of attractiveness associated with the cues (See 2.3.).

Figure 2.3. **Transactional Model of Communication**



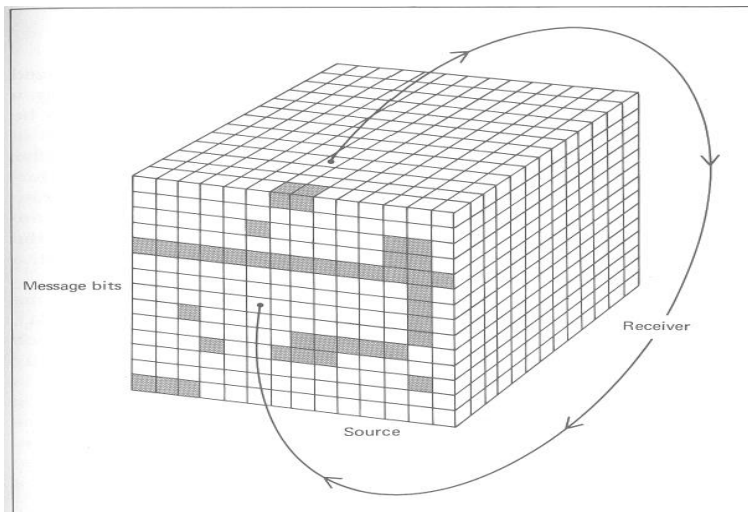
Thus, communication might be viewed as transactions in which communicators attribute meaning to events in ways that are dynamic, continuous, circular, unrepeatable, irreversible, and complex.

Becker's Mosaic Model of Communication

Becker assumes that most communicative acts link message elements from more than one social situation. In the tracing of various elements of a message, it is clear that the items may result in part from a talk with an associate, from an obscure quotation read years before, from a recent TV commercial, and from numerous other dissimilar situations – moments of introspection, public debate, coffee-shop banter, daydreaming, and so on. In short, the elements that make up a message ordinarily occur in bits and pieces. Some items are separated by gaps in time; others by gaps in modes of presentation, in social situations, or in the number of persons present.

Becker likens complex communicative events to the activity of a receiver who moves through a constantly changing cube or mosaic of information. The layers of the cube correspond to layers of information. Each section of the cube represents a potential source of information; note that some are blocked out in recognition that at any given point some bits of information are not available for use. Other layers correspond to potentially relevant sets of information (See 2.4.). Thus, one mosaic comprises the information in a given social milieu, as depicted in the model; the other includes the private mosaic of information that is internal to the receiver. The internal mosaic is every bit as complex as the one shown in the model, but a person constructs it for himself.

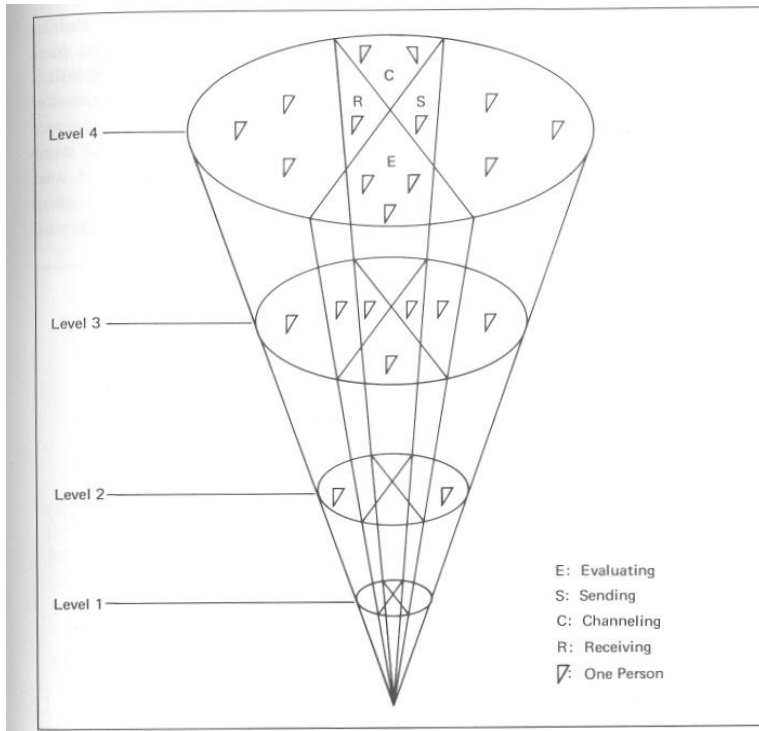
Figure 2.4. ***Becker's Mosaic Model of Communication***



Ruesch and Bateson Functional Model of Communication

Ruesch and Bateson conceived of communication as functioning simultaneously at four levels of analysis. One is the basic intrapersonal process (level 1). The next (level 2) is interpersonal and focuses on the overlapping fields of experience of two interlocutors. Group interaction (level 3) comprises many people. And finally a cultural level (level 4) links large groups of people [9, p. 125]. Moreover, each level of activity consists of four communicative functions: evaluating, sending, receiving, and channeling (See 2.5.). Notice how the model focuses less on the structural attributes of communication-source, message, receiver, etc. – and more upon the actual determinants of the process. A similar concern with communicative functions can be traced through the models of Carroll (1955), Fearing (1953), Mysak (1970), Osgood (1954), and Peterson (1958). Peterson’s model is one of the few to integrate the physiological and psychological functions at work in all interpersonal events.

Figure 2.5. ***Ruesch and Bateson Functional Model***



Thus, models are a fundamental building block of theory. They are also a fundamental tool of instruction. Each provides the basis for considerable bodies of communication theory and research. Each model also provides teachers with a powerful pedagogical tool for teaching students to understand that communication is a complex process in which many things can, and frequently do, go wrong; for teaching students the ways in which they can perfect different skills at different points in the communication process to become more effective communicators.

6. Ethnography of Communication

The term *Ethnography of Communication* was introduced by D.Hymes in 1972 and consisted of four elements:

- whether and to what degree something is grammatical (linguistic competence);
- whether and to what degree something is appropriate (social appropriateness);
- whether and to what degree something is feasible (psycholinguistic limitations);
- whether and to what degree something is done (observing actual language use).

Thus, the object of linguistic inquiry became not only the structure of isolated sentences, but rules of speaking within a community [3, p. 169]. Consequently, the sentence was replaced as a basic unit of analysis with a three-fold classification of speech communication, according to which speech communication can be of the following types:

- **speech situations**, such as ceremonies, evenings out, sports events, bus trips – they are not purely communicative (not only governed by the rules of speaking), but provide a wider context for speaking.
- **speech events** are activities which are communicative and at the same type governed by the rules of speaking: conversations, lectures, political debates. These are activities in which speech plays a crucial role in the definition of what is going on – that is, if we eliminate speech, the activity cannot take place.
- **speech acts** are the smallest units of speech communication: orders, jokes, greetings, compliments, etc.; a speech act may involve more than one move from only one person, e.g. greeting usually involve a sequence of two 'moves'.

Hymes's model was based on a set of components of speech events, which provided a descriptive framework for ethnography of communication [5, p. 180]. These components were arranged in the following way:

- 1) situation (physical, temporal psychological setting defining the speech event);
- 2) participants (speaker, addressee, audience);
- 3) ends (outcomes and goals);
- 4) act sequence (form and content);
- 5) key (manner or spirit of speaking: mock, serious, perfunctory, painstaking);
- 6) instrumentalities (channels (spoken / written) and forms of speech (dialects, codes, varieties and registers);
- 7) norms of interaction – organization of turn-taking and norm of interpretation;
- 8) genres – casual speech, commercial messages, poems, myths, proverbs.

SUMMARY

– Communication is a process of human interaction with the emphasis upon language. It is a process, which determines the life of a human being in a certain social setting.

– Essential to an understanding of interpersonal communication are the following elements: sender – receiver, encoding – decoding, messages, feedback, channel (medium) of communication.

– The basic aim of communication is a convergence of human beings towards mutual understanding. As such **communication** is defined as a process in which participants create and share information with one another in order to reach a mutual understanding. Such view leads to a relational perspective of human communication. When information is shared with individuals or groups taking part in the communication process, it may lead collective action towards mutual agreement and mutual understanding. Before this, the information is understood, interpreted and perceived by individuals. Such approach to communication emphasizes information exchange and networks that exist between individuals.

– Communication is: **inevitable** (it will occur whether we want it or not), **irreversible** (once something is received it remains communicated and cannot be erased from a listener's memory), **unrepeatable** (no communication act can ever be repeated exactly), **purposeful** (through interpersonal communication we learn, relate, influence, play and help).

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-Topic 3-

LANGUAGE AS THE MAIN MEDIUM OF COMMUNICATION

Overview

The chapter explores how the two very different media of language communication – speech and writing – construct social structure of discourse. It also investigates the social matrix of language as it is used in verbal exchanges. We look in particular at how the social structure of a discourse community is reflected, constructed, and perpetuated by the way its members use language to define their position, to save each other's social face, and in general to “language” their experience in a style appropriate to the conventions of the group.

Aspects to be Discussed: Language from the Standpoint of Culture and Cognition; Spoken versus Written Language; Social Matrix of Language; Social Deixis; Conversational Style versus Narrative Style.

1. Language from the Standpoint of Culture and Cognition

It seems to be the case that when two groups of what was a single cultural community lose physical, economic and political contact with each other they begin to diverge. It may be that they start to differ culturally more quickly than linguistically. However, this may well be a superficial view.

On the other hand, when two culturally different communities come into contact and develop common economic and political systems there appear to be several different things that can happen. They may eventually merge, they may remain culturally distinct whilst being politically and economically a unit. Their languages may coalesce, one may supersede the other, or they may both continue side by side suffering some degree of mutual influence. Bilingualism, diglossia, superposed variety, are all terms that have been used to describe the various possible outcomes.

Thus, whatever linguists may say, they do not, in fact, describe languages, they describe dialects [3, p. 19]. The descriptions of what we call English are, in fact, descriptions of what we have called the *standard dialect*, that which has the widest distribution and highest social prestige. As J. R. Firth said: *Unity is the last concept that should*

be applied to language. Unity of language is the most figurative of all unities, whether it be historical, geographical, national or personal. There is no such thing as UNE LANGUE UNE and there never has been [5, p. 12].

In fact, we may see our distinction between “language” and “dialect” as due to the influence of Greek culture, since the distinction was developed in Greek because of the existence of a number of clearly distinct written varieties in use in Classical Greece, each associated with a different area and used for a different kind of literature. Thus, the meanings of the Greek terms, which were translated as “language” and “dialect” were in fact quite different from the meanings these words have in English now. Their equivalents in French are perhaps more similar, since the French word *dialecte* refers only to regional varieties which are written and have a literature, in contrast with regional varieties which are not written, which are called *patois* [3, p. 20]. The point is that there is nothing absolute about the distinction, which English happens to make between “languages” and “dialects”.

What then is the difference between a language and a dialect? There are two separate ways of distinguishing them. On the one hand, there is a **difference of size**, because **a language is larger than a dialect**. That is, a variety called a language contains more items than one called a dialect. That is the sense in which we may refer to English as a language, containing the sum total of all the items in all its dialects, with “Standard English” as one dialect among many others (Yorkshire English, Indian English, etc.).

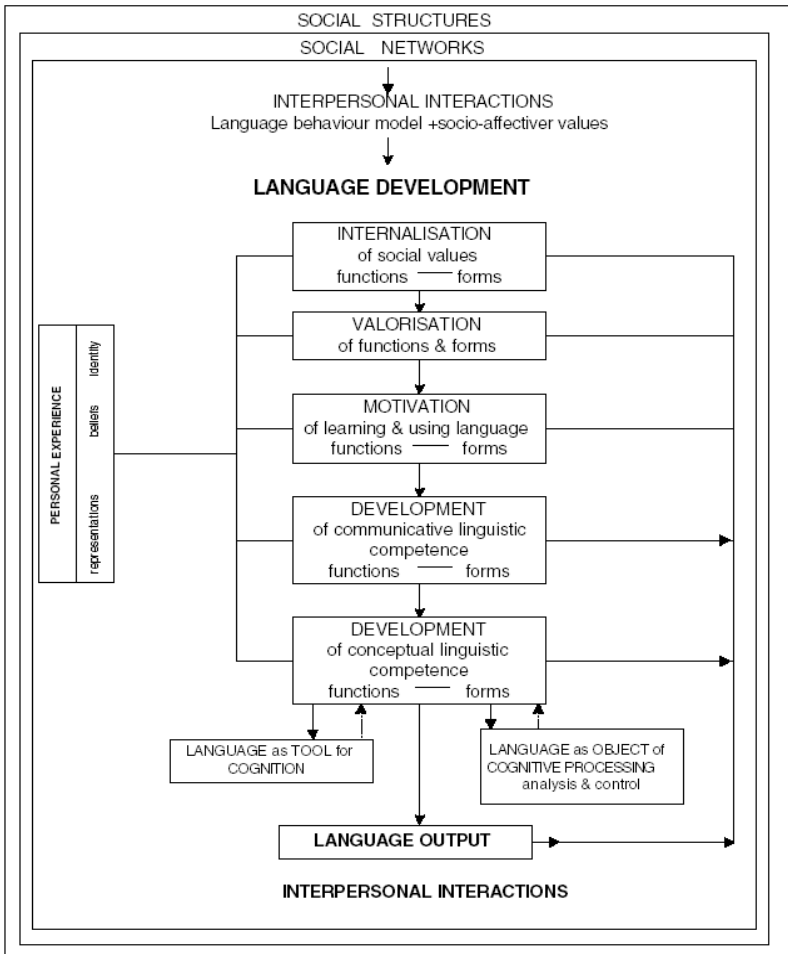
The other contrast between “language” and “dialect” is a **question of prestige** – a language having prestige, which a dialect lacks. Whether some variety is called a language or a dialect depends on how much prestige one thinks it has, and for most people this is a clear-cut matter, which depends on whether it is used in formal writing. Accordingly, people in Britain habitually refer to languages, which are unwritten as dialects irrespective of whether there is a language to which they are related.

We may conclude that what is stored as a language system is a set of remembered concepts, which are the items of language,

together with the concepts, which define their social distribution. When we speak or listen to we make use of the concepts we already know in order to infer propositions (the meanings of sentences), and also to infer social categories, defined in terms of concepts.

The following map (See 3.1.) represents a complex set of interrelations between language, meaning, thought and social component of language.

Figure 3.1. **Social-Cognitive Model of Language**



As for the relation between language and culture, most of

language is contained within culture, so it would not be far from the truth to say that “a society's language is an aspect of its culture” [7, p. 301]. The area of overlap between language and culture consists of all those parts of language which are learned from other people. However, we must allow some aspects not to be learned in this way, just as some concepts are clearly not learned from others. At least some of the concepts attached to words as their meanings are presumably of this kind (for instance a baby is likely to understand the concept “vertical” before he learns the name for it), and there may be other aspects of language which a child does not need to *learn*, such as the inventory of phonetic features or the concepts “noun” and “verb”. To the extent that there are aspects of language which are not learnt from other people, language is not wholly contained within culture.

We now turn to the *question of linguistic determinism*. To what extent, and in what ways, does language determine thought? This question is normally answered with reference to the ***Whorfian Hypothesis***, according to which language determines thought to a very great extent and in many ways. However, there are several other points of contact between language or speech and thought.

The first connection to be established is between language and other aspects of culture. To the extent that linguistic items are learned from other people, they are one part of the culture as a whole and as such are likely to be closely associated with other aspects of the culture that are learned from the same people. We might therefore expect that if a particular person learns two different linguistic items from different groups of people, each might be associated with a different set of cultural beliefs and values. Furthermore, it would not be surprising if each item activates a different set of such beliefs and values as it is used, and to that extent we could say that ***language (in this case, the choice of one linguistic variety rather than another) was determining thought***.

There is some evidence that this can indeed happen, as was shown by the behaviour of a number of women born in Japan who moved to the United States as wives of American ex-servicemen and learned English there. These women took part in an experiment

organised by Susan Ervin-Tripp, a pioneer in the psychological and sociological study of language [4]. Each woman was interviewed once in English and once in Japanese and asked to perform various tasks that involved the creative use of language. One was to complete, in the language appropriate to the interview, a number of sentence-fragments, e.g. *I like to read ...* (or its Japanese translation). In a typical Japanese interview this might be completed by ... *about sociology*, reflecting a Japanese set of values, whereas in her English interview the same woman might produce *I like to read comics once in a while because they sort of relax my mind*, reflecting, presumably, the values which she had learned in America. Similar differences emerged from another of the tasks, in which the women were asked to say what was happening in a picture showing a farm, with a farmer ploughing in the background, a woman leaning against a tree, and a girl in the foreground carrying book on her arm. In the Japanese interview, a typical description was as follows:

A student feels in conflict about being sent to college. Her mother is sick and the father works hard without much financial reward. Nevertheless, he continues to work diligently, without saying anything, praying for the daughter's success. Also he is a husband who never complains to his wife.

When the interview was in English, on the other hand, the same woman might give the following description: *A sociology student observing farmers at work is struck by the difficulty of farm life.*

It would be unwise to base too many conclusions on this rather small and in some ways unsatisfactory piece of research. For instance, it is not clear how many of the women involved showed such considerable changes in attitude from one language to another, or how many tasks produced such changes; and in any case it is always dangerous to generalise from what people do in formal experimental interview situations. However, the findings are at least compatible with what we predicted on the basis of the connections between language and the rest of culture, so it is quite plausible to suggest that we make use of different value and belief systems according to which linguistic varieties we happen to be using at the time.

2. Spoken versus Written Language

The spoken medium is directly linked to the time of its production and to the perception by those present during the short-time verbal event. By contrast, writing is viewed as the translation of spoken language into more permanent, visible signs on a page. According to M. A. K. Halliday [8, p. 81], writing emerged in societies as a result of cultural changes which created new communicative needs. These needs could not be readily met by the spoken language. In particular, with the emergence of cultures based on agriculture rather than hunting and gathering, people needed permanent records which could be referred to over and over again. This led to the emergence of a new form of language – writing.

Written language performs a similar range of functions to those performed by spoken language – that is, it is used **to get things done, to provide information and to entertain**. However, the contexts for using written language are different from those in which spoken language is used. In the case of information, written language is used to communicate with others who are removed in time and space.

Halliday [ibid.] suggests that written language is used **for action** (for example, *public signs, product labels, television and radio guides, bills, menus, computer manuals*); **for information** (for example, *newspapers, current affairs magazines, advertisements, political pamphlets*); and **for entertainment** (for example, *comic strips, fiction books, poetry and drama, newspaper features, film subtitles*). These differences can be observed within the sentence at the level of grammar, and beyond the sentence at the level of text structure.

Generally speaking scholars have identified the following seven characteristics of spoken / written languages [9, p. 35]:

- ***Speech is transient (short-time, temporary, occasional), rather than permanent.*** Because of physical constraints, interlocutors may not speak at the same time, or else they cannot hear what the others say. They are bound by the non-reversible distribution of turns at talk. ***Written language, by contrast, can be stored, retrieved, and recollected, and responses can be delayed.*** Because it cannot be immediately challenged as in oral communication, written language carries

more weight and more prestige. Moreover, the permanence of writing as a medium can easily lead people to suppose that what it expresses is permanent too.

- **Speech is additive or “rhapsodic”.** Because of the dialogic nature of oral interaction, speakers 'rhapsodize', i.e. stitch together elements from previous turns-at-talk, they add language as they go along (*and ... and, then ... and then ...*). By contrast, **the information conveyed in writing is hierarchically ordered within the clause structure**, and is linearly arranged on the page, from left to right, or top to bottom, according to the cultural convention. Since it is likely to be read by distant, unknown, or yet-to-be-born audiences, it has developed an information structure characterized by a high level of cohesion.
- **Speech is aggregative**, i.e. it makes use of verbal aggregates or formulaic expressions, ready-made chunks of speech that maintain the contact between interlocutors, also called **phatic communion**. By contrast, in the absence of such direct contact and for the sake of economy of information over long distances or long periods of time, and because it can be read and re-read at will, **writing has come to be viewed as the medium that fosters analysis, logical reasoning and abstract categorization**.
- **Speech is redundant or “copious”.** Because speakers are never quite sure whether their listener is listening, paying attention, comprehending and remembering what they are saying or not, they tend to make frequent use of repetition, paraphrase, and restatement. By contrast, written language tends to avoid redundancy.
- **Speech is loosely structured grammatically and is lexically sparse (scanty);** writing, by contrast, **is grammatically compact and lexically dense**. What does this mean? Speakers have to attend to many aspects of the situation while they concentrate on what they are saying, and while they monitor the way they are saying it. Thus, their speech is characterized by false starts, filled and unfilled pauses, hesitations,

parenthetical remarks, unfinished sentences. They create their utterances as they are speaking them. Writers, by contrast, have time to pack as much information in the clause as they can, using all the complex syntactic resources the language can give them; they can condense large quantities of information in a tighter space by using, for example, dense nominalised phrases.

- ***Speech tends to be people-centered; writing tends to be topic-centered.*** Because of the presence of an audience and the need to keep the conversation going, speakers not only focus on their topic, but try to engage their listeners as well, and appeal to their senses and emotions. In writing, by contrast, the topic or message and its transferability from one context to the other is the main concern. Writers try to make their message as clear, unambiguous, coherent, and trustworthy as possible since they will not always be there to explain and defend it. Of course, a lot of written texts can appeal to the readers' emotions, and display many features characteristic of speech.
- ***Speech, being close to the situation at hand, is context dependent; writing, being received far from its original context of production, is context-reduced.*** Because of the dialogic character of oral exchanges, truth in the oral mode is jointly constructed and based on common sense experience. Truth in the literate mode is based on the logic and the coherence of the argument being made.

We must always remember that the differences between spoken and written languages are not absolute and the characteristics that we tend to associate with written language can sometimes occur in spoken language and vice versa. A scribbled memo, an e-mail, an informal letter, like a conversation or a homily (moralizing discourse which is used in a church by a priest), are written in the oral mode; an academic lecture, a scientific presentation, a scholarly article, are spoken in the literate mode.

GRAMMAR: written language has certain features that are generally not shared by the spoken language. Linguistically, written

language tends to consist of clauses that are internally complex, whereas with spoken language the complexity exists in the ways in which clauses are joined together.

3. Indicating Status

Aim, function of communicative act (to entertain, to make somebody do something, to provide information), position of interlocutors in time and space – all this influences our choice of language form – whether written or spoken language. Another important factor for the choice of language is social one. In verbal encounters, what people say to each other, for example, “*Bill, why don't you meet me here tomorrow?*” – information they enclose in their messages, is anchored in the mind of speaker A, as evidenced by the words ‘you’, ‘me’, ‘here’, ‘tomorrow’. These words which we use in a communicative act to anchor some kind of info in the mind of our interlocutor are called *deictics*.

Deictic – element of speech that points in a certain direction as viewed from the perspective of the speaker, f.e., *here, there, today, coming, going*. **Deixis** – process by which language indexes the physical, temporal, and social location of the speaker at the moment of utterance [9, p. 45].

Markers of **social deixis** give an indication not only of where the speaker stands in time and place – *in a 'today' in the 'here' of speaking* – but also of his / her status within the social structure, and of the status the speaker gives the addressee. For example, the use of **Sie** or **du** in German can index either power or solidarity, distance or closeness. English used to have ‘you’ for distance, ‘thou’ for closeness; now English has only retained the ‘you’, but social deixis in English expresses social position by other forms of address like ‘**Bill**’, ‘**Bill X**’, ‘**Mister X**’, ‘**Professor X**’ and the like [2, p. 266].

