

THE EXPRESSION OF THE TACTICS OF THE STRATEGY OF COOPERATION IN THE WORKS OF A. MURDOCH

Currently, interest in such phenomenon as dialogic communication has increased in linguistics. Dialogue is explored in many aspects by different disciplines. Such study of the dialogue provides an opportunity to consider the dialogue as a direct communication between the addresser and the addressee, which consists of successive communicative speech acts, as well as to qualify the dialogue as a unit of communicative interaction.

The purpose of this work is to analyze the linguistic means of implementing the strategy of cooperation in dialogic interaction on the example of the works of A. Murdoch "The sandcastle", "The Sea, the Sea", "Under the Net".

Cooperation strategies take into account not only the interests of the speaker, but also the interests of the listener. One or both participants of the dialogue, seeking to direct the current conflict situation in a favorable direction, use a variety of regulatory tactics, such as persuasion, changing the topic, consent, attracting attention, promise, offer and advice, praise, approval.

1. Persuasion tactics. This tactic is a way of influencing the interlocutor, which should influence the interlocutor's decision-making. This method of persuasion is implemented by argumentative words. For example, in the novel "The sandcastle", the drawing teacher Bloodward convinces his colleague teacher Mora to abandon the courtship of the young artist Rain and return to his family: «There is such a thing as respect for reality. You are living on dreams now, dreams of happiness, dreams of freedom. But in all this you consider only yourself. You do not truly apprehend the distinct being of either your wife or Miss Carter. 'I don't understand you, Bledyard,' said Mor. "Look here, Bledyard," said Mor, 'even if it were the case that I could set aside all consideration of my own happiness and my own satisfaction I should still not know what to do.» [1, p. 56]. Using the "even" argumentator makes the argument convincing and categorical.

To soften the categorical nature of the belief, the author uses the following linguistic and stylistic means:

1) lexical means: softening words (only, just, merely, please); intensifier (very, quiet, rather)-, pragmatic operators (but, or, so, because, you know, I (don't) think, I mean, after all, of course, listen, look).

In the dialogue that takes place between the spouses of Mor, the wife tries to convince her husband to abandon the relationship with the young girl and return to the family. She does not want to impose her opinion on her husband and uses means to soften the unconditionality of her conviction:

«I can't stop,' said Bill in a dull voice, still looking at the carpet. 'None of that, please,' said Nan. 'You made this mess and you must get out of it. Be rational, Bill! Wake up and see the real world again. Even if you have no consideration for me or for that wretched girl who's scarcely older than Felicity, think a little about your reputation, your position as a schoolmaster. Think about the precious Labour Party. This flirtation is bound to end pretty soon. If you let it drag on you'll merely do yourself a lot of harm [1, p. 64];

2) grammatical means: modal verbs; subjunctive mood.

Two rivals, Teacher More and Teacher Bloodward, argue about the openness of the human soul. And Bloodward, using verbs in the subjunctive mood, convinces the opponent that he lives only for himself, not caring about others: «You do not know even remotely what it would be like to set aside all consideration of your own satisfaction. You think of nothing else. You live in a world of imagined things. But if you were to concern yourself truly with others and lay yourself open to any hurt that might come to you, you would be enriched in a way of which you cannot now even conceive» [1, p. 65];

3) syntactic means: negative questions and requests expressing the speaker's opinion, impersonal constructions; introductory words and sentences, pauses: «Darling, dear heart, dear Binkie, please don't-I'm so sorry oh I'm so sorry-"It's no use saying that you're sorry or that you don't know, that's all you say over and over again. I'd like to split open your head and find out what you do know. Why don't you explain at last? Why don't you admit at last? It's been going on long enough. It'd be a relief to me if you'd only tell me-"There's nothing to tell!' 'You expect me to believe that?' 'You did believe it.' [2, p. 36].

This dialogue takes place between the characters of the novel "The Sea, the Sea" Mr. and Mrs. Fich. Mr. Fich is convinced of his wife's infidelity and demands a confession from her. Using repetitions of the "Why don't" construction, he seeks to push her to the answer he wants to hear. But Mrs. Fitch is trying to convince her husband that she is not to blame for anything. Lexical repetitions – anaphora – give her utterance expressiveness. The repetition of the word "dear" shows that Hartley is trying to attract her husband's attention.

The author conveys the intensity of the conversation with the help of interrogative and negative sentences, lexical repetitions.