These forms of address index:

- social class (upper-class German families where **Sie** is used in conversation between parents and parents and children);
- generational culture, as the currently prevalent use of reciprocal **Du** among students or young people in Germany;
- a culture that wants itself to be egalitarian and democratic as

in the informal forms of address used in the United States ('**dear friend**', '**call me Bill**').

The police's use of a non-reciprocal **tu** to address North African youth in France expresses an explicit display of power; being addressed with **tu** indexes the subordinate or marginal place occupied by these youths in French society today [9].

4. Footing

The use of social deictics like pronouns, forms of address, or names, is one way speakers align themselves to the cultural context as they understand it [1, p. 12]. Changes in intonation and pronunciation can also indicate changes in our perception of our role as a participant in an interaction, and in our alignment to others. Goffman called such a **positioning footing**, i.e. the stance we take up to ourselves and to the others present as expressed in the way we manage the production or reception of utterances [6, p. 127].

A change in footing is usually marked by a change in register, tone of voice or bodily orientation. For example, it is frequently the case in the United States that a Northerner talking to a Southerner instinctively aligns his / her way of talking on that of the Southerner, as a sign of conversational co-operation; similarly, a native speaker who starts adopting a style of speaking called "foreigner talk" when talking to a foreigner, shows a convergence that can be interpreted either as cultural solidarity or as the display of cultural power. We can see this same phenomenon occurring in classrooms. A teacher talks differently to her pupils when she addresses them as a class or as individual children:

1. *Now listen everybody!*

2. *At ten o'clock we'll have assembly. We'll all go out together and go to the auditorium and sit in the first two rows. Mr. Dock, the principal, is going to speak to us. When he comes in, sit quietly and listen carefully.*

3. *Don't wiggle your legs. Pay attention to what I'm saying* [ibid., p. 127].

The switch in tone and in the use of pronouns from '**everybody**' to '**we**' to '**you**' and '**I**' sets the utterances 1, 2, and 3 apart from one another. Three different footings are involved here: the first statement is a claim on the children's immediate behavior, the second

is a review of experiences to come, and the third a side remark to a particular child. The teacher, as a speaker, switches roles from being a principal (in the legalistic sense), i.e. representing the institutional voice of the school, to being an animator or class teacher who animates her students' voices through the (euphemistic) use of 'we', to becoming an author or private adult demanding to be listened to.

The switch in register indexes a switch in cultural alignment, from marking the teacher's membership in the institutional culture of the school to her identity as an individual speaker, albeit endowed with the authority of an adult. Both switches, in tone and in register, index a distinct change in footing.

Changes in footing correspond to a change in the way we perceive events. A change in footing is connected with a change in our frame for events. **Framing**, or the ability to apply a frame of interpretation to an utterance or speech event through a contextualization cue (in this case the switch in social deictic and in code), is our way of linking the speech event to other similar speech events we have experienced, and to anticipate future events. It is by sharing frames of interpretation that people know that they share the same culture.

5. Protecting Face

The ultimate aim of negotiating frames and footings in conversation is to protect one's own and other participants' **face** at all times. Members of a cultural group need to feel respected and not impinged upon in their autonomy, pride, and self-sufficiency (**negative face**). They also need to be reinforced in their view of themselves as polite, considerate, respectful members of their culture (**positive face**).

These two contradictory needs require delicate face-work, since it is in the interest of all participants in a verbal exchange that everyone maintain both his/her negative and positive face, so that the exchange can continue. For Japanese group, the one who speaks first is the one who runs the greatest risk of face loss, because he / she has to take the floor without knowing where the others stand. The turn-taking order is thus indirectly arranged so that juniors and inferiors

take earlier turns, perhaps because their face is considered less important, while seniors/superiors take later turns (*In Japanese culture first women speak, then junior male members, then senior males*).

The negotiation of frames and footings and the facework accomplished in verbal encounters among members of a given social group gives rise to group-specific discourse styles. In particular, what distinguish people from different cultures is different ways they use orate and literate discourse styles in various speech genres for various social purposes.

6. Conversational Style

In face-to-face verbal exchanges, the choice of orate features of speech can give the participants a feeling of joint interpersonal involvement rather than the sense of detachment or objectivity that comes with the mere transmission of factual information. Different contexts of situation and different contexts of culture call for different conversational styles.

Compare for example an interview, in which the purpose is to elicit information, and a conversation among friends, where the purpose is to share past experiences.

Interview between a journalist and a young apprentice in Germany:

A: and where do you work?

B: I work in the metal industry

A: uhuh ... why did you choose that particular job? in the metal industry?

B: well ... it was ... so to speak ... the job of my dreams. I wanted to work, but not particularly an intellectual job, but a more physical one

A: so ... you can say that you chose that job yourself?

B: I chose that job myself [9, p. 52].

From the controlled, non-overlapping sequence of turns, the interviewer's attempt at professional, detached, objectivity, the cautious responses of the young apprentice desirous to be forthcoming with the required information, we recognize the typical style of a speech event called 'interview'.

This literate journalistic style is quite different from the orate style one may find in a conversation among friends.

Conversation between Peter and Deborah, both from a New York Jewish cultural background:

Peter: What I've been doing is cutting down on my sleep

Deborah: OY! [sighs] And I've been ... and I ... I do that too but it's ... painful.

Peter: Yeah. Five, six hours a night, ... and ...

Deborah: Oh God how can you do it. You survive? [9, p. 37].

Here Peter and Deborah's common cultural background is enacted through a distinctive orate conversational style, where paralinguistic signals like sighs and interjections ('oy!') signal empathy, the heavy use of personal pronouns ('I', 'you') indexes both ego involvement and involvement with the listener, and where frequent interruptions and overlaps index a high degree of conversational co-operation.

Note, however, that this is how Deborah herself interprets these phenomena. Interlocutors from another culture with a more literate conversational style, marked by brevity, conciseness, and a concern for exactitude, might interpret the overlaps, the frequent backchannel signals and the interjections not as co-operation, but on the contrary as so many violations of their conversational space. They might perceive Deborah and Peter as being intolerable blabberers and might in turn be perceived by them as being standoffish and unsociable.

No doubt people are able to display a variety of conversational styles in various situations, and one should avoid equating one person or one culture with one discourse style. For example, Deborah and Peter are perfectly capable of adopting a literate discourse style in interview situations, and Warm Spring Indian children can be very lively conversationalists when among peers outside the classroom. However, **by temperament and upbringing, people do tend to prefer one or the other style in a given situation.** This style, in turn, forms part of their cultural identity and sense of self.

7. Narrative Style

The influence of culture on discourse style also becomes apparent in the differential distribution of orate and literate features of speech in story telling. For example, using the short "pear narrative" film by William Chafe, Tannen asked native speakers from Anglo-American and Greek background to retell the film in their own words. Here is how Tannen tells the film:

It showed a man picking pears from a tree, then descending and dumping them into one of three baskets on the ground. A boy comes by on a bicycle and steals a basket of pears. As he's riding away, he passes a girl on a bike, his hat flies off his head, and the bike overturns. Three boys appear and help him gather his pears. They find his hat and return it to him and he gives them pears. The boys then

pass the farmer who has just come down from the tree and discovered that his basket of pears is missing. He watches them walk by eating pears [9, p. 21].

In comparing the narratives told by American women in English and Greek women in Greek, Tannen reports that each group had a distinctive narrative style. The Greeks told “better stories”, by often interweaving judgements about the character's behaviour (for example, the boy should not have stolen the pears or should have thanked his helpers sooner), or about the film's message (for example, that it showed a slice of agricultural life, or that little children help each other). In contrast, the Americans reportedly gave a “better recollection” of the original sequence of events, and gave all the details they could remember. They used their judgment to comment on the filmmaker's technique (for example, that the costumes were unconvincing or the soundtrack out of proportion).

The Greeks seemed to draw upon an interactive experience which was focused more on interpersonal involvement: telling the story in ways that would interest the interviewer, interpreting the film's human message. The Americans seemed to draw on their willingness to approach a school task for its own demands. They were focusing on the content of the film, treating it as a cinematic object, with critical objectivity.

Each group made differential use of orate and literate features according to the expectations their culture had prepared them to have of the task at hand. The conclusion one can draw from examples such as this one is that, given the same situation and the same task, people from different cultures will interpret the situation and the demands of the task differently and thus behave in different ways.

SUMMARY

– The chapter addresses issues concerning the ways in which language, both as sign and as action, differs according to the medium used. The spoken medium bears the marks of orality, literacy, as measured against the characteristic features of conversational-spoken vs. essayist-written language.

– Cultures themselves are orate or literate according to the uses their members make of the spoken and the written language in various contexts. Through the social organization of talk, culture is constructed across day-to-day dialogues, through the choice of frames and footings that speakers adopt, and through the way they collaborate in the necessary facework within a variety of discourse types. Culture also puts its imprint on the conversational and narrative styles of the members of a social group.

– There are two ways of looking at written language: as a fixed and stable product (text), or as an interactive, highly inferential process between a text and its readers (discourse). Through their educational system, their media, and their political institutions, discourse communities play an important role in establishing the parameters of socially acceptable literacy events, in defining the appropriate genres within their boundaries.

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-Topic 4- CONVERSATIONAL DISCOURSE

Overview

The chapter discusses the process of conversation, what it is, how it is managed, and how it can be made more effective. It presents the view that conversation is a complex and perplexing activity, which embodies rules and etiquette and requires participants to possess skills that are improved with practice. The lecture also presents different techniques of effective conversation management and thus can be useful for those individuals who learn how to listen and participate in dialogue and conversation.

Aspects to be Discussed: Process of Conversation; Managing Conversation; Maintaining Conversation; Conversational Turns; Closing Conversation; Nature of Verbal Messages.

1. The Process of Conversation

As we have already specified, language can exist in two basic forms – spoken and written. These two forms specify the general line according to which human conversation can be managed – verbal and non-verbal. Generally speaking, **conversation** can be defined as relatively informal social interaction in which the roles of speaker and hearer are exchanged in a non-automatic fashion under the collaborative management of all parties [6, p. 12].

Most often conversation takes place face-to-face. And this is the type of interaction that probably comes in mind when one thinks of conversation. However, today much conversation also takes place online. Online communication is becoming a part of people's experience worldwide.

With the understanding that conversation can take place in a wide variety of channels, let us look at the way conversation works. Conversation takes place in 5 steps: opening, feedforward, business, feedback, and closing [3, p. 234 – 238].

Step One. Opening

The first step is to open the conversation, usually with some verbal or non-verbal greeting: *"Hi"*. *"How are you?"* *"Hello, this is Joe"*, *a smile, or a wave*. Greeting can tell others that you are

accessible, available to them for conversation. Greeting also helps maintain the relationship. You can see this function served between workers who pass each other frequently. This greeting-in-passing assures both people that even though they do not stop and talk for an extended period, they still have access to each other.

In normal conversation greeting is returned by the other person with a greeting that is similar in its formality and intensity. When it is not – when the other person turns away or responds coldly to a friendly “*Good morning*” – you know that something is wrong. Similarly, openings are generally consistent in tone with the main part of the conversation: you would not normally follow a cheery “*How ya doing today, big guy?*” with news of a family death.

Step Two. Feedforward

Feedforward is information about messages before you send them. Opening comments, such as “*Wait until you hear this*” or “*I’m not sure of this, but ...*” or “*Don’t get me wrong, but ...*” are examples of feedforward. These messages tell the listener something about the messages to come or about the way you would like the listener to respond. Non-verbally, you give feedforward by, for example, your facial expressions, eye contact and physical posture: with these non-verbal messages you tell the other person something about the messages you will be sending. A smile may signal a pleasant message; eye avoidance may signal that the message to come is difficult and perhaps uncomfortable to express. Another words, you give the other person a general idea of what the conversation will focus on: “*I got to tell you about Jack,*” “*Did you hear what happened in class yesterday?*” etc.

Phatic communication (messages that open the channels of communication) is a perfect example of feedforward. Phatic communication tells us that the normal, expected, and accepted rules of interaction will be in effect. It is information that tells us another person is willing to communicate.

Feedforward messages frequently preview other messages. Feedforward may, for example, preview the content (“*I’m afraid I have bad news for you*”), the importance (“*Listen to this before you make a move*”), the form or style (“*I’ll tell you all the gory details*”),

and the positive or negative quality ("*You're not going to like this, but here's what I heard*") of subsequent messages.

Altercast. Feedforward is often used to place the receiver in a specific role and to request that the receiver respond to you in terms of this assumed role. This process asks the receiver to approach your message from a particular perspective or even as someone else. For example, you might ask a friend, "*As an advertising executive, what would you think of corrective advertising?*" This question casts your friend in the role of advertising executive (rather than that of parent, Democrat, or Baptist, for example). It asks your friend to answer from a particular point of view.

Disclaimer is a statement that aims to ensure that your message will be understood and will not reflect negatively on you. It is a statement that asks the listener to receive what you are saying in a positive light. Suppose, for example, that your listeners will think your comment is inappropriate, or that they may rush to judge you without hearing your full account, or that they may think you're not in full possession of your faculties. In such cases you may use some form of disclaimer and say, for example, "*This may not be the place to say this, but ...*".

Step Three: Business

Business is the substance or focus of the conversation. The business is conducted through exchanges of speaker and listener roles. Business is a good word to use for this stage, because the term emphasizes that most conversations are goal-directed. You converse to fulfil one or several of the purposes of interpersonal language communication: to learn, relate, influence, play, help. The term is also general enough to include all kinds of interactions. This is obviously the longest part of the conversation and the reason for both the opening and the feedforward.

Not surprisingly, each culture has its own conversational taboos – topics or language that should be avoided, especially by visitors from other cultures (See Chart 4.1.).

The Table lists several examples of topics, which should serve as a reminder that each culture defines what is and what is not an appropriate topic of conversation. Can you think of other examples?

COUNTRY	CONVERSATIONAL TABOO
Belgium	Politics, language differences between French and Flemish, religion
Norway	Salaries, social status
Spain	Family, religion, jobs, negative comments on bullfighting
Nigeria	Religion
Iraq	Religion, Middle Eastern Politics
Japan	World War II
Philippines	Politics, religion, corruption, foreign aid
South Korea	Internal politics, socialism or communism, criticism of the government
Colombia	Politics, criticism of bullfighting
Mexico	Mexican-American War, illegal aliens
Caribbean nations	Race, local politics, religion

Chart 4.1. **Conversational Taboos**

Step Four: Feedback

The Feedback step is the reverse of the feedforward step. Here you reflect back on the conversation to signal that the business is completed: *"So, you may want to send Jack a get-well card," "Wasn't that the craziest class you ever heard of?"*

In another sense, feedback takes place throughout the interpersonal communication process. Speakers and listeners constantly exchange feedback-messages sent back to the speaker concerning reactions to what is said. Feedback tells the speaker what effect he or she is having on listeners. On the basis of this feedback, the speaker may adjust, modify, strengthen, deemphasize, or change the content or form of the message.

Feedback can take many forms. A frown or a smile, a yea or a nay, a pat on the back or a punch in the mouth are all types of feedback. We can think about feedback in terms of five important dimensions: positive – negative, person focused – message focused, immediate – delayed, low monitoring – high monitoring, supportive – critical [4, p. 102].

Positive feedback (applause, smiles, head nods signifying approval) tells the speaker that his or her message is being well received and that essentially the speaker should continue speaking in the same general mode.

Negative feedback (boos, frowns and puzzled looks, gestures signifying disapproval) tells the speaker that something is wrong and that some adjustment needs to be made.

Feedback may be **person-focused** ("*You're sweet,*" "*You have a great smile*") or **message-focused** ("*Can you repeat that phone number?*" "*Your argument is a good one*"). Especially when you are giving criticism, it's important to make clear that your feedback relates to, say, the organization of the budget report and not the person himself or herself.

Feedback can be **immediate** or **delayed**. Generally, the most effective feedback is that which is immediate. In interpersonal situations feedback is most often sent immediately after the message is received. Feedback, like reinforcement, loses its effectiveness with time. The longer you wait to praise or punish, for example, the less effect it will have. In other communication situations, however, the feedback may be delayed. Instructor evaluation questionnaires completed at the end of the course provide feedback long after the class is over. In interview situations the feedback may come weeks afterwards.

Feedback varies from the spontaneous and totally honest reaction (***low-monitored feedback***) to the carefully constructed response designed to serve a specific purpose (***high-monitored feedback***). In most interpersonal situations you probably give feedback spontaneously; you allow your responses to show without any monitoring. At other times, however, you may be more guarded, as when your boss asks you how you like your job or when your grandfather asks what you think of his new motorcycle outfit.

Feedback is **supportive** when you console another or when you simply encourage the other to talk or when you affirm another's self-definition. **Critical feedback**, on the other hand, is evaluative. When you give critical feedback, you judge another's performance – as in, for example, evaluating a speech or coaching someone who is learning a new skill.

Step Five. Closing

This step signals the end of accessibility. Closing may also signal some degree of supportiveness: for example, you might express your pleasure in interacting through a comment such as "*Well, it was good talking with you*". In some conversations closing summarizes the interaction. Like the opening, the closing may be verbal or non-verbal but is usually a combination of both. Examples of verbal closing include expressions of appreciation ("*Well, I appreciate the time you've given me*"), concern for the other's welfare ("*Do take care of yourself*"), or reinforcement ("*It was great seeing you again*") as well as leave-taking phrases ("*Goodbye*", "*So long*").

Non-verbal closings include breaking eye contact, positioning your legs or feet toward the door and away from the person you're talking with, leaning forward and placing your hands or your knees or legs (often accompanied by forward leaning) to signal the intention to stand up. As with

openings, usually the verbal and the non-verbal are combined: for example, you might say *"It was good seeing you again"* while leaning forward with hands on your knees.

Not all conversations will be neatly divided into these five steps. Often the opening and the feedforward are combined. In a similar way, the feedback and the closing might be combined: *"Look, I've got to think more about this, okay?"*

As already noted, the business is the longest part of the conversation. The opening and the closing are usually about the same length, and the feedforward and feedback are usually about equal in length. When these relative lengths are severely distorted, you may feel that something is wrong. For example, when someone uses a too-short opening or a long feedforward, you may suspect that what is to follow is extremely serious.

2. Managing Conversation

Opening Conversations Techniques or "The Opening Line"

➤ **Cute-flippant openers** – humorous, indirect and ambiguous about whether the person opening the conversation really wants an extended encounter. Examples: *"Is that really your hair?"* *"Bet I can outdrink you!"*

➤ **Innocuous openers** – are highly ambiguous as to whether they are simple comments that might be made to just anyone or openers designed to initiate an extended encounter. Examples: *"I haven't been here before. What's good on the menu?"* *"Could you show me how to work this machine?"*

➤ **Direct openers** – show the speaker's interest in meeting the other person. Examples: *"Would you like to have a drink after dinner?"*

3. Maintaining Conversation

The defining feature of conversation is that the roles of speaker and listener are exchanged throughout the interaction. We use a variety of verbal and non-verbal cues to signal conversational turns – changing (maintaining) of the speaker / listener roles during the conversation [6, p. 101]. Let us examine conversational turns in terms of speaker cues and listener cues.

Speaker Cues

As a speaker you regulate the conversation through two major types of cues. **Turn-maintaining cues** enable you to maintain the role of speaker. You communicate these cues by, for example, audibly inhaling breath to show that you have more to say, continuing a gesture to show that your: thought is

not yet complete, avoiding eye contact with the listener so as, not to indicate that you are passing the speaking turn on to the listener or vocalizing pauses (“er”, “umm”) to prevent the listener from speaking and to show that you are still talking. **Turn-yielding cues** tell the listener that you have finished and wish to exchange the role of speaker for the role of listener. You may communicate these cues by dropping your intonation, by a prolonged silence, by making direct eye contact with a listener, by asking a question, or by nodding in the direction of a particular listener.

Listener Cues

As a listener you can regulate the conversation by using three types of cues. First, **turn-requesting cues** tell the speaker that you would like to take a turn as speaker; you might transmit these cues by using some vocalized “er” or “umm” that tells the speaker that you would now like to speak, by opening your eyes and mouth as if to say something, by beginning to gesture with a hand, or by leaning forward.

Second, through **turn-denying cues** you indicate your reluctance to assume the role of speaker by, for example, intoning a slurred “*I don't know*”; giving the speaker some brief grunt that signals you have nothing to say; avoiding eye contact with the speaker who wishes you now to take all the role of speaker; or engaging in some behaviour that is incompatible with speaking: For example, coughing or blowing your nose.

Third, through **back-channeling cues** you communicate various meanings back to the speaker – but without assuming the role of the speaker. For example, you can indicate your agreement or disagreement with the speaker through smiles or frowns, nods of approval or disapproval; brief comments such as “*right*”, “*exactly*” or “*never*”; or vocalizations such as “*uh-huh*” or “*uh-uh*”.

You convey your involvement or boredom with the speaker through attentive posture, forward leaning, and focused eye contact, which tell the speaker that you're involved in the conversation – or through an inattentive posture, backward leaning, and avoidance of eye contact, which communicate your lack of involvement.

4. The Nature of Verbal / Non-Verbal Messages

While communicating people use two major signal systems – the verbal and the non-verbal. The verbal system studies how spoken and written language serves as a system for communicating meaning, how it can be used effectively, and how it creates problems when it is not.

Verbal messages may vary in directness being direct and indirect.

Indirect messages allow to express a thought without insulting or offending anyone; they allow to observe the rules of polite interaction. The notion of directness / indirectness is also closely connected with gender / cultural differences. A popular stereotype in much of the United States holds that women are indirect in making requests and in giving orders - and that this indirectness communicates powerlessness, a discomfort with authority. Men, the stereotype continues, are direct, sometimes to the point of being blunt or rude. This directness communicates men's power and comfort with their own authority.

Deborah Tannen [8] provides an interesting perspective on these stereotypes. Women are, it seems, more indirect in giving orders; they are more likely to say, for example, "It would be great if these letters could go out today" rather than "Have these letters out by three". But Tannen [ibid., p. 34] argues that "issuing orders indirectly can be the prerogative of those in power" and in no way shows powerlessness. Power, to Tannen, is the ability to choose your own style of communication.

Men, however, are also indirect but in different situations [7, p. 431]. According to Tannen men are more likely to use indirectness when they express weakness, reveal a problem, or admit an error. Men are more likely to speak indirectly in expressing emotions other than anger. Men are also more indirect when they shrink from expressions of increased romantic intimacy. Men are thus indirect when they are saying something that goes against the masculine stereotype.

As for non-verbal communication, it is usually understood as the process of communication through sending and receiving wordless messages. Non-verbal can be communicated through gestures and touch (***haptic communication***), by body language or posture, by facial expression and eye contact. Speech contains non-verbal elements known as paralanguage, including voice quality, emotion and speaking style, as well as prosodic features such as rhythm, intonation and stress.

Proxemics is the study of how people use and perceive the physical space around them. The space between the sender and the receiver of a message influences the way the message is interpreted. The perception and use of space varies significantly across cultures and different settings within cultures. Space in non-verbal communication may be divided into four main categories: intimate, social, personal, and public space.

The term ***territoriality*** is still used in the study of proxemics to explain human behavior regarding personal space. J. DeVito [2, p. 178] identifies four such territories: 1) ***primary territory*** – refers to an area that is associated with someone who has exclusive use of it. For example, a house that others

cannot enter without the owner's permission; 2) **secondary territory** – unlike the previous type, there is no “right” to occupancy, but people may still feel some degree of ownership of a particular space. For example, someone may sit in the same seat on train every day and feel aggrieved if someone else sits there; 3) **public territory** – refers to an area that is available to all, such as a parking space or a seat in a library. Although people have only a limited claim over that space, they often exceed that claim. For example, it was found that people take longer to leave a parking space when someone is waiting to take that space; 4) **interaction territory** – space created by others when they are interacting. For example, when a group is talking to each other on a footpath, others will walk around the group rather than disturb it.

Posture can be used to determine a participant's degree of attention or involvement, the difference in status between communicators, and the level of fondness a person has for the other communicator. Studies investigating the impact of posture on interpersonal relationships suggest that mirror-image congruent postures, where one person's left side is parallel to the other's right side, leads to favorable perception of communicators and positive speech; a person who displays a forward lean or a decrease in a backwards lean also signify positive sentiment during communication [6, p. 204]. Posture is understood through such indicators as direction of lean, body orientation, arm position, and body openness.

Gesture is a non-vocal bodily movement intended to express meaning [2, p. 275]. They may be articulated with the hands, arms or body, and also include movements of the head, face and eyes, such as winking, nodding, or rolling ones' eyes. The boundary between language and gesture, or verbal and non-verbal communication, can be hard to identify. Although the study of gesture is still in its infancy, some broad categories of gestures have been identified by researchers. The most familiar are the so-called emblems or quotable gestures. These are conventional, culture-specific gestures that can be used as replacement for words, such as the handwave used in the US for “hello” and “goodbye”. A single emblematic gesture can have very different significance in different cultural contexts, ranging from complimentary to highly offensive.

Another broad category of gestures comprises those gestures used spontaneously when we speak. These gestures are called **beat gestures** and used in conjunction with speech, keep time with the rhythm of speech to emphasize certain words or phrases. Other spontaneous gestures used when we speak are more contentful and may echo or elaborate the meaning of the co-occurring speech. Gestures can also be categorised as either speech-independent or speech-related. **Speech-independent gestures** are

dependent upon culturally accepted interpretation and have a direct verbal translation. A wave hello or a peace sign are examples of speech-independent gestures. **Speech-related gestures** are used in parallel with verbal speech; this form of non-verbal communication is used to emphasize the message that is being communicated. Speech-related gestures are intended to provide supplemental information to a verbal message such as pointing to an object of discussion.

Paralanguage (vocalics) is the study of non-verbal cues of the voice. Various acoustic properties of speech such as tone, pitch and accent, collectively known as **prosody**, can all give off non-verbal cues. Paralanguage may change the meaning of words. The linguist G.L. Trager developed a classification system which consists of the voice set, voice qualities, and vocalization [9, p. 17 – 21]. The **voice set** is the context in which the speaker is speaking. This can include the situation, gender, mood, age and a person's culture. The **voice qualities** are volume, pitch, tempo, rhythm, articulation, resonance, nasality, and accent. They give each individual a unique "voice print". **Vocalization** consists of three subsections: **characterizers, qualifiers and segregates**. **Characterizers** are emotions expressed while speaking, such as laughing, crying, and yawning. A **voice qualifier** is the style of delivering a message – for example, yelling "Hey stop that!", as opposed to whispering "Hey stop that". **Vocal segregates** such as "uh-huh" notify the speaker that the listener is listening.

5. The Relative Importance of Verbal and Non-Verbal Communication

When communicating, non-verbal messages can interact with verbal messages in six ways: repeating, conflicting, complementing, substituting, regulating and accenting / moderating [6, p. 75]. **Repeating** consists of using gestures to strengthen a verbal message, such as pointing to the object of discussion.

Verbal and non-verbal messages within the same interaction can sometimes send opposing or **conflicting messages**. A person verbally expressing a statement of truth while simultaneously fidgeting or avoiding eye contact may convey a mixed message to the receiver in the interaction. Conflicting messages may occur for a variety of reasons often stemming from feelings of uncertainty, ambivalence, or frustration. When mixed messages occur, non-verbal communication becomes the primary tool people use to attain additional information to clarify the situation; great attention is placed on bodily movements and positioning when people perceive mixed messages during interactions.

Complementing – accurate interpretation of messages is made easier when non-verbal and verbal communication complement each other. Non-verbal cues can be used to elaborate on verbal messages to reinforce the information sent when trying to achieve communicative goals; messages have been shown to be remembered better when non-verbal signals affirm the verbal exchange.

Substituting: non-verbal behavior is sometimes used as the sole channel for communication of a message. People learn to identify facial expressions, body movements, and body positioning as corresponding with specific feelings and intentions. Non-verbal signals can be used without verbal communication to convey messages; when non-verbal behavior does not effectively communicate a message verbal methods are used to enhance understanding.

Non-verbal behavior also **regulates** our conversations. For example, touching someone's arm can signal that you want to talk next or interrupt.

Accenting / Moderating: non-verbal signals are used to alter the interpretation of verbal messages. Touch, voice pitch, and gestures are some of the tools people use to accent or amplify the message that is sent; non-verbal behavior can also be used to moderate or tone down aspects of verbal messages as well. For example, a person who is verbally expressing anger may accent the verbal message by shaking a fist.

SUMMARY

– the chapter presents the notion of conversation and five stages of its processing (opening, feedforward, business, feedback and closing); it also deals with conversational management (issues involved in initiating, maintaining and closing conversations) and skills of conversational effectiveness;

– people maintain conversations by taking turns at speaking and listening. Turn-maintaining and turn-yielding cues are used by the speaker; turn-requesting, turn-denying and backchanneling cues are used by the listener;

– one can close a conversation using a variety of methods. For example: reflect back on conversation as in summarizing, directly state your desire to end the conversation, refer to future interaction, ask for closure, and / or state your pleasure with the interaction;

– discourse construction depends on contexts of sociocultural knowledge that language speakers activate as representatives of sociocultural groups.

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-Topic 5- PRAGMATIC ASPECT OF DISCOURSE PROCESSING

Overview

The chapter is aimed at evoking general understanding of the core assumptions, concepts, and issues typically covered in the field of pragmatics. After dealing with the material students must be able to analyze presuppositions, implicatures, speech acts; learn how meaning and communication are related to discourse processing; learn about the relationship between language form and meaning and how they are related to communicative and contextual meaning.

Aspects to be Discussed: Pragmatics as a Separate Branch of Linguistics; Syntax, Semantics and Pragmatics; Cooperation; Implicature; Cooperative Principle; Speech Acts and Events; Felicity Conditions; Speech Act Classification.

1. Defining Pragmatics

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves [7, p. 12]. ***Pragmatics is the study of speaker meaning.***

This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they're talking to, where, when, and under what circumstances [ibid., p. 12]. ***Pragmatics is the study of contextual meaning.***

This approach also explores how a great deal of what is unsaid is recognized as part of what is communicated [ibid., p. 13]. We might say that it is the investigation of invisible meaning. ***Pragmatics is the study of how more gets communicated than is said.***

As the result, we have got the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness (physical, social, conceptual) implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much needs to be said [ibid., p. 14]. ***Pragmatics is the study of the expression of relative distance.***

These are the four areas that pragmatics is concerned with. To understand how it has got to be that way, we have to briefly review its relationship with other areas of linguistic analysis.

One traditional distinction in language analysis contrasts pragmatics with syntax and semantics [8, p. 23]. **Syntax** is the study of the relationships between linguistic forms, how they are arranged in sequence, and which sequences are well-formed. This type of study generally takes place without considering any world of reference or any user of the forms. **Semantics** is the study of the relationships between linguistic forms and entities in the world; that is, how words literally connect to things. Semantic analysis also attempts to establish the relationships between verbal descriptions and states of affairs in the world as accurate (true) or not, regardless of who produces that description [4, p. 213 – 223]. **Pragmatics** is the study of the relationships between linguistic forms and the users of those forms. In this three-part distinction, only pragmatics allows humans into the analysis.

The **advantage** of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions (for example, requests) that they are performing when they speak. The big **disadvantage** is that all these human concepts are difficult to analyze in a consistent and objective way.

Thus, pragmatics is appealing because it is about how people make sense of each other linguistically, but it can be a frustrating area of study because it requires us to make sense of people and what they have in mind.

2. Cooperation and Implicature

In much of the preceding discussion, we have assumed that speakers and listeners involved in conversation are generally cooperating with each other. Let us think in terms of a prototypical conversation. Such a conversation is not a random succession of unrelated utterances produced in turn by participants of communicative act: a prototypical conversation has a general purpose, and the contributions of the participants are related both to one another and to the overall aim of the conversation [6, p. 11]. By participating in a conversation, a speaker implicitly signals that he or she agrees to cooperate in the joint activity and agrees to follow the rules of conduct, which are called **Cooperative Principle**. It sounds as following: ***make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose of the talk exchange in which you are engaged*** [9, p. 53].

This principle is elaborated by means of a set of maxims, which express what it means to cooperate in a conversational way:

- **maxim of quality** is concerned with truth-telling and has two parts: a) do not say what you believe to be false; b) do not say that for which you lack adequate evidence;
- **maxim of quantity** is concerned with the amount of information an utterance conveys: a) make your contribution as informative as is required for the current purposes of the exchange in which you are engaged; b) do not make your contribution more informative than is required. Imagine a conversation between a mother and a daughter: *M: What did you have for lunch today? – D: Baked beans on toast // Food // I had 87 warmed-up baked beans served on a slice of toast 12 cm by 10 cm.* The first answer is normal, 2nd gives too little information thus violating the 1st part of the maxim, 3d gives too much information, and violates the 2nd part of the maxim;
- **maxim of relation** – be relevant. The point of this maxim is that it is not sufficient for a statement to be true for it to contribute in a successful conversation: *A: Have you seen Mary today? - B: ??? I'm breathing;*
- **maxim of manner** has 4 components: a) avoid obscurity; b) avoid ambiguity; c) avoid unnecessary prolixity (too many tedious words); d) be orderly (recount events in the order that they occur).

Another notion related to the pragmatic aspect of human communication is called **Implicature** – additional conveyed meaning of an utterance [5, p. 269 – 282]. Consider the following example: *A: I've run out of petrol – B: There's a garage just round the corner.* Implication here is that the garage sells petrol and is open. Implicatures are primary examples of more being communicated than is said, but in order for them to be interpreted, cooperative principle must be assumed.

Following the cooperative principle and the maxims, we assume that people are normally going to provide an appropriate amount of information; we assume that they are telling the truth, being relevant, and trying to be as clear as they can. Because these principles are assumed in normal interaction, speakers rarely mention them.

However, there are certain kinds of expressions speakers use to mark that they may be in danger of *not* fully adhering to the principles. These kinds of expressions are called **hedges** [3, p. 56].

3. Hedges

The importance of the maxim of quality for cooperative interaction in English may be best measured by the number of expressions we use to

indicate that what we are saying may not be totally accurate. The initial phrases in (1 a. – c.) and the final phrase in (1d.) are notes to the listener regarding the accuracy of the main statement:

- (1) a. *As far as I know, they're married.*
- b. *I may be mistaken, but I thought I saw a wedding ring on her finger.*
- c. *I'm not sure if this is right, but I heard it was a secret ceremony in Hawaii.*
- d. *He couldn't live without her, I guess.*

Cautious notes, or **hedges**, of this type can also be used to show that the speaker is conscious of the quantity maxim, as in the initial phrases in (2a. – c.) produced in the course of a speaker's account of her recent vacation:

- (2) a. *As you probably know, I am terrified of bugs.*
- b. *So, to cut a long story short, we grabbed our stuff and ran.*
- c. *I won't bore you with all the details, but it was an exciting trip.*

Markers tied to the expectation of relevance (from the maxim of relation) can be found in the middle of speakers' talk when they say things like 'Oh, by the way' and go on to mention some potentially unconnected information during a conversation. Speakers also seem to use expressions like 'anyway', 'well, anyway', to indicate that they may have drifted into a discussion of some possibly non-relevant material and want to stop. Some expressions which may act as hedges on the expectation of relevance are shown as the initial phrases in (3a. – c.) from an office meeting:

- (3) a. *I don't know if this is important, but some of the files are missing.*
- b. *This may sound like a dumb question, but whose hand writing is this?*
- c. *Not to change the subject, but is this related to the budget?*

The awareness of the expectations of manner may also lead speakers to produce hedges of the type shown in the initial phrases in (4a. – c.) heard during an account of a crash:

- (4) a. *This may be a bit confused, but I remember being in a car.*
- b. *I'm not sure if this makes sense, but the car had no lights.*
- c. *I don't know if this is clear at all, but I think the other car was reversing.*

All of these examples of hedges are good indications that the speakers are not only aware of the maxims, but that they want to show that they are trying to observe them. Perhaps such forms also communicate the speakers' concern that their listeners judge them to be cooperative conversational partners.

There are, however, some circumstances where speakers may not follow the expectations of the cooperative principle. In courtrooms and classrooms, witnesses and students are often called upon to tell people things which are already well-known to those people (thereby violating the quantity maxim). Such specialized institutional talk is clearly different from conversation.

4. Speech Acts and Events

In attempting to express themselves people do not only produce utterances containing grammatical structures and words, they perform actions via those utterances [2, p. 8]. By producing utterances people not only share certain information, but also perform particular kinds of actions, such as stating, promising, or warning which have to be called *speech acts* [6, p. 405].

It is, however, important to distinguish between three sorts of thing that one is doing in the course of producing an utterance. These are usually distinguished by the terms *locutionary acts*, *perlocutionary acts*, *illocutionary acts* [1, p. 15].

There is first a *locutionary act*, which is the basic act of utterance, or producing a meaningful linguistic expression [2, p. 76]. If you have difficulty with actually forming the sounds and words to create a meaningful utterance in a language (for example, because it is foreign or you are tongue-tied), then you might fail to produce a locutionary act. Producing *Aha mokofa* in English will not normally count as a locutionary act, whereas *I've just made some coffee* will.

Mostly we do not just produce well-formed utterances with no purpose. We form an utterance with some kind of function in mind. This is the second dimension, or the *illocutionary act*. The illocutionary act is performed via the communicative force of an utterance [1, p. 16]. We might utter *I've just made some coffee* to make a statement, an offer, an explanation, or for some other communicative purpose. This is also generally known as the *illocutionary force* of the utterance.

We do not, of course, simply create an utterance with a function without intending it to have an effect. This is the third dimension, the *perlocutionary act*. Depending on the circumstances, you will utter *I've just made some coffee* on the assumption that the effect you intended (for example, to account for a wonderful smell, or to get the hearer to drink some coffee). This is also generally known as the *perlocutionary effect*.

Of these three dimensions, the most discussed is illocutionary force. The illocutionary force of an utterance is what it counts as. The same

locutionary act, as shown in (5a.), can count as a *prediction* (5b.), a *promise* (5c.), or a *warning* (5d.). These different analyses (5b. – d.) of the utterance in (5a.) represent different illocutionary forces:

- (5) a. *I'll see you later.* (= A)
 b. *[I predict that] A.*
 c. *[I promise you that] A.*
 d. *[I warn you that] A.*

These descriptive terms for different kinds of speech acts apply to the speaker's communicative intention in producing an utterance. The speaker normally expects that his or her communicative intention will be recognized by the hearer. Both speaker and hearer are usually helped in this process by the circumstances surrounding the utterance. These circumstances, including other utterances, are called the **speech event**. In many ways, it is the nature of the speech event that determines the interpretation of an utterance as performing a particular speech act. On a wintry day the speaker reaches for a cup of tea, believing that it has been freshly made, takes a sip, and produces the utterance *This tea is really cold!* It is likely to be interpreted as a **complaint**. Changing the circumstances to a really hot summer day with the speaker being given a glass of iced tea by the hearer, taking a sip and producing the utterance *This tea is really cold!* It is likely to be interpreted as **praise**. If the same utterance can be interpreted as two different kinds of speech act, then obviously no simple one utterance to one action correspondence will be possible.

5. Conditions for the Performance of Speech Acts

There are certain expected or appropriate circumstances, known as **felicity conditions**, for the successful performance of a speech act: the fact that speaker and hearer understand each other, can hear one another, that they are not play-acting.

Then there are **content conditions**. For example, for both a promise and a warning, the content of the utterance must be about a future event. A further content condition for a promise requires that the future event will be a future act of the speaker.

The **preparatory conditions** for a promise are significantly different from those for a warning. When we promise to do something, there are two preparatory conditions: first, the event will not happen by itself, and second, the event will have a beneficial effect. When we utter a warning, there are the following preparatory conditions: it is not clear that the hearer knows the event will occur, the speaker does think the event will occur, and the event will not have a beneficial effect.

Related to these conditions is the *sincerity conditions* that, for a promise, the speaker genuinely intends to carry out the future action, and, for a warning, the speaker genuinely believes that the future event will not have a beneficial effect.

Finally, there is the *essential condition*, which covers the fact that by the act of uttering a promise, *I thereby intend to create an obligation to carry out the action as promised*. In other words, the utterance changes one's state from non-obligation to obligation. Similarly, with a warning, under the essential condition, the utterance changes one's state from non-informing of a bad future event to informing. This essential condition thus combines with a specification of what must be in the utterance content, the context, and the speaker's intentions, in order for a specific speech act to be appropriately (felicitously) performed.

There are also some more general classifications of types of speech acts. One general classification system lists five types of general functions performed by speech acts: *declarations, representatives, expressives, directives, and commissives* [9].

Declarations are those kinds of speech acts that change the world via their utterance. As the examples in (6) illustrate, the speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately:

- (6) a. Priest: *I now pronounce you husband and wife.*
- b. Referee: *You're out!*
- c. Jury Foreman: *We find the defendant guilty.*

In using a declaration, the speaker changes the world via words.

Representatives are those kinds of speech acts that state what the speaker believes to be the case or not [ibid.]. Statements of fact, assertions, conclusions, and descriptions, as illustrated in (7), are all examples of the speaker representing the world as he or she believes it is:

- (7) a. *The earth is flat.*
- b. *Chomsky didn't write about peanuts.*
- c. *It was a warm sunny day.*

In using a representative, the speaker makes words fit the world (of belief).

Expressives are those kinds of speech acts that state what the speaker feels [ibid.]. They express psychological states and can be statements of pleasure, pain, likes, dislikes, joy, or sorrow. As illustrated in (8), they can be caused by something the speaker does or the hearer does, but they are about the speaker's experience:

- (8) a. *I'm really sorry!*

- b. *Congratulations!*
- c. *Oh, yes, great, mmmm, ssahh!*

In using an expressive, the speaker makes words fit the world (of feeling).

Directives are those kinds of speech acts that speakers use to get someone else to do something [ibid.]. They express what the speaker wants. They are commands, orders, requests, suggestions, and, as illustrated in (9), they can be positive or negative:

- (9) a. *Gimme a cup of coffee. Make it black.*
- b. *Could you lend me a pen, please?*
- c. *Don't touch that.*

In using a directive, the speaker attempts to make the world fit the words (via the hearer).

Commissives are those kinds of speech acts that speakers use to commit themselves to some future action [9]. They express what the speaker intends. They are promises, threats, refusals, pledges, and, as shown in (10), they can be performed by the speaker alone, or by the speaker as a member of a group:

- (10) a. *I'll lie back.*
- b. *I'm going to get it right next time.*
- c. *We will not do that.*

In using a commissive, the speaker undertakes to make the world fit the words (via the speaker).

6. Direct and Indirect Speech Acts

A different approach to distinguishing types of speech acts can be made on the basis of structure. A simple structural distinction between three general types of speech acts is provided, in English, by the three basic sentence types. As shown in (11), there is an easily recognized relationship between the three structural forms (declarative, interrogative, imperative) and the three general communicative functions (statement, question, command / request):

- (11) a. *You wear a seat belt.* (declarative)
- b. *Do you wear a seat belt?* (interrogative)
- c. *Wear a seat belt!* (imperative)

Whenever there is a direct relationship between a structure and a function, we have a **direct speech act**. Whenever there is an indirect relationship between a structure and a function, we have an **indirect speech act**. Thus, a declarative used to make a statement is a direct speech act, but a

declarative used to make a request is an indirect speech act.

As illustrated in (12), the utterance in (12a.) is a declarative. When it is used to make a statement, as paraphrased in (12b.), it is functioning as a direct speech act. When it is used to make a command/ request, as paraphrased in (12c.), it is functioning as an indirect speech act:

- (12) a. *It's cold outside.*
b. *I hereby tell you about the weather.*
c. *I hereby request of you that you close the door.*

One of the most common types of indirect speech act in English, as shown in (13), has the form of an interrogative, but is not typically used to ask a question (i.e. we do not expect action). The examples in (13) are normally understood as requests:

- (13) a. *Would you pass the salt?*
b. *Would you open this?*

Indeed, there is a typical pattern in English whereby asking a question about the hearer's assumed ability ('*Can you?*', '*Could you?*') or future likelihood with regard to doing something ('*Will you?*', '*Would you?*') normally counts as a request to actually do something.

Indirect speech acts are generally associated with greater politeness in English than direct speech acts. In order to understand why, we have to look at a bigger picture than just a single utterance performing a single speech act.

SUMMARY

– The chapter addressed some issues concerning the implicit relation which can be easily observed between the process of discourse processing and pragmatic aspect of it. Pragmatics can be defined as a branch of linguistics that studies the relation of signs to interpreters, in contrast with semantics, which studies the relation of signs to designata. Pragmatics deals with any aspect of utterance meaning beyond the scope of existing semantic interpretation.

– Pragmatics is based on the concept of cooperative principle and on a set of maxims. Deliberate maxim-violation could result in implicatures, in the case of metaphor and irony in particular.

– Pragmatic principles have been found to make a substantial contribution to explicit communication, not only in disambiguation and reference assignment, but in enriching the linguistically encoded meaning in various ways. This raises the question of where the borderline between explicit and implicit communication should be drawn.

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-Topic 6-

COMMUNICATIVE AND PRAGMATIC ASPECTS OF DISCOURSE

Overview

The chapter aims to clarify the difference between sex, gender and linguistic gender; to see how male speech has been taken as a language norm; to explore sex differentiation in language variation; to become aware of researcher sex-stereotypes; and to consider links to language change, prestige and social class. The lecture also provides factual information on and interpretation of the notion of style and its connection to language, social class, sex, gender and ethnicity. Thus, the lecture serves as a condensed survey of existing information on the mentioned phenomena.

Aspects to be Discussed: Language and Style; Principles of Language Style; Style as the 2nd Main Dimension of Language Variation; Language and Gender; Sex-Linked Patterns in Linguistic Variation.

1. Style

The behaviour of each social class group varies according to whether its style is casual or formal. Style can range from formal to informal depending on social context, relationship of the participants, social class, sex, age, physical environment and topic. Although each class has different average scores in each style, all groups style-shift in the same direction in their more formal speech style, that is, in the direction of the standard language. This similar behaviour can also be taken as an indication of membership in a speech community. All groups recognize the overt greater prestige of standard speech and shift towards it in more formal styles. In this particular aspect the notion of formality is defined primarily in terms of the amount of attention speakers pay to their speech.

Style refers also to the way of speaking – how speakers use the resource of language variation to make meaning in social encounters. Style therefore refers to the wide range of strategic actions and performances that speakers engage in, to construct themselves and their social lives [6, p. 76].

Stylistic differences can be reflected in vocabulary, as in “*The teacher distributed the new books*” versus “*The teacher gave out the*

new books”; syntax, as in an increased use of the passive voice (in English) in formal speech (“*The meeting was cancelled by the president*” versus “*The president called off the meeting*”); and pronunciation (colloquial pronunciation such as “*readin*”, “*singin*” versus more formal ones such as “*reading*”, “*singing*”).