2. Tactics of consent. It is expressed in dialogues by markers of agreement, among which one can distinguish:

a) modal words expressing the speaker's subjective attitude to the expressed thought, such as: of course, undoubtedly, exactly, really, etc.; as well as affirmative particles deal or It's a deal;

b) markers of positive connotation, i. e. morphological and syntactic units that are used in the language to express emotional assessments and experiences of a person, such as: fine, good, perfect, all right, etc.

In an effort to stop the hateful conversation with the drawing teacher Bloodward in the novel "The sandcastle", Mr. More uses a marker of the positive connotation "All right", thereby showing that the conversation ended.

'He knew too that he could not fend Bledyard off with anger and indignation. 'I seem to remember your saying not so long ago,' he said, 'that human beings should not judge one another. "Sometimes,' said Bledyard, 'it is unavoidably our duty to attempt to attempt some sort of judgement – and then the suspension of judgement is not charity but the fear of being judged in return'. 'All right, all right,' said Mor [1, p. 64].

The analysis of practical material has shown that in novels the tactic of consent is actualized in many cases by the following means:

1) replicas with reference to the future time plan: 'Nan,' said Tim, 'I do love you, you know that, don't you? I wish I could do something for you, some good thing'. 'Yes', said Nan [1, p. 59];

2) short answers-consents in combination with a token yes: 'But-you know-as soon as-anybody hits anybody, instead of screaming or-or spitting or-there's a barrier passed-perhaps it's the last barrier of civilization-and after that-it's machine guns and shooting people's knee caps off. God, why did I agree to play in that bloody TV series, it's muck. They hit me of course, Pam and Rosina, no inhibitions there'. 'A scratched face?' 'Scratch be damned, they punch. Well, I deserve it. I'm a skunk-a-skunk. Yes. Yes. It was' [2, p. 26];

3) constructions with verbs of speech – thinking activity: 'Well, then', said Mor, 'there are a lot of financial considerations. I won't bother you with these just now. And St Bride's must be squared. I'm not giving them much notice. But that leaves the gravest thing of all, and that's my wife. You know that Nan is very much opposed to the idea, she won't even hear it spoken of'. Tim looked grave. 'I'd gathered,' he said, 'that she's against it. But she'll come round surely'. 'I suppose she will', said Mor [1, p. 19].

3. The tactics of assurances and promises. The implementation of this tactic in novels takes place with the help of performative speech acts I assure, I promise.

Charles Arrowby begs to meet his former lover Hartley: «Oh Hartley, don't do it, don't run away from me, it's mad, thank God I found you, if I hadn't I'd have gone crazy! I must talk to you. Come to the church, please». И Хартли дает свое согласие на это свидание: «I pulled at the handle of the basket and she walked in front of me down the narrow alley. 'You go to the church. I'll follow you after I've shopped. Yes, I promise.» [2, p. 15].

4. The tactics of suggestion and advice are expressed in statements containing the subjunctive mood.

One of the heroes of the novel "Under the Net" Dave advises his friend Jake to get a job: «If I would be you,» said Dave, «I would take a proper job.» He pointed to the white wall of the hospital which loomed very close outside the window. Dave was constantly making this suggestion; I can't think why, as there were few pieces of advice which, on the face of it, I was less likely to follow. I think he did it partly to annoy me [3, p. 9]. Thus, using the I would do construction, he expresses a non-categorical indication of the possibility or expediency of the addressee's action.

In the same statement, we observe an inversion, a violation of the word order in the sentence, which emphasizes the need for Jake to take any steps to change his life and gives emotionality to Dave's statement.

Thus, cooperative strategies assume the flow of communication according to a harmonious type with respect for the principles, rules and norms of speech behavior. To achieve their goals, communicants use means of mitigating categoricity (periphrases, lexical and syntactic repetitions), means of expressing positive emotions (compliment, positively colored vocabulary), means expressing will, desire for the interlocutor (periphrases, modal constructions).

References

1. Murdoch, I. *The Sandcastle* / I. Murdoch. – London : Vintage, 2003. – 318 p.
2. Murdoch, I. *The Sea, the Sea* / I. Murdoch. – London : Penguin Books, 2001. – 495 p.
3. Murdoch, I. *Under the Net* / I. Murdoch. – London : Penguin Books, 2008. – 256 p.