Principles of Linguistic Style stated by William Labov

1. ***Principle of Style-Shifting***: There are no single-style speakers.
2. ***Principle of Formality***: Any systematic observation defines a formal context in which more than the minimal attention is paid to speech.
3. ***Vernacular Principle***: The vernacular, in which minimal attention is paid to speech, is the most regular in its structure and in its relation to the history of the language.
4. ***Principle of Attention***: Styles may be ordered along a single dimension, measured by the amount of attention paid to speech.
5. ***Principle of Subordinate Shift***: Speakers of subordinate dialects who are asked direct questions on language shift their speech irregularly towards or away from the superordinate dialect [2].

Linguists generally define notions of language style and register primarily as sets of linguistic features with a particular social distribution. A. Bell [1, p. 240] defines style in the following way: “Style is the range of variation within the speech of an individual speaker”. W. Wolfram and N.Schilling-Estes define language style similarly, as “variation in the speech of individual speakers” [ibid.]. M.A.K. Halliday’s systemic-functionalist approach distinguishes two kinds of linguistic variation: 1) “*according to the user*” (what we normally think of as *social dialect* variation, where people speak differently because of some relatively permanent aspect of their identity as group members, such as ethnicity, region of origin, or social class); 2) “*according to the use*”. He calls the second type of variation *register* and includes in it what variationist sociolinguists mean by style [3, p. 14].

But most linguists have two kinds of variation by use in mind. They distinguish style from register, and mean something *narrower* by the latter, something characterized by less permanent aspects of people's identities, such as their occupations (*lawyers* as in *legalese*, or *firefighters*, as in the lexicon of *smoke-jumpers*), or temporary roles (an adult interacting with a child, as in *baby-talk*).

To S. Romaine, for example, registers are distinguished by differences in vocabulary, while also being typically "concerned with variation in language conditioned by uses rather than users and involving consideration of the situation or context of use" [6, p. 20]. It is notable that style is rarely explicitly defined and often only very broadly when it is.

2. Style as the Second Main Dimension of Linguistic Variation

All of the above efforts are clearly trying to maintain a two-dimensional model, with *group social characteristics* (or variables) conditioning variation in a general fashion, on the one hand, and simultaneously *individual identities and circumstances* conditioning it in a very specific manner. This basic conception, which is widely shared, creates both a methodological and a theoretical problem.

The **theoretical problem** is to understand how the two dimensions are related to each other. The **methodological problem** is parallel to the one of controlling for population differences – there, sampling is the answer, and allows you to compare how different groups talk. In the case of style, the problem is how to control for the circumstances that affect variation. This problem was first understood and methods created by William Labov in his NYC study, and despite many advances in methods and criticisms of his theoretical model of style, many people still use his approach today.

One can get a lot of mileage out of this two-dimensional approach to variation and the role it casts for style. Attention focuses around a dominant theoretical domain as giving the most desirable sorts of explanation while things which cannot be well explained by it are relegated to other, theoretically underdeveloped and politically marginalized, domains which function for practitioners of the dominant paradigm. Also typically, problems which ought to be solved

by the marginalized domain are treated in the dominant one, just because it is dominant.

We can see in Bell's and Wolfram & Schilling-Estes's accounts that the emphasis on the individual is the most powerful influence on style research today, and this is partly because of the growth of discourse studies, where groups are downplayed and individuals come to the fore (for all sorts of reasons).

There are problems created, too, by looking at style as the second major dimension. One is that it is almost impossible to get a good definition. Here we want to get a handle on what sociolinguists actually do with style, aside from what they say. In practice, we can treat style as consisting of: 1) co-varying sets of optional features, whether phonological, morphological, or syntactic (*e.g., the English sociolinguistic variables (TH), (ING), or the get-passive*); 2) ...or lexical – though the latter case overlaps a common definition of 'register' with a specific social distribution, i.e. located in a particular speech community [1, p. 247].

William Labov's [4, p. 53]: "By **style** we mean to include any consistent... [set of] linguistic forms used by a speaker, qualitative or quantitative, that can be associated with a... [set of] topics, participants, channel, or the broader social context". He is interested in characterizing a set of linguistic forms, and in relating them to some social factors beyond the individual. His discussion is also very practical and focused on the target of eliciting vernacular speech, a style which is privileged in Labovian work. Partly because of that, we're going to use Labov's model for coding style on our data, though we need not subscribe to his early theory of style as attention paid to speech.

3. Function versus Structure

This sociolinguistic tradition of investigating style as an aspect of symbolic speech variation differs from that of anthropological linguistics or **ethnography of communication**, which primarily focuses on *ways of speaking* – including styles and registers – as expressing particular social functions, events, or relationships (though it also includes careful linguistic description).

An important movement in sociolinguistics in recent years has been the merging of variationist analysis with such an ethnographic conception. In the case of style, a group led by Penelope Eckert (the California Style Collective) at Stanford led the way with a paper in 1993. They discard a purely-linguistic definition or identification procedure for style, and instead crucially emphasize the role of social function and practices. This is also linked with a focus on style as collective and dialectic, rather than stressing its individual, intra-speaker and static nature [1].

4. Overview of Approaches to Style

Now we have had an overview of the theoretical bases of different approaches, let us look briefly at some of the specific ones and their advantages and problems, following the discussions in Bell [ibid.].

- Style operates on all linguistic levels: phonology, grammar, lexicon and semantics, but also pragmatics and discourse (irony, address forms, conversational overlap).
- Style also may be influenced by a wide range of social factors and contexts (audience, topic, channel, mode, genre, situation and setting, etc.).
- A shift on one dimension or axis (e.g. to more formal speech) may also involve a shift on another (e.g. to another register, dialect or language).
- However, research in the Labovian paradigm has found that social class distinctions are generally preserved across style shifts on the formality dimension, i.e. different social classes style-shift in the same direction for the same variable, in proportional amounts.
- The exception to this is (quantitative) hyper-correction – in fact, it's *defined* by not preserving class relations. Consequently, it requires a separate explanation from whatever explains the tendency of style-shifting to reflect social class ordering.
- Performance speech is another exceptional type: when a register exists to display a variety (either one that is native

to your community, or one that is not, e.g. crossing or inaccurate dialect imitation). This type of performance speech also occurs in a variety of contexts, including conversation and the sociolinguistic interview.

- One thing is to correlate style with contextual social factors – but it is another thing to explain why style-shifting occurs as it does, and not some other way.

William Labov's Approach: Style as Attention Paid to Speech

1. The goal is to record and analyze the vernacular, i.e. the most casual speech, because it is the earliest acquired, is more regular, and is the most relevant to linguistic change.
1. The more closely speakers monitor their speech, the more they shift into formal styles and the more they change their speech to accommodate the outside observer.
2. “Any systematic observation... defines a formal context where more than the minimal attention is paid to speech” [4, p. 29]. Thus, casual speech won't easily appear in interviews.
3. Casual speech may be recorded in contexts such as extended or emotional narratives, conversation among peers in pre-existing groups, recollection of childhood games and events, speech aimed not at the observer but at others present (family, neighbours) or, e.g., on the phone; and topics the interviewee introduces and regards as important.
4. Common formal contexts include responses to interview questions, discussions where language is thematized as a topic (no matter who introduces it), and **soap-box speech**.
5. Tests / tasks which rely on reading produce speech that is closer to the formal extreme of the style continuum, because reading is associated with more formal occasions than speaking.
6. Channel cues – paralinguistic elements such as laughter, increased tempo, raised pitch, heavier breathing – may be used to identify casual speech.

Findings by William Labov Related to Style

- Social class distinctions tend to be preserved in each speech style; conversely, the slope of style-shifting tends to be identical across social classes.
- Linguistic variables can be characterized in terms of their salience, or of speakers' awareness, and consequently of the patterns of style-shifting they produce:
 - variables which show social stratification but not style-shifting are called (social) **INDICATORS**;
 - if speakers show both stratification and style-shifting, but do not comment overtly upon a feature, the variable is known as a **MARKER**; and
 - if speakers do remark upon a socially-diagnostic variable, it's a **STEREOTYPE**.
- The degree of variation along the style axis, from one extreme to another, is almost always less than the degree of social class differentiation. This has been used to argue that style variation is derived from social variation.
- Patterns of variation in casual, vernacular speech give a truer picture of linguistic changes in progress than formal speech does; formal speech tends to be conservative or distorted.

Problems with William Labov's Model of Style

- Channel cues turn out to be unreliable and ambiguous in use.
- Reading and speaking, e.g., are not necessarily part of the same dimension in all communities, and not necessarily ordered as in Labov's NYC data; reading may produce a citation register which is different in kind from speech.
- There are cases easily found in which greater attention to speech does not result in a higher level of formality, e.g. switching into a non-standard dialect by a native standard speaker who is not fully fluent in it, or dialect performance speech.

Allan Bell's Audience-Design Model of Style Shifting

This is a variationist version of speech accommodation theory; quantitative study of linguistic variables according to Labovian

principles is taken as the norm. The model assumes that speakers adjust their speech primarily towards that of their audience in order to express solidarity or intimacy with them, or conversely away from their audience's speech in order to express distance.

The model elaborates a **taxonomy of audience members** [2]:

- addressees are those who are directly addressed, ratified participants;
 - auditors are not directly addressed, but are ratified participants;
 - overhearers are non-ratified listeners of whom the speaker is aware;
 - eavesdroppers are non-ratified listeners of whom the speaker is unaware;
 - referees are non-present groups with whom speakers attempt to identify while they are speaking to addressees, etc.
- Other features of the model include:
- ***The primary engine of style-shifting is the speaker's urge to gain the audience's approval.***
 - Style-shifts are thus mainly responses to features of the context (including the audience).
 - Social evaluation of particular features of a group's speech precedes, and is the reason for, use of those features by other individuals in style-shifting. Styles are normally associated with certain groups or situations, and carry the flavour of those associations.
 - Not all audience members are equally important; their importance is proportional to the degree to which the speaker recognizes and ratifies them.

Besides the types of style-shifting covered by the principal modes above, there are also other types which Bell sees as secondary and tries to integrate with the above [2]:

- Style may be shifted according to topic or setting, but in reality it is the association of a topic or setting with a particular type of audience which gives the shift its social meaning.
- Speakers may shift styles not in response to their

environment, but in order to alter the existing situation themselves through language use; this is initiative style-shifting.

- Initiative style-shifts are explained as cases of referee design, i.e. the use of features associated with a referee group by a speaker who wants to identify with that group.

Problems with the Audience-Design Model

- It is still one-dimensional, and tries to repackage apparently different reasons for style-shifts (topic, setting) as sub-cases of its major dimension (audience).
- It is hard to tell which features of an audience a speaker is responding to, and hard to investigate this since it's a matter of divining speakers' intentions (a validity problem).
- It is focused on audience attributes rather than linguistic features, so has difficulty explaining why some variables appear to be more salient for style-shifting than others.
- Though it focuses on speakers' desire to achieve solidarity with audience members, it overlooks the fact that this can be done by a variety of linguistic means – including speech that is not convergent, but rather divergent.
- It tends to assume a consensus model of the speech community, i.e. agreement on the social value of speech varieties, instead of recognizing that great diversity may exist across groups – and conflict exist within them – on the evaluation of speech forms.
- Initiative style-shifting, though an add-on to the original model, seems to be pervasive and important. In fact, it's possible to see all style shifting as initiative rather than responsive: speakers are projecting their own identity, not just responding to how others view them.

5. Language and Gender

Much of what passes as linguistics now seeks to show a systematic relationship between language use and social structure. One scope of this relationship is analysis of the connection between language, gender, society and culture, the connection which has

attracted considerable attention of linguists in recent years. Studies in gender theory have focused on a wide range of topics starting from different syntactical, phonological or lexical uses of language to aspects of conversation analysis, such as topic nomination and control, interruptions and other interactional features. While early research on gender focused only on the description of these features, more recent works have sought to show how they reflect and reproduce social identities.

Robert Lakoff's (1975) pioneering work in gender studies suggested that women's speech typically used a range of linguistic features, such as tag questions, which made women seem as if they were tentative, hesitant, lacking in authority, and trivial; marked their speech as inferior and weak [6, p. 101]. Let us take, for example, the use of tag questions such as, *He's a nice boy, isn't he?* When a tag question is added onto a sentence, it may have a number of meanings. A speaker can make an assertion without appearing to be dogmatic leaving open the possibility that others may not agree. It can also be used to check whether one's ideas are accepted, or to put forward a suggestion without making it sound like a command. Some linguists thus claimed that women used more tag questions because they were characteristic of the greater hesitancy of women, who were afraid to assert things without qualification. Another feature, which has been associated with women is the use of high rising tone at the end of an utterance, especially when making statements, which makes it sound as if a question is being asked. This too was seen as an indication of women's tentativeness and lack of confidence in putting forward their views.

However, according to S. Romaine, such arguments are circular: women were labelled as lacking in confidence because they used more tag questions and tag questions were thought to indicate lack of confidence because they were used by women. When empirical studies were actually conducted to test some of these claims, some found that men actually used more tag questions than women. Nevertheless, this discovery was not accompanied by any suggestion that men might be lacking in confidence [6, p. 100].

Women occupy what might be called a problematic or negative

semantic space. They are seen as derivative of men and in all fields of research their differences from men and masculine norms are seen as standing in need of some explanation. Because women are devalued, so is their language [ibid., p. 102]. But how much of what is believed to be characteristic of women's speech actually is? Some of the features thought to be part of "women's language" can be found in use by males when those males are in a subordinate position. Thus, women typically use the speech style they do because they are in less powerful positions in relation to men. Nevertheless, many feminists now argue that languages such as English have been literally "man made" and are still primarily under male control [5]. Sexism in language can be demonstrated with many different kinds of evidence. Words for women have negative connotations, even where the corresponding male terms designate the same state or condition for men. Thus, *spinster* and *bachelor* both designate unmarried adults, but the female term has negative overtones to it. A spinster is beyond the expected marrying age and therefore seen as rejected and undesirable. These are cultural stereotypes.

The bias is far-reaching and applies also to associations of the words *man* versus *woman*. No insult is implied if you call a woman an "old man", but to call a man an "old woman" is a decided insult. Because the word *woman* does not share equal status with *man*, terms referring to women have undergone pejoration. If we examine pairs of gender-marked terms such as *lord* / *lady*, *baronet* / *dame*, *Sir* / *Madam*, *master* / *mistress*, *king* / *queen*, *wizard* / *witch*, etc., we can see how the female terms may start out on an equal footing, but they become devalued over time. *Lord*, for instance, preserved its original meaning, while *lady* is no longer used exclusively for women of high rank. *Baronet* still retains its original meaning, but *dame* is used derogatorily, esp. in American usage. *Sir* is still used as a title and a form of respect, while a *madam* is one who owns a brothel. Likewise, *master* has not lost its original meaning, but *mistress* has come to have sexual connotations and no longer refers to the woman who has control over a household. *King* has also kept its meaning, while *queen* has developed sexual connotations. *Wizard* has actually undergone semantic amelioration, or upgrading: to call a man a wizard is a

compliment, but not so for the woman who is branded as a witch. The research on language and gender has also shown how men nominated topics more, interrupted more often, held the floor for longer, and so on. The chief focus of such approach was to show how patterns of interaction between men and women reflect the dominant position of men in society.

Other studies, however, have taken a different approach by looking at same-sex groups rather than mixed-sex groups. In a typical study of this type, Maltz and Borker [6] developed lists of what they described as men's and women's features of language. They found that these norms of interaction were acquired in same-sex groups rather than mixed-sex groups and argued that the issue in mixed-sex groups is therefore one of cultural difference rather than social inequality. In such a way the existence of a gender-based subculture rests on the claim that the sex varieties of language reflect contrasting socialisation patterns, intra-sex interactional patterns and separate speech and behavioural norms which derive from the existence of feminine identities and gender roles. It also claims that different types of interaction associated with the respective sexes lead to different ways of speaking, implying that culture derives from behaviour learnt through interaction while still seeking to retain a distinction between social and cultural behaviour. The claim is that socialization teaches men and women to do different things with words and conversations. According to Williams, Malz and Borker appear to be arguing that role separation associated with sexual separation of activities is reflected in speech patterns [8].

Quite different patterns of verbal interaction in all-male and all-female groups begin in early years when children play in same-sex peer groups [6, p. 117]. Boys tend to have a larger network than girls, who usually have one or two girlfriends with whom they play regularly. To some extent the size of these groups may be determined by the different types of activities they engage in. It takes only three girls to skip rope or two to play house, while more boys are needed for team sports such as football. Extensive interaction in single-sex peer groups is probably a crucial source of the gender differentiation patterns found by sociolinguistics.

Thus, girls use language to create and maintain cohesiveness, and their activities are generally cooperative and non-competitive. Differentiation between girls is not made in terms of power. When conflicts arise, the group breaks up. Bossiness tends not to be tolerated, and girls use forms such as *"let's"*, *"we're gonna"*, *"we could"* to get others to do things, instead of appealing to their personal power. When they argue, girls tend to phrase their arguments in terms of group needs rather than in personal terms.

Boys, on the other hand, tend to have more hieratically organized groups than girls, and status in the hierarchy is paramount. In boys' groups speech is used to assert dominance, to attract and maintain an audience when others have the floor. They issue commands to other boys rather than suggest what should be done. Certain kinds of stylized speech events, such as joking and story-telling, are valued in boys' groups [ibid.].

There is some continuity between adolescent ways of speaking and the management of social interaction later in life. Linguists find common elements in the speech styles of boys and men, such as story-telling, verbal posturing, and arguing. Men tend to challenge one another. Women, on the other hand, do not value aggressiveness and their conversations tend to be more interactional and aim at seeking cooperation. They send out and look for signs of agreement and link what they say to the speech of others. In all female groups women often discuss one topic for more than a half-hour. They share feelings about themselves and talk about relationships. Men, however, jump from topic to topic, vying to tell anecdotes about their achievements. They rarely talk about their feeling or their personal problems.

There are also differences in how conversations are managed. Women are careful to respect each other's turns and tend to apologize for talking too much. They dislike anyone dominating the conversation. Men compete for dominance, with some men talking a lot more than others. They do not feel a need to link their own contributions to others. Instead, they are more likely to ignore what has been said before and to stress their own point of view [6, p. 124]. Clearly, there is scope here for a deal more research that looks at

culturally-acquired differences between male and female speech in the context of relationships of social inequality and dominance.

A number of linguistic studies have also found that women tend to use higher-status variants more frequently than men. Women of each social class group use the more standard variants more often than men of equal status. The variable is more sharply stratifying for women than for men, and the biggest gaps occur in the lower middle class and lower working class. Women tend to hypercorrect more than men, especially in the lower middle class. Some researchers have argued that, in the case of spoken English at least, men's and women's speech are two distinct varieties of language. Studies have shown differences in phonological features, intonation patterns, choice of vocabulary (certain adjectives and intensifiers appear more frequently in women's speech), use of tag questions (addition of a question – such as “isn't it?” – to a statement in order to get agreement or affirmation, something women are said to do more than men), and other features [ibid., p. 124 – 125].

6. Simple Sex-Linked Patterns in Linguistic Variation

Simple Patterns

Holding constant other variables such as age and social class (i.e., all things being equal), women generally appeared to use forms which closely resemble those of a standard or prestigious speech variety more frequently than men, or in preference to the vernacular, non-standard or stigmatized forms which men appeared to favour. A less theoretical way of putting this, which corresponds with many public attitudes, is that women tend to use forms which are generally considered ‘better’, ‘nicer’, or ‘correct’ more often than men use them. It is important to remember that these findings fit what Wolfram & Schilling-Estes call **group-preferential distributions** – in which speakers from two groups both use a set of forms, but one group uses them more often – rather than group-exclusive patterns, in which speakers from one group use a form, while speakers from another group do not. We can then call the kinds of patterns observed above **sex-preferential** rather than **sex-exclusive**: the differences observed are a matter of degree.

Status-Based Explanations for Sex-Linked Differences

How have such sex-linked differences (the simple pattern) been explained? The most prominent explanations until the late 1980s (associated with William Labov and Peter Trudgill) crucially involved the notions of prestige and status-consciousness. Labov suggested that women are more prestige-conscious than men; therefore, they avoid using forms which are stigmatized in their speech community. Women in the socially-mobile interior classes (e.g., in NYC, the lower-middle class; in Norwich, the upper-working class) are most likely to avoid stigmatized forms because the potential for social mobility in their group is greater than for members of exterior classes (i.e., near the lower and upper extremes of society). Women are seen as especially intent on increasing their social status. Such an explanation assumes a view of society which has been called the **consensus view**, as opposed to a **conflict approach** to social class.

Trudgill & Labov Status-Conscious Approach

Peter Trudgill carries this idea further. Based on sociologists' findings, he suggests reasons why women might be generally more status-conscious than men [7]:

- a. Women are more closely involved with child-rearing and the transmission of culture (socialization) – thus more aware of the importance, for their children, of acquiring prestige norms.
- b. Women have a less secure social position than men. They may use linguistic means more crucially to secure and signal their social status; for this reason, they may be more aware of the importance of speech (compare the insecurity of the interior social classes: this effect might then be compounded for their female members).
- c. Men have traditionally been evaluated on their occupation and their earning power – 'what they do'. Women have been discriminated against in occupational choice and earnings – they may be rated, instead, on 'how they appear'. Again, other signals of status, including speech, would be more important for women, who would be critically aware of the

social significance of linguistic variables.

- d. Both Labov and Trudgill also suggest that working-class speech has associations with masculinity – with a ‘roughness and toughness’ that is characteristic of working-class life. These are generally not desirable, feminine attributes for women – and, correspondingly, they *are* desirable, masculine attributes for men.

Supporting Data: Self-Evaluation of Speech in Norwich

Support for differing preferences of men and women with respect to overt & covert prestige can be found in Trudgill’s self-evaluation data for Norwich [7]:

- we assume that speakers usually report themselves as using the forms which have positive connotations for them: the ones they are aiming to produce (at any rate, when they are directing attention to their speech, i.e. in more formal styles);
- women reported themselves as using prestige variants (the yod /j/ in ‘tune’-words) more often than they actually did – presumably because they wish they did so, or think they ought to do so;
- men, on the other hand, significantly under-reported their use of the prestige form ([IK]) for /iyɹ/-words like ‘ear’, as opposed to vernacular forms (like [E:]);
- Peter Trudgill concludes that women aim at a publicly-legitimised (i.e. *overt*) prestige norm; men aim at a norm with *covert* prestige;
- speakers using more prestige forms and those preferring vernacular forms are differently evaluated – though both are positively evaluated in some ways;
- Elyan (in Trudgill, 1988) performed an experiment contrasting RP speakers with speakers of British vernacular Englishes. RP speakers were rated higher on intelligence, fluency and self-confidence; vernacular speakers were seen as more charming, humorous and good-natured.

Problems & Criticisms

The prestige-based and status-consciousness explanations have been criticised on a number of grounds:

- This view assumes that gender is an independent variable, and less important than status.
- This view emphasizes male behaviour as the norm, and treats female behaviour as deviant and needing to be explained.
- In emphasizing prestige and consensus models, it downplays the power differential between men and women [6] and the insights of conflict models.
- Methodological flaws are common in older studies: e.g. in the ways that women are assigned socioeconomic or occupational status; lack of awareness of gender dynamics in collecting speech data; and analysis of gender as involving a simple binary variable (=sex).
- Finally, the data *themselves* turn out to be more complex: there are many cases where women have been found to use vernacular forms as often as men, or more often; both men and women have been found to lead in some sound changes; etc. Such cases suggest that a more sophisticated view of gendered variation is required.

SUMMARY

– The chapter explored the link between the notions of style, gender and language as the basic means of human communication. Broadly speaking, the study of language and gender has included two different things: 1) how language reveals, embodies and sustains attitudes to gender; 2) how language users speak or write in (different and distinctive) ways that reflect their sex.

– The first of these is partly historic and bound up with the study of the position of men and women in society. It includes such things as the claim that language is used to control, dominate or patronize. This may be subjective in that such things as patronizing are determined by the feelings of the supposed victim of such behaviour.

– The second area of study allows to note two things: education or social conditioning can influence gender attitudes in speaking and writing

(for example, to make speech more or less politically correct), but there are objective differences between the language of men and that of women (considered in the mass), and no education or social conditioning can wholly erase these differences.

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-Topic 7- CULTURAL ASPECT OF DISCOURSE

Overview

The chapter explores cultural variations in language – how language influences culture and how culture influences language. It is also focused on the importance of understanding non-verbal aspects of discourse processing. Finally, we investigate the concept of *cultural space* and the ways in which cultural identity is shaped and negotiated by the cultural spaces (home, neighborhood, and so on) that people occupy.

Aspects to be Discussed: Cultural Variations in Language; Code-Switching; Language Politics and Policies; Non-Verbal Communication; Cultural Space; Postmodern Cultural Spaces.

1. Cultural Variations in Language

Language is powerful and can have tremendous implications for people's lives. The particular language we use predisposes us to think in particular ways and not in others. For example, the fact that English speakers do not distinguish between a formal and an informal you (as in German, with *du* and *Sie*, or in Spanish, with *tu* and *usted*) may mean that English speakers think about formality and informality differently than do German or Spanish speakers. In other languages, the deliberate use of non-formal ways of speaking in more formal contexts can be insulting to another person. For example, French speakers may use the *tu form* when speaking to their dog or cat, but it can be insulting to use *tu* in a more formal setting when speaking to relative strangers. Yet it may be permissible to use *tu* in more social settings with relative strangers, such as at parties or in bars. Here, pragmatics becomes important. That is, we need to think about what else might be communicated by others and whether they shift to more informal ways of speaking.

1.1. Variations in Communication Style

Communication style combines both language and non-verbal communication. It is the tonal coloring, the metamessage, that contextualizes how listeners are expected to receive and interpret

verbal messages. A primary way in which cultural groups differ in communication style is in a preference for high- versus low-context communication. A high-context communication style is one in which “most of the information is either in the physical context or internalized in the person, while very little is in the coded, explicit, transmitted part of the message” [5, p. 79]. This style of communication emphasizes understanding messages without direct verbal communication. People in long-term relationships often communicate in this style. For example, one person may send a meaningful glance across the room at a party, and his or her partner will know from the non-verbal clue that it is time to go home.

In contrast, in low-context communication, the majority of meaning and information is in the verbal code. This style of communication, which emphasizes explicit verbal messages, is highly valued in many settings in the United States [ibid., p. 204]. Interpersonal communication textbooks often stress that one should not rely on non-verbal, contextual information. It is better, they say, to be explicit and to the point, and not to leave things ambiguous. However, many cultural groups around the world value high-context communication. They encourage children and adolescents to pay close attention to contextual cues (body language, environmental cues), and not simply the words spoken in a conversation.

William Gudykunst and Stella Ting-Toomey identify two major dimensions of communication styles: direct versus indirect and elaborate versus understated [3, p. 94].

Direct vs Indirect Styles. This dimension refers to the extent to which speakers reveal their intentions through explicit verbal communication and emphasizes low-context communication. A direct communication style is one in which verbal messages reveal the speaker’s true intentions, needs, wants, and desires. An indirect style is one in which the verbal message is often designed to camouflage the speaker’s true intentions, needs, wants, and desires. Most of the time, individuals and groups are more or less direct depending on the context. Many English speakers favor the direct speech style as the most appropriate in most contexts. This is revealed in statements like “do not beat around the bush”, “Get to the point” and “What exactly

are you trying to say?" Although "white lies" may be permitted in some contexts, the direct style emphasizes honesty, openness, forthrightness, and individualism. With regard to Ukrainian speakers, they can be characterized as easy going in making connections and straight forward in communication. They are treated as friendly, sociable, open-minded and hospitable by other nations.

However, some cultural groups prefer a more indirect style, with the emphasis on high-context communication. Preserving the harmony of relationships has a higher priority than being totally honest. Thus, a speaker might look for a "soft" way to communicate that there is a problem in the relationship, perhaps by providing contextual cues. Some languages have many words and gestures that convey the idea of "maybe". For example, three Ukrainians studying in the United States were invited by their advisor to participate in a cross-cultural training workshop. They did not want to participate, nor did they have the time. In terms of values of the American society with its notions of egalitarianism and self-discipline, it is acceptable not to come if only a student reports about that to a professor. But this is not the case for the Ukrainian society where post-Soviet values in education still weight. Neither did they want to offend their professor, whom they held in high regard. Therefore, rather than tell him they could not attend, they simply did not return his calls and did not show up to the workshop. Different communication styles are responsible for many problems that arise between men and women and between persons from different ethnic groups. These problems may be caused by different priorities for truth, honesty, harmony, and conflict avoidance in relationships.

Elaborate vs Understated Styles. This dimension of communication styles refers to the degree to which talk is used. The elaborate style involves the use of rich, expressive language in everyday talk. For example, the Arabic language has many metaphorical expressions used in everyday speech. In this style, a simple assertive statement means little; the listener will believe the opposite.

In contrast, the understated style values succinct, simple assertions, and silence. Amish people often use this style of

communication. A common refrain is, “If you do not have anything nice to say, do not say anything at all”. Free self-expression is not encouraged. Silence is especially appropriate in ambiguous situations; if one is unsure of what is going on, it is better to remain silent [6]. The exact style emphasizes cooperative communication and sincerity as a basis for interaction.

Taking a dialectical perspective, though, should help us avoid stereotyping national groups (such as Russian, Arabic or English speakers) in terms of communication style. We should not expect any group to use a particular communication style all the time. Instead, we might recognize that style operates dynamically and is related to context, historical forces, and so on. Furthermore, we might consider how tolerant we are when we encounter others who communicate in very different ways and how willing or able we are to alter our own style to communicate better.

1.2. Co-Cultural Communication

The co-cultural communication theory, proposed by communication scholar Mark Orbe, describes how language works between dominant and non-dominant groups – or co-cultural groups. Groups that have the most power (Whites, men, heterosexuals) consciously or unconsciously formulate a communication system that supports their perception of the world. This means that co-cultural group members (ethnic minorities, women, gays) must function in communication systems that often do not represent their experiences. Non-dominant groups thus find themselves in dialectical struggles: Do they try to adapt to the dominant communication style, or do they maintain their own styles? Women in large, male-dominated corporations often struggle with these issues.

In studying how communication operates with many different dominant and co-cultural groups, Orbe has identified three general orientations: ***non-assertive***, ***assertive***, ***aggressive***. Within each of these orientations, co-cultural individuals may emphasize *assimilation*, *accommodation*, or *separation* in relation to the dominant group. These two sets of orientations result in nine types of strategies. The strategy chosen depends on many things, including

preferred outcome, perceived costs and rewards, and context. These nine types of strategies vary from non-assertive assimilation, in which co-cultural individuals emphasize commonalities and avert controversy, to non-assertive separation, in which they avoid or maintain interpersonal barriers. Assertive assimilation strategies include manipulating stereotypes; assertive accommodation strategies include educating others, using liaisons, and communicating self. Aggressive assimilation involves strategies like ridiculing self and mirroring; aggressive accommodating involves confronting others; and aggressive separation involves attacking or sabotaging others [6, p. 82].

Obviously, man is a general signifier that does not refer to any particular individual. The relationship between this signifier and the sign (the meaning) depends on how the signifier is used (e.g., as in the sentence *There is a man sitting in the first chair on the left*) or on our general sense of what man means. Here, the difference between the signifier and the sign rests on the difference between the word man and the meaning of that word. At its most basic level, man means an adult human male, but the semiotic process does not end there, because man carries many other layers of meaning. Barthes calls these layers myths. The expression *Man is the measure of all things*, for example, has many levels of meaning, including the centering of male experience as the norm [1, p. 62]. Man may or may not refer to any particular adult male, but it provides a concept we can use to construct particular meanings based on the way the sign man functions. What does man mean when someone says, *Act like a real man!*

It is wise to be sensitive to the many levels of cultural context that are regulated by different semiotic systems. In other words, it is a good idea to avoid framing the cultural context simply in terms of a nation. Nation-states have other cultural contexts within their borders – for example, commercial and financial districts, residential areas, and bars, which are all regulated by their own semiotic systems. Consider the clothes that people might wear to a bar; wearing the same clothes in a business setting would not communicate the same message.

1.3. Translation and Interpretation

Because no one can learn all of the languages in the world, we must rely on translation and interpretation – two distinct but important means of communicating across language differences. The European Union (EU), for example, has a strict policy of recognizing all of the languages of its constituent members. Hence, many translators and interpreters are hired by the EU to help bridge the linguistic gaps.

Translation generally refers to the process of producing a written text that refers to something said or written in another language. The original language text of a translation is called the source text; the text into which it is translated is the target text. **Interpretation** refers to the process of verbally expressing what is said or written in another language. Interpretation can either be simultaneous, with the interpreter speaking at the same time as the original speaker, or consecutive, with the interpreter speaking only during the breaks provided by the original speaker [7, p. 249].

As we know from language theories, languages are entire systems of meaning and consciousness that are not easily rendered into another language in a word-for-word equivalence. The ways in which different languages convey views of the world are not equivalent, as we noted previously. Consider the difficulty involved simply in translating names of colors. The English word *brown* might be translated as any of these French words, depending on how the word is used: *roux, brun, bistre, bis, matron, jaune, gris*.

Issues of Equivalency and Accuracy. Some languages have tremendous flexibility in expression; others have a limited range of words. The reverse may be true, however, for some topics. This slippage between languages is both aggravating and thrilling for translators and interpreters. Translation studies traditionally have tended to emphasize issues of equivalency and accuracy. That is, the focus largely from linguistics has been on comparing the translated meaning with the original meaning. However, for those interested in the intercultural communication process, the emphasis is not so much on equivalence as on the bridges that people construct to cross from one language to another [ibid.].

The changing context for intelligence work has changed the

context for translators and interpreters as well, to say nothing of the languages that are highly valued. These issues, while beyond the scope of equivalency and accuracy, are an important part of the dynamic of intercultural communication.

The Role of the Translator or Interpreter. We often assume that translators and interpreters are “invisible”, that they simply render into the target language whatever they hear or read. The roles that they play as intermediaries, however, often regulate how they render the original. We believe that it is not always appropriate to translate everything that one speaker is saying to another, in exactly the same way, because the potential for misunderstanding due to cultural differences might be too great. Translation is more than merely switching languages; it also involves negotiating cultures: “It is not sufficient to be able to translate – you have to comprehend the subtleties and connotations of the language. Walter Hasselkus, the German chief executive of Rover, gave a good example of this when he remarked: “When the British say that they have a “slight” problem, I know that it has to be taken seriously”. There are numerous examples of misunderstandings between American English and British English, even though they are, at root, the same language” [1, p. 95].

According to observations of many contemporary linguists the 1990s might be characterized as experiencing “a boom” in translation theory. In part, this boom was fueled by a recognition that the traditional focus in translation studies is too limiting to explain the wide variety of ways that meanings might be communicated. The field of translation studies is rapidly becoming more central to academic inquiry, as it moves from the fringes to an area of inquiry with far-reaching consequences for many disciplines. These developments will have a tremendous impact on how academics approach intercultural communication. Perhaps intercultural communication scholars will begin to play a larger role in the developments of translation studies.

Translation can create amusing and interesting intercultural barriers. Consider the following translation experiences.

- A Canadian importer of Turkish shirts destined for Quebec used a dictionary to help him translate into French the label *Made in Turkey*. His final translation: *Fabrique en Dinde*. True,

- “dinde” means “turkey”. But it refers to the bird, not the country, which in French is *Turquie*.
- Japan’s Olfa Corp. sold knives in the United States with the warning *Caution: Blade extremely sharp. Keep out of children*.
 - In one country, the popular Frank Perdue Co. slogan, *It takes a tough man to make a tender chicken*, read in local language something akin to *It takes a sexually excited man to make a chicken affectionate*.
 - One company in Taiwan, trying to sell diet goods to expatriates living there, urged consumers to buy its product to add *roughage* to their systems. The instructions claimed that a person should consume enough roughage until *your tool floats*. Someone dropped the “s” from “stool”.
 - How about the Hong Kong dentist who advertised *Teeth extracted by the latest Methodists*.
 - General Motors Corp.’s promotion in Belgium for its car that had a *body by Fisher* turned out to be in the Flemish translation, *corpse by Fisher* [1].

2. Language Politics and Policies

Language policies are embedded in the politics of class, culture, ethnicity, and economics. They do not develop as a result of any supposed quality of the language itself [5, p. 225]. Belgium provides an excellent example. Attitudes toward language – and those who speak that language – are influenced by economic and social contexts and by the power of various linguistic groups. After gaining its independence from the Netherlands in 1830, Belgium chose French as its national language. Some historians see this choice as a reaction against the rule of the Dutch. However, following protests by the Flemings, Dutch was added as a national language in 1898 and Belgium became bilingual. In 1962, a linguistic border was drawn across the country to mark the new language policies, demarcating which language would be the official language of each region. As a consequence, Belgium’s oldest university, the Catholic University of Leuven – located in Flanders, bilingual at the time – found itself at the center of a linguistic conflict. In 1968, the *Walen Buiten* (*Walloons*

Out) Movement demanded that the French-speaking part of the university leave Flanders. As a consequence, the government split the university and built a new city and a new campus for the French-speaking part across the linguistic border in a city now called Louvain-la-Neuve (New Leuven). In 1980, Belgians divided their country into three communities (Dutch, French, and German) and three regions (Brussels, Flanders, and Wallonia). As a result of these language politics, Dutch is the official language in Flanders and French is the language of Wallonia (except in the eastern cantons, where German is spoken).

Although many Belgians may speak Dutch and French, the decision to speak one language or the other in particular contexts communicates more than linguistic ability. For some Belgians, it is rude not to speak the official language of the region they are in at the moment; for others, it is more important to be accommodating, to try to speak the language of the other person. Other Belgians insist on speaking “their” language. Each of these communication decisions in a multilingual context reflects a range of political and social commitments. Although some people predict the end of the Belgian state as a result of these linguistic differences, others do not see these differences as divisive. We can view the language politics and policies of Belgium in dialectical tension with the history of the language groups, economic relations, and political power. The majority of Belgians are Flemings (Dutch speaking), and Flanders is currently doing better economically; in the past, however, the French-speaking region, Wallonia, has been stronger economically and has been more populous. These shifting trends demonstrate the problems of intercultural communication and drive the need for language policies.

In a world in which people, products and ideas can move easily around the globe, rapid changes are being made in the languages spoken and learned. Globalization has sparked increased interest in some languages while leaving others to disappear.

The dream of a common international language has long marked Western ways of thinking. Ancient Greeks viewed the world as filled with Greek speakers or those who were *barbaroi* (barbarians). The Romans attempted to establish Latin and Greek,

which led to the subsequent establishment of Latin as the learned language of Europe. Latin was eventually replaced by French, which was spoken, as we have noted, throughout the elite European communities and became *lingua franca* of Europe. More recently, Esperanto was created as an international language, and although there are Esperanto speakers, it has not attained wide international acceptance. Today, Ancient Greek and Latin, as well as French, still retain some of their elite status, but English is the *de facto* language of international communication today.

Many native English speakers are happy with the contemporary status of the language. They feel much more able to travel around the world, without the burden of having to learn other ways of communicating, given that many people around the world speak English. Having a common language also facilitates intercultural communication, but it can also create animosity among those who must learn the other's language. Learning a foreign language is never easy, of course, but the dominance of English as *lingua franca* raises important issues for intercultural communication.

3. Defining Non-Verbal Communication: Thinking Dialectically

Now we are going to discuss two forms of communication beyond speech. The first includes facial expression, personal space, eye contact, use of time, and conversational silence (what is not said is often as important as what is spoken). The second includes the cultural spaces that we occupy and negotiate. Cultural spaces are the social and cultural contexts in which our identity forms – where we grow up and where we live (not necessarily the physical homes and neighborhoods, but the cultural meanings created in these places) [5, p. 236]. In thinking dialectically, we need to consider the relationship between the non-verbal behavior and the cultural spaces in which the behavior occurs, and between the non-verbal behavior and the verbal message. Although there are patterns to non-verbal behaviors, they are not always culturally appropriate in all cultural spaces. Remember, too, that some non-verbal behaviors are cultural, whereas others are idiosyncratic, that is, peculiar to individuals.

3.1. Comparing Verbal and Non-verbal Communication

Recognizing Non-Verbal Behavior. Both verbal and non-verbal communication is symbolic, communicate meaning, and are patterned – that is, are governed by contextually determined rules. Societies have different non-verbal languages, just as they have different spoken languages. However, some differences between non-verbal and verbal communication codes have important implications for intercultural interaction. Let us look at the example of these differences.

Two US students attending school in France were hitchhiking to the university in Grenoble for the first day of classes. A French motorist picked them up and immediately started speaking English to them. They wondered how he knew they spoke English. Later, when they took a train to Germany, the conductor walked into their compartment and berated them in English for putting their feet on the opposite seat. Again, they wondered how he had known that they spoke English. As these examples suggest, non-verbal communication entails more than gestures – even our appearance can communicate loudly. The students' appearance alone probably was a sufficient clue to their national identity. One of our students explains: "When I studied abroad in Europe, London more specifically, our clothing as a non-verbal expression was a dead giveaway that we were from America. We dressed much more casual, wore more colors, and had words written on our T-shirts and sweatshirts. This alone said enough; we did not even have to speak to reveal that we were Americans" [5, p. 237].

As these examples also show, non-verbal behavior operates at a subconscious level. We rarely think about how we stand, what gestures we use, and so on. Occasionally, someone points out such behaviors, which brings them to the conscious level. Consider one more example from an American student Suzanne: *I was in Macedonia and I was traveling in a car, so I immediately put on my seat belt. My host family was very offended by this because buckling my seat belt meant I didn't trust the driver. After that I rode without a seat belt.*

When misunderstandings arise, we are more likely to question

our verbal communication than our non-verbal communication. We can search for different ways to explain verbally what we mean. We can also look up words in a dictionary or ask someone to explain unfamiliar words. In contrast, it is more difficult to identify non-verbal miscommunication or misperceptions.

Coordinating Non-Verbal and Verbal Behaviors. Non-verbal behaviors can reinforce, substitute for, or contradict verbal behaviors. For example, when we shake our heads and say “no”, we are reinforcing verbal behavior. When we point instead of saying “over there”, we are substituting non-verbal behavior for verbal communication. If we tell a friend, “I can’t wait to see you”, and then do not show up at the friend’s house, our non-verbal behavior is contradicting the verbal message. Because non-verbal communication operates at a less conscious level, we tend to think that people have less control over their non-verbal behavior. Therefore, we often think of non-verbal behaviors as conveying the real messages.

3.2. What Non-Verbal Behavior Communicates

Although language is an effective and efficient means of communicating explicit information, non-verbal communication conveys relational messages – how we really feel about other people. Non-verbal behavior also communicates status and power. For example, a boss may be able to touch subordinates, but it is usually unacceptable for subordinates to touch a boss. Broad, expansive gestures are associated with high status; conversely, holding the body in a tight, closed position communicates low status. In addition, non-verbal behavior communicates deception. Early researchers believed that some non-verbal behaviors (e.g., avoiding eye contact or touching or rubbing the face) indicated lying.

However, as more recent research has shown, deception is communicated by fairly idiosyncratic behavior and seems to be revealed more by inconsistency in non-verbal communication than by specific non-verbal behaviors [2, p. 113]. Most non-verbal communication about affect, status, and deception happens at an unconscious level. For this reason, it plays an important role in intercultural interactions. Both pervasive and unconscious, it

communicates how we feel about each other and about our cultural groups.

4. The Universality of Non-Verbal Behavior

It is neither beneficial nor accurate to try to reduce individuals to one element of their identity (gender, ethnicity, nationality, and so on). Attempts to place people in discrete categories tend to reduce their complexities and to lead to major misunderstandings. However, we often classify people according to various categories to help us find universalities. For example, although we may know that not all Germans are alike, we may seek information about Germans in general to help us communicate better with individual Germans. In this section, we explore the extent to which non-verbal communication codes are universally shared. We also look for possible cultural variations in these codes that may serve as tentative guidelines to help us communicate better with others.

Research investigating the universality of non-verbal communication has focused on three areas: 1) the relationship of human behavior to that of primates (particularly chimpanzees); 2) non-verbal communication of sensory-deprived children who are blind or deaf; 3) on facial expressions. Researcher Irenaus Eibl-Eibesfeldt conducted studies that compared the facial expressions of children who were blind with those of sighted children and found many similarities. Even though the children who were blind couldn't see the facial expressions of others to mimic them, they still made the same expressions. This suggests some innate, genetic basis for these behaviors [2, p. 115].

Indeed, many cross-cultural studies support the notion of some universality in non-verbal communication, particularly in facial expressions. Several facial gestures seem to be universal, including the eyebrow flash just described, the nose wrinkle (indicating slight social distancing), and the “disgust face” (a strong sign of social repulsion). It is also possible that grooming behavior is universal (as it is in animals), although it seems to be somewhat suppressed in Western societies [ibid., p. 117]. Recent findings indicate that at least six basic emotions – including happiness, sadness, disgust, fear, anger,

and surprise – are communicated by similar facial expressions in most societies. Expressions for these emotions are recognized by most cultural groups as having the same meaning.

Although research may indicate universalities in non-verbal communication, some variations exist. The evoking stimuli (i.e., what causes the non-verbal behavior) may vary from one culture to another. Smiling, for example, is universal, but what prompts a person to smile may be culture specific. Similarly, there are variations in the rules for non-verbal behavior and the contexts in which non-verbal communication takes place. For example, people kiss in most cultures, but there is variation in who kisses whom and in what contexts. When French friends greet each other, they often kiss on both cheeks but never on the mouth. Friends in the United States usually kiss on greeting only after long absence, with the kiss usually accompanied by a hug. The rules for kissing also vary along gender lines. Finally, it is important to look for larger cultural patterns in the non-verbal behavior, rather than trying simply to identify all of the cultural differences.

5. Non-Verbal Codes

Proxemics is the study of how people use personal space, or the “bubble” around us that marks the territory between ourselves and others. Edward Hall observed cultural variations in how much distance individuals place between themselves and others. He distinguished contact cultures from non-contact cultures. Hall described contact cultures as those societies in which people stand closer together while talking, engage in more direct eye contact, use face-to-face body orientations more often while talking, touch more frequently, and speak in louder voices [4, p. 79]. He suggested that societies in South America and southern Europe are contact cultures, whereas those in northern Europe, the United States, and the Far East are non-contact cultures – in which people tend to stand farther apart when conversing, maintain less eye contact, and touch less often. Since Hall’s research does not consider the peculiarities of a non-verbal culture of Ukraine, we may assume that it possesses characteristics of a contact culture. Ukrainians in the process of

interaction keep a close distance, speak in a loud voice, maintain a direct eye contact, and might touch an interlocutor.

Eye Contact. Eye contact often is included in proxemics because it regulates interpersonal distance. Direct eye contact shortens the distance between two people, whereas less eye contact increases the distance. Eye contact communicates meanings about respect and status and often regulates turn-taking. Patterns of eye contact vary from culture to culture. In many societies, avoiding eye contact communicates respect and deference, although this may vary from context to context. For many Ukrainians maintaining eye contact communicates that one is paying attention and showing respect.

Facial Expressions. People in various cultures consistently identify the same emotions reflected in the facial expressions in the photographs. Later studies improved on this research. Researchers took many photographs, not always posed, of facial expressions of members from many different cultural groups; then they asked the subjects to identify the emotion expressed by the facial expression. They showed these photographs to many different individuals in many different countries, including some without exposure to media. Their conclusion supports the notion of universality of facial expressions. Specifically, basic human emotions are expressed in a fairly finite number of facial expressions, and these expressions can be recognized and identified universally.

Chronemics. Chronemics concerns concepts of time and the rules that govern its use. There are many cultural variations regarding how people understand and use time. Edward Hall distinguished between monochronic and polychronic time orientation. People who have a monochronic concept of time regard it as a commodity: Time can be gained, lost, spent, wasted, or saved. In this orientation, time is linear, with one event happening at a time. In general, monochronic cultures value being punctual, completing tasks, and keeping to schedules. Most university staff and faculty in the U.S. maintain a monochronic time orientation. Classes, meetings and office appointments start as scheduled; faculty members see one student at a time, hold one meeting at a time, and keep appointments except in the case of emergency. Monochronic cultures are the United States,

Germany, Scandinavia and Switzerland. In these countries time is compartmentalized; there is a time for everything, and everything has its own time.

In contrast, in a polychronic orientation, time is more holistic, and perhaps circular: Several events can happen at once. Latin Americans, Mediterranean people, and Arabs are good examples of polychronic cultures. They schedule multiple things at the same time. Eating, conducting business with several different people, and taking care of family matters may all be conducted at the same time. No culture is entirely monochronic or polychronic; rather, these are general tendencies that are found across a large part of the culture. Ukrainian culture combines both time orientations.

Monochronic tendencies can become dysfunctional in situations that demand polychronic performance. Some organizational cultures, groups, systems, and families think, schedule, and operate in a monochronic fashion. Thus, a polychronic person can feel rather stressful, even depressed, in such a group. ***Polychronics*** may experience high degrees of information overload. That is, they are trying to process many things at once that they feel frustrated. They may also experience procrastination. They seem to struggle harder to articulate abstractions without visualization. In fact, they seem to be very visually oriented people. They may in further research be found to correlate with the theories of left- and right-brain orientations, where it is asserted that right-brain-dominant people think creatively, visually, and artistically, while left-brain-dominant people think mathematically and linearly [6, p. 95]. In any case, how we process time seems both cultural and personal, and this monochronic-polychronic continuum has an important influence on communication behavior.

6. Cultural Space

Cultural spaces influence how we think about ourselves and others. The relationship between identity, power and cultural space are quite complex. Power relations influence who (or what) gets to claim who (or what), and under what conditions. Some subcultures are accepted and promoted within a particular cultural space, others are tolerated, and still others may be unacceptable. Identifying with

various cultural spaces is a negotiated process that is difficult (and sometimes impossible) to predict and control [5, p. 250]. The key to understanding the relationships among culture, power, people, and cultural spaces is to think dialectically.

Space has become increasingly important in the negotiation of cultural and social identities, and so to culture more generally. As Leah Vande Berg explains, scholars in many areas “have noted that identity and knowledge are profoundly spatial (as well as temporal), and that this condition structures meaningful embodiment and experience” [7, p. 249]. Postmodern cultural spaces are places that are defined by cultural practices – languages spoken, identities enacted, rituals performed – and they often change as new people move in and out of these spaces.

Thus, the ideology of fixed spaces and categories is currently being challenged by postmodernist notions of space and location. Cultural spaces can also be metaphorical, with historically defined places serving as sources of contemporary identity negotiation in new spaces. The postmodern cultural space is not material but metaphoric, and it allows people to negotiate their identities in new places.

SUMMARY

– Languages exhibit many cultural variations, both in communication style and in the rules of context. Cultural groups may emphasize the importance of verbal (low-context) or non-verbal (high-context) communication. Two important types of communication styles are the direct / indirect and the elaborate / succinct.

– Understanding the role of power in language use is important. Dominant groups, consciously or unconsciously, develop communication systems that require non-dominant groups (or co-cultural groups) to use communication that does not fit their experiences. The effects of power are also revealed in the use of labels, with the more powerful people in a society labeling the less powerful.

– Non-verbal behaviors can communicate relational meaning, status, and deception. Non-verbal codes are influenced by culture, although many cultures share some non-verbal behaviors. Non-verbal codes include proxemics, eye contact, facial expressions, chronemics and silence.

Sometimes cultural differences in non-verbal behaviors can lead to stereotyping of other cultures.

– Cultural spaces such as homes, neighborhoods, regions, and nations relate to issues of power and intercultural communication. Two ways of changing cultural spaces are travel and migration. Postmodern cultural spaces are tenuous and dynamic, accommodating people with different cultural identities.

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PART II. PRACTICAL DIMENSIONS OF COMMUNICATIVE AND PRAGMATIC ASPECTS OF DISCOURSE

DIMENSION 1. INTRODUCTION TO COMMUNICATIVE THEORY

Issues to be discussed:

- Notion of Communicative Linguistics;
- Subject of Communicative Linguistics;
- Methods of Communicative Linguistics
- Nature of Communication;
- Main Functions of Communication;
- Typology of Communication;
- Models of Communication.

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Practical Assignments:

➤ Match the Items of Communication with their Definitions

_____ interpersonal communication

_____ encoding

_____ feedback

_____ semantic noise

- _____ feedforward
- _____ relationship messages
- _____ sender – receiver
- _____ signal-to-noise ratio
- _____ communication as a transactional process
- _____ cultural context

- 1) messages sent back to the source in response to the source's messages;
- 2) each person in the interpersonal communication act;
- 3) information about messages that are yet to be sent;
- 4) interference that occurs when the receiver does not understand the meanings intended by the sender;
- 5) the rules and norms, beliefs and attitudes of the people communicating;
- 6) communication as an ongoing process in which each part depends on each other part;
- 7) communication that takes place between two persons who have a relationship between them;
- 8) messages referring to the connection between the two people in communication;
- 9) a measure of meaningful message compared to interference;
- 10) the process of sending messages, for example, in speaking or writing.

➤ **Giving Effective Feedback: How would you give feedback in these various situations? Think about one or two sentences for each of them.**

- a) a friend – whom you like but don't have romantic feelings for – asks you for a date;
- b) your lecturer asks you to evaluate the course;
- c) a bank manager asks if you want a credit card;
- d) a homeless person smiles at you on the street.

➤ **Think Critically about the Following Questions**

- 1) Is it possible to change our ways of communicating? If yes, then in what way? If no, then why?
- 2) Can you give an example of a situation in which you experimented

- with ways of communicating different from your usual?
- 3) Are interpersonal conversation skills related to relationship success: to success as a friend, lover, parent, etc.? If yes, then in what way?
 - 4) How is effective teaching related to the use of feedback and feedforward?

➤ **Study the Following Pieces of Discourse; Categorize them According to the Setting, Types and Functions of Communication**

1a

A: Where do you keep your detergents and stuff?

B: Next aisle - middle row of shelves.

A: Oh, yeah, got it. Is this the smallest you've got?

B: Yeah, what'd you ...

A: ... it's a bit

B: Mmm - the Down Earth brand's on special.

A: OK, right ... Mmm three fifty-nine - still not cheap.

B: Well, that's the smallest they made I'm afraid.

1b

This is Dr Graham Lowe. We are closed for the weekend, but if you want to contact me after hours, you will need to do two things. Firstly, after the beep at the end of my message, leave your full name and telephone number. Then, you'll need to hang up and then dial my pager activating number which is 017331923 which will make my pager beep. That's 017331923. I will then ring through as soon as possible to get your message, and then I'll ring you. We 'll be open as usual on Monday morning at 8.45 am. Beep!

DIMENSION 2. LANGUAGE FROM THE STANDPOINT OF COMMUNICATIVE THEORY

Issues to be discussed:

- Spoken versus Written Language;
- Lexical Density;
- Social Deixis;
- Conversational Style versus Narrative Style.

References:

1. Brown, R. The Pronouns of Power and Solidarity / Robert Brown, Alan Gilman // *Language and Social Context*. London: Penguin, 1972. P. 266, 269–270.
2. Firth, J.R. *Papers in Linguistics*. London: Oxford University Press, 1957. P. 12.
3. Goffman, E. *Footing in Forms of Talk*. Philadelphia: University of Pennsylvania Press, 1981. P. 127.
4. Goodenough, W.H. *Culture Language and Society*. Addison-Wesley Modular Publications. No. 7. 1957. P. 301.
5. Halliday, M.A.K. *Spoken and Written Language*. Oxford: Oxford University Press, 1985. P.81.
6. Tannen, D. *Conversational Style. Analyzing Talk Among Friends*. Norwood: Ablex, 1984. P. 82.
7. Tannen, D. *What's in a Frame? Framing in Discourse*. Oxford: Oxford University Press, 1993. P. 21.

Practical Assignments:

- **Read the Following Texts, Answer the Questions.**

TEXT 1

The Pronouns of Power and Solidarity / Robert Brown, Alan Gilman // *Language and Social Context*. London: Penguin, 1972. P. 266, 269–270.

One of the major social deictic devices is the reciprocal or non-reciprocal use of personal pronouns and other forms of address. The reciprocal use of French 'tu' or 'vous' (German 'du' or 'Sie', Spanish 'tu' or 'usted') indicates symmetry in power relations among

interlocutors. Non-reciprocal use of personal forms of address, such as when one speaker addresses the other with 'tu' but is addressed with 'vous', indicates a difference in power and status among interlocutors. The use of such forms varies historically and culturally.

The non-reciprocal power semantic is associated with a relatively static society in which power is distributed by birthright and is not subject to much redistribution. The static social structure was accompanied by the Church's teaching that each man had his properly appointed place and ought not to wish to rise above it. The reciprocal solidarity semantic has grown with social mobility and an equalitarian ideology. In France the non-reciprocal power semantic was dominant until the Revolution when the Committee for the Public Safety condemned the use of *V* as a feudal remnant and ordered a universal reciprocal *T*. In England, before the Norman Conquest, 'ye' was the second person plural and 'thou' the singular. 'You' was originally the accusative of 'ye' but in time it also became the nominative plural and ultimately ousted 'thou' as the usual singular.

The development of open societies with an equalitarian ideology acted against the non-reciprocal power semantic and in favor of solidarity. Award of the doctoral degree, for instance, transforms a student into a colleague and, among American academics, the familiar first name is normal. The fledgling academic may find it difficult to call his former teachers by their first names. Although these teachers may be young and affable, they have had a very real power over him for several years and it will feel presumptuous to deny this all at once with a new mode of address. However, the *tyranny of democratic mannezs* does not allow him to continue comfortably with the polite *Professor X*. Happily, English allows him a respite. He can avoid any term of address, staying with the uncommitted *you*, until he and his addressees have got used to the new state of things.

- *How do you think power differences are expressed in societies where there is no choice between second person pronoun forms (for example, 'tu' / 'vous') in the language itself?*
- *In your view, how would 'an equalitarian ideology' affect the use of these pronouns, or other forms of address, in the languages you are familiar with?*

TEXT 2

Footing in Forms of Talk / Erving Goffman. University of

Pennsylvania Press, 1981. P. 124–125.

Power relations are expressed among speakers not only through social deictics but also through subtle changes in alignments of speaker to hearers, as the following example given by Goffman illustrates. The White House incident occurred during the small talk phase that usually follows more serious business, and that generally involves a change of tone and an alteration of the symmetrical power relationship between the President and representatives of the Press.

WASHINGTON [DC] – President Nixon, a gentleman of the old school, teased a newspaper woman yesterday about wearing slacks to the White House and made it clear that he prefers dresses on women. After a bill-signing ceremony in the Oval Office, the President stood up from his desk and in a teasing voice said to UPI's Helen Thomas: "Helen, are you still wearing slacks? Do you prefer them actually? Every time I see girls in slacks it reminds me of China". Miss Thomas, somewhat abashed, told the President that Chinese women were moving toward Western dress.

"This is not said in an uncomplimentary way, but slacks can do something for some people and some it can't". He hastened to add, "but I think you do very well. Turn around".

As Nixon, Attorney General Elliott L. Richardson, FBI Director Clarence Kelley and other high-ranking law enforcement officials smiling, Miss Thomas did a pirouette for the President. She was wearing white pants, a navy blue jersey shirt, long white beads and navy blue patent leather shoes with red trim.

Nixon asked Miss Thomas how her husband, Douglas Cornell, liked her wearing pants outfits.

"He doesn't mind", she replied.

"Do they cost less than gowns?"

"No", said Miss Thomas.

"Then change", commanded the President with a wide grin as other reporters and cameramen roared with laughter.

This incident points to the power of the president to force an individual who is female from her occupational capacity into a sexual, domestic one during an occasion in which she might well be very concerned that she be given her full professional due. Behind this fact is something much more significant: the contemporary social definition that women must always be ready to receive comments on their "appearance" not

interpretable as sarcasm. Implied, structurally, is that a woman must ever be ready to change ground, or, rather, have the ground changed for her, by virtue of being subject to becoming momentarily an object of approving attention, not a participant in it.

- *In the incident as it is reported here, what do you think are the verbal and non-verbal aspects of the change of footing that Goffman talks about?*
- *This change in footing corresponds to a change in the frame that the President imposes on the events and that Helen Thomas is forced to accept. How would you characterize this change in frame?*

TEXT 3

Politeness / Penelope Brown, Stephen C. Levinson. Cambridge: Cambridge University Press, 1978. P. 13.

Cultural notions of “face”

Central to our model is a highly abstract notion of “face” which consists of two specific kinds of desires attributed by interlocutors to one another: the desire to be unimpeded in one’s actions (**negative face**), and the desire (in some respects) to be approved of (**positive face**). On the one hand, this core concept is subject to cultural specifications of many sorts – what kinds of acts threaten face, what sorts of persons have special rights to face-protection, what kinds of personal style (in terms of things like graciousness, ease of social relations, etc.) are especially appreciated. On the other hand notions of face naturally link up to some of the most fundamental cultural ideas about the nature of the social persona, honour and virtue, shame and redemption and thus to religious concepts.

- *Analyze the incident related in Text 2 in terms of face. How does Nixon’s behavior manage to both satisfy and threaten Helen Thomas’ positive and negative face?*
- **Study the following written text (Deborah Tannen, 1984: 82). Identify the ways in which its linguistic features are determined by the context and purpose for which it was produced.**

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DIMENSION 3. PRAGMATIC ASPECT OF DISCOURSE PROCESSING

Issues to be discussed:

- Pragmatics: Definitions and Background;
- Syntax, Semantics and Pragmatics;
- Cooperation and Implicature;
- The Cooperative Principle;
- Speech Acts and Events;
- Felicity Conditions;
- Speech Act Classification.

References:

1. Gazdar, G. Pragmatics: Implicature, Presupposition and Logical Form. New York: Academic Press, 1979. P. 21–56.
2. Grice, H.P. Presupposition and Conversational Implicature / Studies in the Way of Words. Cambridge: Harvard University Press, 1989. P. 269–282.
3. Handbook of Pragmatics / Ed. by Jef Verschueren, Jan-Ola Östman, Jan Blommaert. Amsterdam: Benjamins, 1995. P. 11, 405.
4. Leech, G.N. Principles of Pragmatics. London: Longman, 1983. P. 53.
5. Yule, G. Pragmatics. Oxford: Oxford University Press, 1996. P. 91.

Practical Assignments:

- **The following sentences make certain implications. What are they?**
(*The first one has been done for you*)

1. *The police ordered the minors to stop drinking.*
Implicature: *The minors were drinking.*

2. Please take me out to the ball game again.
Implicature:

3. Valerie regretted not receiving a new T-bird for Labor Day.
Implicature:

4. That her pet turtle ran away made Emily very sad.

Implicature:

5. The administration forgot that the professors support the students. (Cf. "The administration believes that the professors support the students," in which there is no such presupposition)

Implicature:

6. It is strange that the United States invaded Cambodia in 1970.

Implicature:

7. Isn't it strange that the United States invaded Cambodia in 1970?

Implicature:

8. Disa wants more popcorn.

Implicature:

9. Why don't pigs have wings?

Implicature:

10. Who discovered America in 1492?

Implicature:

➤ **Answer the Following Questions:**

1. What is the structure and word order of the following sentences?

How many times do I have to tell you to clean your room?

- A. Declarative
- B. Interrogative
- C. Imperative

Who is that man over there?

- A. Declarative
- B. Interrogative
- C. Imperative

Could you lift 200 pounds?

- A. Declarative
- B. Interrogative
- C. Imperative

2. What types of speech act are the following sentences?
How many times do I have to tell you to clean your room?
A. Assertion
B. Question
C. Directive
Who is that man over there?
A. Assertion
B. Question
C. Directive
Could you lift 200 pounds?
A. Assertion
B. Question
C. Directive
3. Classify the sentences: sentence type, speech act, direct or indirect (only choose three answers).
The water is too cold in the swimming pool [Friend says to friend in a public swimming pool].
A. Declarative
B. Interrogative
C. Imperative
D. Assertion
E. Question
F. Directive
G. Indirect
H. Direct
It is too cold in this house [Husband says to wife].
A. Declarative
B. Interrogative
C. Imperative
D. Assertion
E. Question
F. Directive
G. Indirect
H. Direct
Jane says to her mother: "I wonder why Frank (her brother) didn't come home today".
A. Declarative
B. Interrogative

- C. Imperative
- D. Assertion
- E. Question
- F. Directive
- G. Indirect
- H. Direct

Can you pass the salt?

- A. Declarative
- B. Interrogative
- C. Imperative
- D. Assertion
- E. Question
- F. Directive
- G. Indirect
- H. Direct

I noticed that the car hasn't been washed yet [Father says to son].

- A. Declarative
- B. Interrogative
- C. Imperative
- D. Assertion
- E. Question
- F. Directive
- G. Indirect
- H. Direct

It sure is a beautiful day.

- A. Declarative
- B. Interrogative
- C. Imperative
- D. Assertion
- E. Question
- F. Directive
- G. Indirect
- H. Direct

4. Which maxim is violated, thus resulting in an implicature?

Woman: Did you bring enough food for the party?

Man: I'd say that you made just the right amount – if a couple of hundred people show up.

- A. Maxim of Quality
- B. Grice's Maxim of Relation

C. Grice's Maxim of Quantity

Susan: Are you coming to the movies tonight?

Elizabeth: Do I look like I have any free time?

- A. Maxim of Quality
- B. Grice's Maxim of Relation
- C. Grice's Maxim of Quantity

Corey: Do you think Mary is pretty?

Jeff: Let's just say that I wouldn't vote for her in the local beauty contest.

- A. Maxim of Quality
- B. Grice's Maxim of Relation
- C. Grice's Maxim of Quantity

Laura: I don't believe any men are coming to visit today, Mother.

Amanda: What? Not one? You must be joking! Not one man? It can't be true! There must be a flood! There must have been a tornado!

- A. Maxim of Quality
- B. Grice's Maxim of Relation
- C. Grice's Maxim of Quantity

A: How are you today?

B: Well, my car is not working too good right now and to tell you the truth, I don't have very much money. In fact, I don't know how I'm going to pay my bills this month.

- A. Maxim of Quality
- B. Grice's Maxim of Relation
- C. Grice's Maxim of Quantity

James: Do I look fat?

Leslie: Have you thought about working out or joining a health spa?

- A. Maxim of Quality
- B. Grice's Maxim of Relation
- C. Grice's Maxim of Quantity

➤ **Think Critically About:** what is implicated by the sentence or

discourse in italics? What maxims are involved? Are maxims being obeyed, violated or flouted?

- (1) **A:** In a few years. I will be rich and famous!
B: Yes, and I will be *the secretary-general of the United Nations*.
- (2) **A:** Did Manchester United win from Roda JC, yesterday?
B: *Is the pope catholic?*
- (3) **Quiz master:** The Louvre is located in which European capital?
Contestant: (silence)
Quiz master, after a while: *It starts with a 'P'.*
- (4) **A:** What would you like for your birthday?
B: Well, *my camera is not working.*
- (5) **A:** Who are those two people?
B: That's my mother and *her husband.*
- (6) **A:** Of the three friends you invited to your party, who turned up?
B: *John did.*
- (7) **A:** Where can I buy a newspaper?
B: *There's a news agent around the corner.*
- (8) **[in a testimonial about a pupil who is a candidate for a philosophy job]** Dear Sir, Mr. X's command of English is excellent and his attendance at tutorials has been *regular*. Yours etc.

DIMENSION 4. COMMUNICATIVE AND PRAGMATIC ASPECTS OF DISCOURSE

Issues to be discussed:

- Language and Social Class;
- The Notion of Style;
- Five Principles of Language Style;
- Style as the Second Main Dimension of Language Variation
- Overview of Approaches to Style.

References:

1. Crystal, D. *Linguistics*. London: Penguin Books, 1971. P. 158–166.
2. Eckert, P. *Style and Sociolinguistic Variation* / Penelope Eckert, John R. Rickford. Cambridge: Cambridge University Press, 2001. P. 11.
3. Labov, W. *Sociolinguistic Patterns*. Philadelphia: University of Pennsylvania Press, 1972. 432 p.
4. Romaine, S. *Language in Society: An Introduction to Sociolinguistics*. Oxford: Oxford University Press, 1994. P. 67–70, 72–125.
5. *Sociolinguistics. A Resource Book for Students* / Ed. by Peter Stockwell. London, NY: Routledge, 2002. 345 p.
6. Trudgill, P. *Sociolinguistics: An Introduction*. Harmondsworth: Penguin, 1974. 398 p.
7. Williams, R. *Culture and Society*. London: The Hogarth Press, 1958. P. 119.

Practical Assignments:

- **Study the examples of Stylistic Choice** (degree of formality / technicality). **Give 5 – 7 examples of your own.**

Vocabulary: “*gave out*” vs “*distributed*”

Syntax: increased use of the passive with increased formality

Pronunciation: *house* versus ‘*ouse*; *swimming* versus *swimmin’*

- **Answer the Following Questions:**

1. Which term corresponds to the following definition: “_____ is principally an abstract representation of the source of variation realized

by two or more variants”

- variable;
- free variation;
- synchronic variation;
- diachronic change.

2. What is a shibboleth?

- a linguistic variable that can be used as a diagnostic of where someone comes from;
- regional variety of language;
- forms emerging following contact between closely related varieties that fall in between the various input forms;
- reanalysis of forms in contact in a systematic way, e.g., as allophonically distributed variants of a phoneme.

3. Where and when was the first social dialect study conducted?

- in 1961 on Martha’s Vineyard, an island off the coast of Massachusetts in the north-eastern United States;
- in 1923 in London Great Britain;
- in 1948 on the Copper Aleut Island, former Soviet Union Siberia region;
- in 1971 in New York City, the USA.

4. Which term corresponds to the following definition: “It is a phenomenon according to which speakers differ (or vary) at the level of pronunciation only (phonetics and/or phonology); their grammar may be wholly or largely the same. This phenomenon can index a speaker’s regional/geographic origin, or social factors such as level and type of education, or even their attitude”

- accent;
- dialect;
- style-shifting;
- triangulation.

5. Which term corresponds to the following definition: “Variation in an individual’s speech correlating with differences in addressee, social context, personal goals or externally imposed tasks”

- style-shifting;
- accent;

- dialect;
- triangulation.

6. Studies of linguistic variation make use of the concept of the “linguistic variable”. Which of the following can be considered an example of a simple linguistic variable in English?

- the pronunciation of the final sound in words like singing, running, and going (-ing or -in’);
- formulaic expressions as *How do you do?* or *Have a nice day*;
- the correct completions of the tag questions;
- differences in the choice of lexical items used by men and women.

7. Old English was a west-country variety of English, West Saxon. The court was located at Winchester and the literature and documents of the period were written in West Saxon (or sometimes in Latin). By 1400 the English court was well established in London, which became the center of social, political, and economic power. It also became the literary center of the country, particularly after the development of printing. The variety of English spoken in and around London, including Oxford and Cambridge (which were important intellectual centers), became predominant. What conclusion connected to the social nature of language can be made out of the mentioned facts?

- no variety of a language is intrinsically better than another and that what happens to a language is largely the result of the chance interplay of external forces;
- Standard languages are usually based on an existing dialect of the language;
- by analyzing “correct” usage in terms that only a tiny minority of educated people could command, the codifiers ensured that correctness remained the preserve of an elite;
- languages usually have a relatively short life span as well as a very high death rate.

8. Who was the author of the following quotation: “Language is a dialect with an army and a navy”

- Max Weinreich;
- William Labov;
- Peter Trudgill;

- Suzanne Romaine.

9. J. Gumperz maintains that separate languages maintain themselves most readily in closed tribal systems in which kinship dominates all activities; on the other hand, distinctive varieties arise in highly stratified societies. How did he explain this fact?

- He pointed out that, when social change causes the breakdown of traditional social structures and the formation of new ties, linguistic barriers between varieties break down.
- He said that we have not encountered any non-standard speakers who gained good control of a standard language, and still retained control of the non-standard vernacular.
- He underlined that dialect differences depend upon low-level rules which appear as minor adjustments and extensions of contextual conditions.
- He explained that the study of dialects is further complicated by the fact that speakers can adopt different styles of speaking.

10. Who was the author of the following quotation: “Your dialect shows who (or what) you are, whilst your register shows what you are doing”.

- Ronal Hudson;
- Uriel Weinreich;
- Dell Hymes;
- Pieter Trudgill.

➤ **Explain what you understand by the term “*sexist language*”. How far do you think this term is still applicable to ways in which people use language in society today? In your answer you should refer both to examples and to relevant research.**

➤ **Describe some of the differences between the language used by male and by female speakers in social interaction. Explain why these differences might occur.**

➤ **Writing for Women: Below is an extract from a story, published in the weekly magazine *Woman's Own* (June, 1999). Read the extract and answer the following questions:**

1. What details of language in the story appear to reflect

the writer's expectations about the reader, in your view?

2. Which language features reflect attitudes to male or female gender?
3. Comment on interesting lexis by category: nouns, verbs, qualifiers and so on.
4. Comment on features of punctuation.
5. Comment on sentence structures (syntax).
6. Comment on stylistic features in the extract.

It had been so different three years ago, the night she'd met Stefan de Vaux. There'd been a party. Bella always threw a party when she'd sold a picture because poverty, she'd explained, was a great inspiration. She'd been wearing a brilliant blue caftan, her fair hair twisted on the top of her head, the severity of it accenting her high cheekbones, the little jade Buddha gleaming on its silver chain round her neck.

Claire, pale from England and the illness that had allowed her to come to Tangier to recuperate, had been passed from guest to guest - "Ah, you're Bella's cousin" - like a plate of canapés, she thought ruefully, attractive but unexciting. Until Stefan de Vaux had taken her out onto the balcony and kissed her.

"Well?" he'd said softly, in his lightly accented voice, letting her go at last, and she had just stood there, staring at him, at his lean, outrageously handsome face, his laughing mouth, amber brown eyes. "Angry? Pleased? Shocked?" And she'd blushed furiously, feeling all three.

- **Think Critically About:** The following texts are examples of conversations produced by male and female speakers. To what extent are these conversations representative of the way men and women talk with each other? In your answer you should refer to any relevant research and also make use of some of the following frameworks, where appropriate:

- lexis;
- grammar;
- semantics;
- pragmatics;

- discourse structure.

Text 1: comes from a posting on a message board, found on the men's portal MenWeb at www.vix.com/menmag, listing reasons “**Why It's Good to Be a Man**”.

- People never glance at your chest when you're talking to them.
- New shoes don't cut, blister, or mangle your feet.
- One mood, ALL the damn time.
- Phone conversations are over in 30 seconds.
- A five-day vacation requires only 1 suitcase.
- You can open all your own jars.
- You get extra credit for the slightest act of thoughtfulness.
- Your underwear is \$10 for a three-pack.
- If you are 34 and single, nobody notices.
- You can quietly enjoy a car ride from the passenger's seat.
- Three pairs of shoes are more than enough.
- You can quietly watch a game with your buddy, for hours without ever thinking "He must be mad at me."
- No maxi-pads.
- If another guy shows up at the party in the same outfit, you just might become lifelong friends.
- You are not expected to know the names of more than five colors.
- You don't have to stop and think of which way to turn a nut on a bolt.
- You are unable to see wrinkles in clothes.
- The same hairstyle lasts for years, maybe decades.
- Your belly usually hides your big hips.
- One wallet and one pair of shoes, one color, all seasons.
- You can "do" your nails with a pocketknife.
- Christmas shopping can be accomplished for 25 relatives, on December 24th, in minutes.

Text 2 is part of a posting on a message board for men. The non-standard grammar and spelling are preserved.

I've told my wife that if she didn't sign our divorce decree, as is,

by Friday morning, that I would kill the goose that lays golden eggs by quitting my job.

This women is extremely greedy. She will end up with about \$30K cash in the first year, while I will assume about the same amount as debt. She has interfered with my phone calls and emails to my 2 beautiful girls.

She is acting totaly bonkers right now - I'm sure some of you know what I mean. No logic, all emotion, attack, attack, attack. The thing is, she left me! I gave her no reason to do so, she just decided that since her best friend moved away that she wanted to leave me and be with her friends and family at the other end of the country.

She is making me pay her large sums of money, and then using it to fight me with a lawyer. I've spent \$5K for my lawyer, and I have to pay for hers too!

Text 3 is advice on how to solve Fashion Dilemmas from a UK-based Web site at www.femail.co.uk.

Dear X,

As jeans seem to be the lynchpin of your wardrobe I suggest you find clothes to work with them.

An easy daytime look could comprise slimming dark indigo jeans which can be dressed up with white cotton shirts, blazers and heeled ankle boots or down with a crewneck top and suede trainers. Mix in a chunky leather belt to add polish to your look and keep a pair of jeans in a lighter wash for bombing around in at weekends.

The chunky cardigans that are still in the shops make a good alternative to a jacket when the weather warms up. Also try one of those cotton canvas military-styled jackets for something a bit more fashionable - one in khaki or stone will co-ordinate with your jeans.

Keep your colour palette simple with black, white, camel and blue, mixing in khaki and a brighter colour, for example red or orange to flatter your hair colour, as hi-lights.

The best way to disguise your stomach and deal with your high waist at the same time is to find a pair of low-waisted jeans (or trousers) that sit on your hips rather than your natural waistline. Gap, Topshop, Diesel, and French Connection are best for these jeans. The low waist will lengthen your torso while also sitting below the bulge - then wear a shirt or top over (not skin tight mind) and hey presto, tummy is disguised.

Last summer's gypsy tops were the perfect stomach cover-up and for spring it looks like there will be more of the same on the rails. Also look out for wrap tops and kimono-sleeved tops as they too will look great with your jeans.

Evening wear follows the same rules - fitted blouses (not tucked in) and wrap tops with dark jeans or black trousers but in more luxurious fabrics such as silk and satin. Throw in a bit of glitz with a sequined bag and shoes and you're away.

DIMENSION 5. CULTURAL ASPECT OF DISCOURSE

Issues to be discussed:

- What is the relationship between our language and the way we perceive reality?
- What aspects of context influence the choice of communication style?
- Why do some people say that we should not use labels to refer to people but should treat everybody as individuals? Do you agree?
- What are some of the messages that we communicate through our non-verbal behavior?
- Which non-verbal behavior, if any, is universal?
- What is the importance of cultural spaces to intercultural communication?

References:

1. Gudykunst, W.B. Cross-Cultural Variability of Communication in Personal Relationships / William B.Gudykunst, Yang Matsumoto // Communication in Personal Relationships Across Cultures. 1996. P. 19–56.
2. Hall, E.T. Beyond Culture. New York: Garden City, 1976. P. 79.
3. Martin, J.N. Intercultural Communication in Contexts / Judith N. Martin, Tomas Nakayama. New York: McGraw Hill Higher Education, 2000. P. 204.
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5. Tsuda, Y. The Hegemony of English and Strategies for Linguistic Pluralism: Proposing The Ecology of Language Paradigm / Worlds Apart: Human Society and Global Governance. New York, 1999. P. 153.

Practical Assignments:

- **Regional Language Variations.** Meet in small groups with other class members and discuss variations in language use in different regions of Ukraine or another country which you nationally associate with (accent, vocabulary, and so on). Identify perceptions that are associated with these variations.
- **Values and Language.** Although computer-driven translations have

improved dramatically over earlier attempts, translation is still intensely cultural. Communication always involves many layers of meaning, and when you move between languages, there are many more opportunities for misunderstanding. Try to express some important values that you have (e.g., freedom of the press) on this Web site, and see how they are retranslated in five different languages: <http://www.tashian.com/multibabel>.

- **Cultural Spaces.** Think about the different cultural spaces in which you participate (clubs, communities, public organizations and so on). Select one of these spaces, describe when and how you enter and leave it. As a group, discuss the answers to the following questions: (a) which cultural spaces do many students share? Which are not shared by many students? (b) Which cultural spaces, if any, are denied to some people? (c) What factors determine whether a person has access to a specific cultural space?

- **Non-Verbal Rules.** Choose a cultural space that you are interested in studying. Focus on one aspect of non-verbal communication (e.g., eye contact or proximity). List some rules that seem to govern this aspect of non-verbal communication. For example, if you are focusing on proximity, you might describe among other things, how far apart people tend to stand when conversing. Based on your observations, list some prescriptions about expected non-verbal behavior in this cultural space. Share your conclusions with the class. To what extent do other students share your conclusions? Can we generalize about non-verbal rules in cultural spaces? What factors influence whether an individual follows unspoken rules of behavior?

PART III. INDIVIDUAL TASKS

Task 1. Ideas for Research Papers

Recommendations on How to Write a Research Paper

- Choose the approximate theme for your prospective research from the list of suggested problems.
- Face the theme thoroughly: study theories of both native and foreign authors and accurately indicate the authors' opinions by taking them in quotation marks.
- Refer to various sources: published journal articles, books, monographs, encyclopedias, Internet sources.
- The paper must have a distinct analytical and critical character: it must definitely reflect your viewpoints and demonstrate certain degree of critical analysis.
- The paper must have three main parts: **Introduction** to the problem, **Body** (at least 3 paragraphs) and **Conclusion**.
- The number of sources must be minimum 10 items.
- The number of English-language sources must be at least 7 items.
- The paper must be written in English. The number of pages 17-25 typed in 14 script Times New Roman; 1,5 spacing; 2 cm all margins.
- Please, make sure that you make endnotes. How to make references see the manual "Як підготувати наукову роботу / How to write a research paper" / Stepykina T.V., Fedicheva N.V. Luhansk, 2005 (LNPU's Library Reading Hall; Ukr.Language Catalogue).

Research Paper Topics:

1. Theories and Methods of Mediated Discourse.
2. Weblog (blog) as an Example of Computer Mediated Communication.
3. Non-Verbal Communication and Person Perception.
4. News and Public Affairs.
5. Media Communication and Contemporary Culture.
6. Alternative Media (various alternative practices to mainstream media, including community radio and television, artists and community video, the internet, independent / underground / pirate

- media).
7. Culture Jamming and the Possibilities of New Media.
 8. Key Ideas of Mass Communication in Global Society.
 9. Media ecology / Media Criticism / Media Literacy.
 10. Denis McQuail's Mass Communication Theory.
 11. Forms and Genres in Communication (advertising, public advocacy, documentary, popular music, situation comedy, or feminist feature film).
 12. The Interaction of Media and Culture.
 13. The Future of Media in the Light of Emergent Technologies.
 14. Socialization Role of Media.
 15. Media and Public Opinion.
 16. Theories of Representation and Interpretation in Communication.
 17. Rhetoric of Communication.
 18. Visual Communication.
 19. The Interconnection of Language, Culture and Society.
 20. English Discourse Markers and their Transference.
 21. Public Relations, Spin, Manipulation.
 22. Types of Pragmatic Communication according to the Forms of Realization of Language Code.
 23. Honorifics (modern English and Russian / Ukrainian honorifics).
 24. Performatives vs Constantives.
 25. Conversational Implicature.
 26. What is the essence of H. P. Grice's theory of meaning?
 27. Indexicality.
 28. Refentialism.
 29. Politeness and its types (What techniques and linguistic devices to show politeness can you name? What is the essence of Y. Matsumoto's criticism of the politeness theory?).
 30. Face-Threatening Acts.
 31. Deixis. Major Grammaticalized Types of Deixis.
 32. Exophoric and Endophoric Reference.

Task 2. Stylistic Application of Pragmatics

For each of the following tropes (figures of speech) determine:

1) what the implicature might be?

2) What maxims are flouted?

- **Irony:** X, with whom A has been on close terms until now, has betrayed a secret of A. A says: X is fine friend.
- **Metaphor:** You are the cream in my coffee.
- **Irony + Metaphor:** You are the cream in my coffee.
- **Hyperbole (Exaggeration):** These books weigh a ton.
- **Meiosis (Understatement):** Of a man known to have broken up all the furniture: He was a little intoxicated.
- **Litotes (Denying the opposite):** She was not displeased by his efforts.
- **Rhetorical question:** After Cain killed his brother Abel. Then the LORD said to Cain, "Where is your brother Abel?" "I don't know", he replied. Am I my brother's keeper?
- **Tautology (in the non-logical sense):** The child cried and wept.
- **Pleonasm:** white snow.
- **Metonymy:** He lost his tongue.

Task 3. Samples of Texts for Gender-Spotting

Here are extracts from six texts published in the 17th, 18th and 19th centuries. Can you identify the sex of the writer in each case? Prove your choice.

Text A

I deny not, but that it is of greatest concernment in the Church and Commonwealth, to have a vigilant eye how books demean themselves as well as men; and thereafter to confine, imprison, and do sharpest justice on them as malefactors. For books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are; nay, they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them. I know they are as lively, and as vigorously productive, as those fabulous dragon's teeth; and being sown up and down, may chance to spring up armed men. And yet, on the

other hand, unless wariness be used, as good almost kill a man as kill a good book. Who kills a man kills a reasonable creature, God's image; but he who destroys a good book, kills reason itself, kills the image of God, as it were in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life. 'Tis true, no age can restore a life, whereof perhaps there is no great loss; and revolutions of ages do not oft recover the loss of a rejected truth, for the want of which whole nations fare the worse.

I think the author is a woman

I think the author is a man

Text B

From this time my head ran upon strange things, and I may truly say I was not myself; to have such a gentleman talk to me of being in love with me, and of my being such a charming creature, as he told me I was; these were things I knew not how to bear, my vanity was elevated to the last degree. It is true I had my head full of pride, but, knowing nothing of the wickedness of the times, I had not one thought of my own safety or of my virtue about me; and had my young master offered it at first sight, he might have taken any liberty he thought fit with me; but he did not see his advantage, which was my happiness for that time. After this attack it was not long but he found an opportunity to catch me again, and almost in the same posture; indeed, it had more of design in it on his part, though not on my part. It was thus: the young ladies were all gone a-visiting with their mother; his brother was out of town; and as for his father, he had been in London for a week before. He had so well watched me that he knew where I was, though I did not so much as know that he was in the house; and he briskly comes up the stairs and, seeing me at work, comes into the room to me directly, and began just as he did before, with taking me in his arms, and kissing me for almost a quarter of an hour together.

I think the author is a woman

I think the author is a man

Text C

Dun Buy, which in Erse is said to signify the Yellow Rock, is a double protuberance of stone, open to the main sea on one side, and parted from the land by a very narrow channel on the other. It has its name and its colour

from the dung of innumerable sea-fowls, which in the Spring chuse this place as convenient for incubation, and have their eggs and their young taken in great abundance. One of the birds that frequent this rock has, as we were told, its body not larger than a duck's, and yet lays eggs as large as those of a goose. This bird is by the inhabitants named a Coot. That which is called Coot in England, is here a Cooter.

Upon these rocks there was nothing that could long detain attention, and we soon turned our eyes to the Buller, or Bouilloir of Buchan, which no man can see with indifference, who has either sense of danger or delight in rarity. It is a rock perpendicularly tubulated, united on one side with a high shore, and on the other rising steep to a great height, above the main sea. The top is open, from which may be seen a dark gulf of water which flows into the cavity, through a breach made in the lower part of the inclosing rock. It has the appearance of a vast well bordered with a wall. The edge of the Buller is not wide, and to those that walk round, appears very narrow. He that ventures to look downward sees, that if his foot should slip, he must fall from his dreadful elevation upon stones on one side, or into water on the other. We however went round, and were glad when the circuit was completed. When we came down to the sea, we saw some boats, and rowers, and resolved to explore the Buller at the bottom. We entered the arch, which the water had made, and found ourselves in a place, which, though we could not think ourselves in danger, we could scarcely survey without some recoil of the mind. The bason in which we floated was nearly circular, perhaps thirty yards in diameter. We were inclosed by a natural wall, rising steep on every side to a height which produced the idea of insurmountable confinement. The interception of all lateral light caused a dismal gloom. Round us was a perpendicular rock, above us the distant sky, and below an unknown profundity of water. If I had any malice against a walking spirit, instead of laying him in the Red-sea, I would condemn him to reside in the Buller of Buchan.

I think the author is a woman

I think the author is a man

Text D

The great advantages which naturally result from storing the mind with knowledge, are obvious from the following considerations. The association of our ideas is either habitual or instantaneous; and the latter mode seems rather to depend on the original temperature of the mind than

on the will. When the ideas, and matters of fact, are once taken in, they lie by for use, till some fortuitous circumstance makes the information dart into the mind with illustrative force, that has been received at very different periods of our lives. Like the lightning's flash are many recollections; one idea assimilating and explaining another, with astonishing rapidity. I do not now allude to that quick perception of truth, which is so intuitive that it baffles research, and makes us at a loss to determine whether it is reminiscence or ratiocination, lost sight of in its celerity, that opens the dark cloud. Over those instantaneous associations we have little power; for when the mind is once enlarged by excursive flights, or profound reflection, the raw materials, will, in some degree, arrange themselves. The understanding, it is true, may keep us from going out of drawing when we group our thoughts, or transcribe from the imagination the warm sketches of fancy; but the animal spirits, the individual character give the colouring. Over this subtile electric fluid, how little power do we possess, and over it how little power can reason obtain! These fine intractable spirits appear to be the essence of genius, and beaming in its eagle eye, produce in the most eminent degree the happy energy of associating thoughts that surprise, delight, and instruct. These are the glowing minds that concentrate pictures for their fellow-creatures; forcing them to view with interest the objects reflected from the impassioned imagination, which they passed over in nature.

I think the author is a woman

I think the author is a man

Text E

'Above all, my dear Emily,' said he, 'do not indulge in the pride of fine feeling, the romantic error of amiable minds. Those, who really possess sensibility, ought early to be taught, that it is a dangerous quality, which is continually extracting the excess of misery, or delight, from every surrounding circumstance. And, since, in our passage through this world, painful circumstances occur more frequently than pleasing ones, and since our sense of evil is, I fear, more acute than our sense of good, we become the victims of our feelings, unless we can in some degree command them. I know you will say, (for you are young, my Emily) I know you will say, that you are contented sometimes to suffer, rather than to give up your refined sense of happiness, at others; but, when your mind has been long harassed by vicissitude, you will be content to rest, and you will then recover from your delusion. You see, my dear, that, though I would guard you against the

dangers of sensibility, I am not an advocate for apathy. At your age I should have said THAT is a vice more hateful than all the errors of sensibility, and I say so still. I call it a VICE, because it leads to positive evil; in this, however, it does no more than an ill-governed sensibility, which, by such a rule, might also be called a vice; but the evil of the former is of more general consequence. I have exhausted myself,' said St. Aubert, feebly, 'and have wearied you, my Emily; but, on a subject so important to your future comfort, I am anxious to be perfectly understood.'

I think the author is a woman

I think the author is a man

Text F

The progress of Catherine's unhappiness from the events of the evening was as follows. It appeared first in a general dissatisfaction with everybody about her, while she remained in the rooms, which speedily brought on considerable weariness and a violent desire to go home. Such was the extreme point of her distress; for when there she immediately fell into a sound sleep which lasted nine hours, and from which she awoke perfectly revived, in excellent spirits, with fresh hopes and fresh schemes. She then sat quietly down to her book after breakfast, resolving to remain in the same place and the same employment till the clock struck one; and from habitude very little incommoded by the remarks and ejaculations of Mrs. Allen, whose vacancy of mind and incapacity for thinking were such, that as she never talked a great deal, so she could never be entirely silent; and, therefore, while she sat at her work, if she lost her needle or broke her thread, if she heard a carriage in the street, or saw a speck upon her gown, she must observe it aloud, whether there were anyone at leisure to answer her or not. At about half past twelve, a remarkably loud rap drew her in haste to the window, and scarcely had she time to inform Catherine of there being two open carriages at the door, in the first only a servant, her brother driving Miss Thorpe in the second, before John Thorpe came running upstairs, calling out, "Well, Miss Morland, here I am. Have you been waiting long? We could not come before; the old devil of a coachmaker was such an eternity finding out a thing fit to be got into, and now it is ten thousand to one but they break down before we are out of the street. How do you do, Mrs. Allen? A famous bag last night, was not it? Come, Miss Morland, be quick, for the others are in a confounded hurry to be off. They want to get their tumble over."

“What do you mean?” said Catherine. “Where are you all going to?”
“Going to? Why, you have not forgot our engagement! Did not we agree together to take a drive this morning? What a head you have! We are going up Claverton Down.”

“Something was said about it, I remember,” said Catherine, looking at Mrs. Allen for her opinion; “but really I did not expect you.”

“Not expect me! That’s a good one! And what a dust you would have made, if I had not come.”

I think the author is a woman

I think the author is a man

-APPENDIX-

Questions to Get Ready for the Final Test

1. How do you understand the notion of Communicative Linguistics?
2. Main methods of investigation in Communicative Linguistics.
3. The notion of Communication.
4. How do you understand the phenomenon of Interpersonal Language Communication?
5. Name and characterize main constituent parts of the process of communication.
6. What is medium of communication? What types of media do you know?
7. How do you understand the notion of feedback in communication?
8. Name and characterize main functions of interpersonal language communication.
9. What types of communication do you know according to the forms of realization of language code?
10. How many models of communication do you know? Describe each of them.
11. Identify 7 characteristics of spoken / written language.
12. How many steps in the process of conversation do you know? Characterize each of them.
13. What is Phatic / Haptic Communication? Proxemics, Territoriality, Posture, Gesture, Paralanguage?
14. Describe the notion of altercast in the process of communication.
15. What is a disclaimer?
16. Characterize main opening conversation techniques.
17. What are speaker cues? What types of speaker cues do you know?
18. What are listener cues? What types of listener cues do you know?
19. Define the notion of backchanneling cue. Give examples.
20. How do you understand the definition "Pragmatics is the study of speaker meaning"?
21. How do you understand the definition "Pragmatics is the study of contextual meaning"?
22. How do you understand the definition "Pragmatics is the study of how more gets communicated than is said"?
23. How do you understand the definition "Pragmatics is the study of the expression of relative distance"?

24. Define the notions of Cooperation and Implicature in pragmatical aspect of communication. Give examples of both.
25. Give definition of cooperative principle in the process of conversation.
26. Characterize main maxims of the process of conversation.
27. What is speech event? Give example.
28. Give general classification of speech acts according to the functions performed in speech. Give examples.
29. The Internet and Forms of Human Association.
30. The Press and the Public Interest.
31. Theories and Methods of Mediated Communication.
32. Weblog (blog) as an Example of Computer Mediated Communication.
33. Non-Verbal Communication and Person Perception.
34. Communication and Contemporary Culture.
35. Culture Jamming and the Possibilities of New Media.
36. Forms and Genres in Communication (advertising, public advocacy, documentary, popular music, situation comedy, or feminist feature film).
37. Rhetoric of Communication.
38. Visual Communication.
39. English Discourse Markers and their Transference.
40. Public Relations, Spin, Manipulation.
41. Honorifics (modern English and Russian / Ukrainian honorifics).
42. Politeness and its types (What techniques and linguistic devices to show politeness can you name? What is the essence of Y. Matsumoto's criticism of the politeness theory?).
43. Deixis. Major Grammaticalized Types of Deixis.

Sample of Module Test Assignments

1. **Communicative Linguistics is a branch of linguistics which studies**

- _____
- A semiotic analysis
 - B Multimodal Discourse
 - C Processes of interpersonal communication
 - D Giving effective feedback

2. **Communication is _____**

3. **Describe 3 main models of communication _____**

4. **Characterize the following piece of discourse according to TYPE and FUNCTION:**

A: *'Nice day'*

B: *'Yes, a bit warmer than yesterday, isn't it?'*

A: *'That's right – one day fine, the next cooler'*

B: *'I expect it might get cooler again tomorrow'*

A: *'Maybe – you never know what to expect, do you?'*

B: *'No. Have you been away on holiday?'*

A: *'Yes, we went to Spain'*

B: *'Did you? We're going to France next month'*

A: *'Oh. Are you? That'll be nice for the family. Do they speak French?'*

B: *'Sheila's quite good at it, and we're hoping Martin will improve'*

A: *'I expect he will. I do hope you have a good time'*

B: *'Thank you. By the way, has the 42 bus gone by yet? It seems to be late'*

A: *'No. I've been here since eight o'clock and I haven't seen it'*

B: *'Good. I don't want to be late for work. What time is it now?'*

A: *'Twenty-five past eight'*

5. **The term “pragmatics” was created from the Greek word *pragmatos* which means _____**

6. **Specify the advantage of studying language via pragmatics.**

7. **Name the term which corresponds to the following definition – "information about messages that are yet to be sent".**

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-GLOSSARY-

Listed below there are definitions which should make new or difficult terms a bit easier to understand and should help place the newly formed skills in context. All boldface terms within the definitions appear as separate entries in the glossary.

1. **Ambiguity** – the condition in which a message may be interpreted as having more than one meaning. *To reduce ambiguity, use language that is clear and specific, explain terms and references that may not be clear to the listener, and ask if your message is clear.*
2. **Arbitrariness** – the random nature of the fit between a linguistic sign and the object that it refers to, for example, the word ‘rose’ does not look like a rose.
3. **Argumentativeness** – a willingness to argue for a point of view, to speak your mind. *Cultivate your argumentativeness – your willingness to argue for what you believe – by, for example, treating disagreements as objectively as possible, reaffirming the other, stressing equality, expressing interest in the others position, and allowing the other person to save face.*
4. **Avoidance** – an unproductive **Interpersonal Conflict** strategy in which you take mental or physical flight from the actual conflict. *Instead, take an active role in analyzing problems and in proposing workable solutions.*
5. **Barriers to Intercultural Communication** – physical or psychological factors that prevent or hinder effective communication. *Such barriers include ignoring differences between yourself and the culturally different, ignoring differences among the culturally different, ignoring differences in meaning, violating cultural rules and customs, and evaluating differences negatively.*
6. **Censorship** – restrictions imposed on individuals’ right to produce, distribute, or receive various communications.
7. **Channel** – the vehicle or medium through which signals are sent; for example, the vocal-auditory channel.

8. **Code** – formal system of communication; a set of symbols used to translate a message from one form to another.
9. **Code-Switching** – verbal strategy by which bilingual or bidialectal speakers change linguistic code within the same speech event as a sign of cultural solidarity or distance, and as an act of (cultural) identity; a change by a speaker (or writer) from one language or language variety to another one. Code-switching can take place in a conversation when one speaker uses one language and the other speaker answers in a different language. A person may start speaking one language and then change to another one in the middle of their speech, or sometimes even in the middle of a sentence.
10. **Coherence** – the meaning created in the minds of speakers / readers by the situated inferences they make based on the words they hear / read.
11. **Cohesion** – the semantic ties between units of language in a text.
12. **Cohesive Device** – linguistic element like a pronoun, demonstrative, conjunction that encodes semantic continuity across a stretch of text.
13. **Communication** – (1) the process or act of communicating; (2) the actual message or messages sent and received; (3) the study of the processes involved in the sending and receiving of messages.
14. **Communication Apprehension** – fear or anxiety of communicating. *Manage your own communication apprehension through cognitive restructuring, thematic desensitization, and acquisition of the necessary communication skills. In addition, prepare and practice for relevant communication situations, focus on success, familiarize yourself with the communication situations important to you, and try to relax. In cases of extreme communication apprehension, seek professional help.*
15. **Communicative Competence** – knowledge of the appropriate style of language to use in a given situation.
16. **Communication Network** – the range of persons that members of a group communicate with. In any group some members communicate more frequently with one another than with

others, depending on their relationships, frequency of contact etc. Communication networks may be studied as part of the study of bilingualism and diglossia as well as in studies of second language acquisition, since language learning and language use may depend upon both the frequency of use of a language as well as on whom one uses it to communicate with.

17. **Communication Style** – the metamessage that contextualizes how listeners are expected to accept and interpret verbal messages.
18. **Communication Strategy** – a way used to express a meaning in a second or foreign language, by a learner who has a limited command of the language. In trying to communicate, a learner may have to make up for a lack of knowledge of grammar or vocabulary. e.g., a learner may not be able to say *It's against the law to park here* and so he / she may say *This place, cannot park*. The use of paraphrase and other communication strategies characterize the interlanguage of some language learners.
19. **Connotation** – the associations evoked by a word in the mind of the hearer / reader; the feeling or emotional aspect of meaning, generally viewed as consisting of the evaluative (for example, good-bad), potency (strong-weak), and activity (fast-slow) dimensions. *Opposed to Denotation.*
20. **Consensus Style** – a style of interaction for an international couple in which partners deal with cross-cultural differences by negotiating their relationship.
21. **Context of Communication** – the physical, psychological, social, and temporal environment in which communication takes place. *Assess the context in which messages are communicated and interpret the messages accordingly; avoid seeing messages as independent of context.*
22. **Context-dependent** – characteristic of oral exchanges, which depend very much for their meaning on the context of situation and the context of culture of the participants.
23. **Context-reduced** – characteristic of essay-type writing. Because readers are far removed in time and space from the author, the

text itself must be able to make meaning without access to its original context of production.

24. **Contextualization Cues** – a term coined by anthropologist John Gumperz to indicate the verbal, paraverbal and non-verbal signs that help speakers understand the full meaning of their interlocutors' utterances in context.
25. **Contrastive Analysis** – comparison of the structures of language A and language B, for the purpose of predicting errors made by learners of language N and designing teaching materials that will take account of the anticipated errors.
26. **Conversation** – two-person communication, usually following five stages: opening, **feedforward**, business, **feedback**, and closing.
27. **Conversational Management** – the management of the way in which messages are exchanged in **conversation**. *Respond to conversational turn cues from the other person, and use conversational cues to signal your own desire to exchange (or maintain) speaker or listener roles.*
28. **Conversational Maxims** – rules that are followed in **conversation** to ensure that the goal of the conversation is achieved. *Because these maxims differ from one culture to another, be sure you understand the maxims operating in the culture in which you 're communicating.*
29. **Conversational Style** – a person's way of talking in the management of conversations.
30. **Conversational Turns** – the process of passing the speaker and listener roles during conversation. *Become sensitive to and respond appropriately to conversational turn cues, such as turn-maintaining, turn-yielding, turn-requesting, and turn-denying cues.*
31. **Cooperation** – an interpersonal process by which individuals work together for a common end; the pooling of efforts to produce a mutually desired outcome.
32. **Cooperative Principle** – a term coined by the philosopher Paul Grice to characterize the basic expectation that participants in informational exchanges will cooperate with one another by

contributing appropriately and in a timely manner to the conversation.

33. **Co-text** – the linguistic environment in which a word is used within a text.
34. **Critical Thinking** – the process of logically evaluating reasons and evidence and reaching a judgment on the basis of this analysis.
35. **Cross-Cultural Analysis** – analysis of data from two or more different cultural groups in order to determine if generalization made about members of one culture are also true of members of other cultures. Cross-cultural research is an important part of sociolinguistics, since it is often important to know if generalization made about one language group reflect the culture of that group or are universal.
36. **Decoder** – something that takes a message in one form (for example, sound waves) and translates it into another form (for example, nerve impulses) from which meaning can be formulated. In human communication, the decoder is the auditory mechanism; in electronic communication, the decoder is, for example, the telephone earpiece. *Decoding* is the process of extracting a message from a code— for example, translating speech sounds into nerve impulses. See *also* **Encoder**.
37. **Deictic** – element of speech that points in a certain direction as viewed from the perspective of the speaker, for example, here, there, today, coming, going.
38. **Deixis** – process by which language indexes the physical, temporal, and social location of the speaker at the moment of utterance.
39. **Denotation** – the basic conceptual meaning of a word; the objective or descriptive meaning of a word; the meaning you'd find in a dictionary. *Opposed to* **Connotation**.
40. **Disclaimer** – statement that asks the listener to receive what you say without its reflecting negatively on you. *Use disclaimers when you think your future messages might offend your listeners. But avoid using them if they may not be accepted by your listeners; that is, if your disclaimers may raise the very doubts you wish to put to rest.*

41. **Discourse** – this term, with a capital D, coined by linguist James Gee, refers, not only to ways of speaking, reading and writing, but also of behaving, interacting, thinking, valuing, that are characteristic of specific discourse communities; the ways in which language is actually used by particular communities of people, in particular contexts, for particular purposes.
42. **Discourse** – the process of language use, whether it be spoken, written or printed, that includes writers, texts, and readers within a sociocultural context of meaning production and reception; d. text.
43. **Empathy** – the sharing of another person’s feeling; feeling or perceiving something as does another person. *In expressing empathy, demonstrate active involvement through appropriate facial expressions and gestures, focus your concentration (maintaining eye contact and physical closeness), reflect back the feelings you think are being experienced, and self-disclose as appropriate*
44. **Encoder** – something that takes a message in one form (for example, nerve impulses) and translates it into another form (for example, sound waves). In human communication the encoder is the speaking mechanism; in electronic communication one encoder is the telephone mouthpiece. *Encoding* is the process of putting a message into a code—for example, translating nerve impulses into speech sounds. See also **Decoder**.
45. **Encoding** – the translation of experience into a sign or code.
46. **Euphemism** – a polite word or phrase used to substitute for some **Taboo** or less polite term or phrase.
47. **Expressiveness** – a quality of interpersonal effectiveness; genuine involvement in speaking and listening, conveyed verbally and non-verbally. *Communicate involvement and interest in the interaction by providing appropriate feedback, by assuming responsibility for your thoughts and feelings and for your roles as speaker and listener, and by appropriately using variety and flexibility in voice and bodily action.*

48. **Face** – a person's social need to both belong to a group and be independent of that group.
49. **Facework** – the social strategies required to protect people's face.
50. **Feedback** – information that is given back to the source. Feedback may come from the sources own messages (as when you hear what you're saying) or from the receiver(s) – in forms such as applause, yawning, puzzled looks, questions, letters to the editor of a newspaper, or increased/decreased subscriptions to a magazine. *Give clear feedback to others, and respond to others' feedback, either through corrective measures or by continuing current performance, to increase communication efficiency and satisfaction.* See also **Negative Feedback, Positive Feedback.**
51. **Feedforward** – information that is sent prior to a regular message telling the listener something about what is to follow; messages that are prefatory to more central messages. *In using feedforward, be brief; use feedforward sparingly, and follow through on your feedforward promises.*
52. **Footing** – a term coined by sociologist Erving Goffman to denote the stance we take up to the others present in the way we manage the production or reception of utterances.
53. **Frame** – culturally determined behavioural prototype that enables us to interpret each other's instances of verbal and non-verbal behaviour.
54. **Grammatical Interference** – use of features from the grammar of language A in the production of language B.
55. **Genre** – a socially-sanctioned type of communicative event, either spoken, like an interview, or printed, like a novel.
56. **Illustrators** – non-verbal behaviors that accompany and literally illustrate verbal messages – for example, upward movements of the head and hand that accompany the verbal "It's up there".
57. **Inferential Statement** – a statement that can be made by anyone, is not limited to what is observed, and can be made at any time. See also **Factual Statement.**

58. **Interaction Management.** A quality of interpersonal effectiveness in which the interaction is controlled and managed to the satisfaction of both parties; effective handling of conversational turns, fluency, and message consistency. *Manage the interaction to the satisfaction of both parties by sharing the roles of speaker and listener, avoiding long and awkward silences, and being consistent in your verbal and non-verbal messages.*
59. **Language** – the rules of syntax, semantics, and phonology by which sentences are created and understood; the term a **Language** refers to the sentences that can be created in any language, such as, English, Bantu, or Italian.
60. **Manipulation** – an unproductive **Conflict** strategy that avoids open conflict; instead, one person attempts to divert the conflict by being especially charming and getting the other person into a noncombative frame of mind.
61. **Manner Maxim** – a principle of **Conversation** that holds that speakers cooperate by being clear and by organizing their thoughts into some meaningful and coherent pattern.
62. **Markers** – devices that signify that a certain territory belongs to a particular person. *Become sensitive to the markers of others, and learn to use markers to define your own territories and to communicate the desired impression.*
63. **Message** – any signal or combination of signals that serves as a **stimulus** for a receiver.
64. **Metacommunication** – communication about communication. *Metacommunicate to ensure understanding of the other persons thoughts and feelings: Give clear feedback, explain feelings as well as thoughts, paraphrase your own complex thoughts, and ask questions.*
65. **Metaphor** – not only a device of the poetic imagination and the rhetorical flourish, metaphor is a property of our conceptual system, a way of using language that structures how we perceive things, how we think, and what we do.

66. **Narrative Style** – a person’s way of telling stories that reflects the uses of language of the discourse community he/she has been socialized into. See conversational style; discourse accent.
67. **Negative Feedback** – feedback that serves a corrective function by informing the source that his or her message is not being received in the way intended. Looks of boredom, shouts of disagreement, letters critical of newspaper policy, and teachers’ instructions on how better to approach a problem are examples of negative feedback and (ideally) serve to redirect the speaker’s behavior.
68. **Noise** – anything that interferes with your receiving a message as the source intended the message to be received. Noise is present in communication to the extent that the message received is not the message sent. *In order to increase communication accuracy, combat the effects of physical, physiological, psychological, and semantic noise by eliminating or lessening the sources of physical noise, securing agreement on meanings, and interacting with an open mind.*
69. **Non-Verbal Communication** – communication without words; for example, communication by means of space, gestures, facial expressions, touching, vocal variation, or silence.
70. **Paralanguage** – the vocal but non-verbal aspect of speech. Paralanguage consists of voice qualities (for example, pitch range, resonance, tempo), vocal characterizers (laughing or crying, yelling or whispering), vocal qualifiers (intensity, pitch height), and vocal segregates ("uh-uh" meaning "no" or "sh" meaning "silence"). *Vary paralinguistic elements, such as rate, volume, and stress, to add variety and emphasis to your communications, and be responsive to the meanings communicated by others’ variation of paralanguage features.*
71. **People-Centered** – characteristic of conversational exchanges where participants have to engage their listeners, not just convey information; cf. **Topic-Centered**.
72. **Perception** – the process by which you become aware of objects and events through your senses.
73. **Phatic Communion** – term coined by anthropologist Bronislaw

Malinowski to characterize the ready-made chunks of speech like 'Hi, how are you?' that people use more to maintain social contact than to convey information; communication that is primarily social; communication designed to open the channels of communication rather than to communicate something about the external world. "Hello" and "How are you?" are examples in everyday interaction.

74. **Positive Feedback** – feedback that supports or reinforces the continuation of behavior along the same lines in which it is already proceeding – for example, applause during a speech encourages the speaker to continue speaking this way.
75. **Pragmatics** – the study of what speakers mean with words, as distinct from what the code means; the study of how meaning is constructed in relation to receivers and how language is actually used in particular contexts in language communities.
76. **Principle of Cooperation.** An implicit agreement between speaker and listener to cooperate in trying to understand what each is communicating.
77. **Proxemics** – the study of how people communicate through the ways they structure their space—the distances between people in their interactions, the organization of space in homes and offices, and even the design of cities.
78. **Quality Maxim** – a principle of **Conversation** that holds that speakers cooperate by saying what they think is true and by not saying what they think is false.
79. **Quantity Maxim** – a principle of **Conversation** that holds that speakers cooperate by being only as informative as necessary to communicate their intended meanings.
80. **Receiver** – any person or thing that takes in messages. Receivers may be individuals listening to or reading a message, a group of persons hearing a speech, a scattered television audience, or machines that store information.
81. **Relation Maxim** – a principle of **Conversation** that holds that speakers communicate by talking about what is relevant and by not talking about what is not.
82. **Relationship Communication** – communication between or

- among intimates or those in close relationships; for some theorists, synonymous with interpersonal communication.
83. **Relationship Message** – message that comments on the relationship between the speakers rather than on matters external to them. *In order to ensure a more complete understanding of the messages intended, recognize and respond to relationship as well as content messages.*
 84. **Semantics** – the study of how meaning is encoded in language, as distinct from what speakers mean to say when they use language.
 85. **Sexist Language** – language derogatory to one sex, generally women.
 86. **Sign** – the relation between a signifier (word or sound) and the signified (image or concept).
 87. **Signal-to-Noise Ratio** – a measure of what is meaningful (signal) to what is interference (noise).
 88. **Social Deixis** – process by which language Indexes (1) not only the physical and temporal location of the speaker at the moment of speaking, but also his/her social status and the status given to the
 89. **Source** – any person or thing that creates messages; for example, an individual speaking, writing, or gesturing; or a computer solving a problem.
 90. **Speech** – messages conveyed via a vocal-auditory channel.
 91. **Speech Community** – a social group that shares knowledge of one linguistic code and knowledge also of its patterns of use; cf. **Discourse Community**.
 92. **Status** – the relative level one occupies in a hierarchy; status always involves a comparison, and thus your status is only relative to the status of another. Significant determinants of social status in the United States, for example, are occupation, financial position, age, and educational level.
 93. **Stereotype** – conventionalized ways of talking and thinking about other people and cultures. See **Symbol**; in communication, a fixed impression of a group of people through which we then perceive specific individuals; stereotypes are most often

negative but may also be positive. *Avoid **stereotyping** others; instead, see and respond to each individual as a unique individual.*

94. **Symbol** – conventionalized sign that has been endowed with special meaning by the members of a given culture.
95. **Taboo** – forbidden; culturally censored. Taboo language is language that is frowned upon by *polite society*. Topics and specific words may be considered taboo – for example, death, sex, certain forms of illness and various words denoting sexual activities and excretory functions. *Substitute more socially acceptable expressions or euphemisms.*
96. **Text** – the product of language use, whether it be a conversational exchange, or a stretch of written prose, held together by cohesive devices; cf. **Discourse**.
97. **Topic-Centered** – characteristic of essay-type writing, where the transmission of a message is of prime importance; cf. **People-Centered**.
98. **Transactional View** – a point of view that sees communication as an ongoing process in which all elements are interdependent and influence one another.

Мигович І.В. Комунікативно-прагматичні аспекти дискурсу. – Навчальний посібник для здобувачів освіти філологічних спеціальностей закладів вищої освіти.

У посібнику розглянуто основні риси сучасного дискурсу з урахуванням комунікативно-прагматичного підходу до його аналізу. Досліджено поняття дискурсу та різні аспекти його тлумачення; явище комунікації та її взаємозв'язок з мовою, мовленням та дискурсом; представлено прагматичний підхід до аналізу дискурсу з урахуванням культурного та полілінгвокультурного просторів його породження. Важливою метою посібника є формування вмінь і розвиток навичок соціального та міжкультурного спілкування, а також стратегій самостійного вивчення теоретичних та практичних засад теорії дискурсу. Посібник складається з трьох частин: лекційного матеріалу, який своїм змістом відображає теоретичні засади мовної комунікації та прагматики у взаємозв'язку з теорією дискурсу, завдань до практичних занять, а також різних за типом завдань для самостійної роботи.

Ключові слова: дискурс, комунікація, прагматика, розмовний стиль, культурний простір.

Мигович И.В. Коммуникативно-прагматические аспекты дискурса. – Учебное пособие для соискателей образования филологических специальностей заведений высшего образования.

В пособии рассмотрены основные черты современного дискурса с учетом коммуникативно-прагматического подхода к его анализу. Исследовано понятие дискурса и разные аспекты его толкования; явление коммуникации и ее взаимосвязь с языком, речью и дискурсом; представлен прагматический подход к анализу дискурса с учетом культурного и полилингвокультурного пространств его порождения. Важной целью пособия является формирование умений и развитие навыков социального и межкультурного общения, а также стратегий самостоятельного изучения теоретических и практических основ дискурса. Учебник состоит из трех частей: лекционного материала, который своим

содержанием отражает теоретические основы языковой коммуникации и прагматики во взаимосвязи с теорией дискурса, заданий для практических занятий, а также разных по типу заданий для самостоятельной работы.

Ключевые слова: дискурс, коммуникация, прагматика, разговорный стиль, культурное пространство.

Iryna V. Myhovich. Communicative and Pragmatic Aspects of Discourse. – Manual for Students of Philology of Higher Educational Institutions.

The manual reveals the main peculiarities of modern discourse taking into account its communicative and pragmatic aspects. The notion of discourse, as well as different approaches to its explanation; the phenomenon of communication, as well as its interconnection with language, speech, and discourse have been analysed. Apart from this pragmatic aspect of discourse analysis has been presented with the emphasis upon cultural and multicultural boundaries of discourse creation and processing. Communicative and pragmatic studies that used to have a marginal status among other disciplines became singled out from history, sociology, and philosophy and finally became a separate subject within the area of linguistic inquiries. The manual states that the key to successful communication lies in the awareness of the following points: language, speech production, discourse processing, verbal / non-verbal behavior connected with this processing, culturally justified communicative etiquette behavior, etc. Thus, one of the essential tasks of the manual is the formation of the abilities and skills of social and cross-cultural communication, as well as strategies of self-studying of theoretical and practical notions of the theory of discourse. The manual consists of three parts: theoretical one, which deals with theoretical aspects of communicative and pragmatic studies in connection with the theory of discourse; tasks for practical classes; different according to the mode of fulfillment tasks for individual work.

Key Words: Discourse, Communication, Pragmatics, Conversational Style, Cultural Space.