THE COMMUNICATIVE STRATEGIES OF MANIPULATING AND LANGUAGE AGGRESSION IN NEDA NEZHDANA’S PLAYS

V. Koroliova
Doctor of Philological Sciences, Associate Professor,
Head of the Department of Ukrainian Language,
Oles Honchar Dnipro National University
valeria.korolyova2015@gmail.com
orcid.org/0000-0002-7482-0517

I. Popova
Doctor of Philological Sciences, Professor,
Dean of the Faculty of Ukrainian and Foreign Philology and Study of Art,
Professor of the Department of Ukrainian Language,
Oles Honchar Dnipro National University
dekanat_fuifm@i.ua
orcid.org/0000-0003-14232358

Introduction. Modern linguistic research is devoted to the examination of the text and discourse in the communicative and pragmatic aspect. The analysis of the communicative strategies is relevant in this regard as the complex of the definite conversational actions which are aimed at the achievement of the communicative goal. The communicative strategy is examined as the cognitive plan of the interaction with the help of which the optimal solution of the speaker is made in the conditions of the lack of information about the partner’s actions (Derpak, 2005: 100).

The discourse strategy is interpreted by I. Frolova as the communicative intention of the speaker which was formed on the basement of the usage the common experience for the personal requirements and wishes; the estimation of the intention as the relevant for the accomplishing the desired socially significant purposes of the communication at its particular moment; the realization of the intention of the verbal manner and the comprehension of this realization of the all subjects of the discourse (Frolova, 2009: 243).

The modern linguistics is characterized by the active study of the communicative strategies in political, advertising, professional and media discourse and also introduces the attempts of the study the strategy of interpersonal communication, including determination of the gender and age specifics in the choice of the strategies (Semenuik, 2007; Trumko, 2013), the research of the specific in the family interaction (Bigari, 2006; Korotych, 2011), the analysis of the language choice as the strategy activity in the bilingualism conditions (Ruda, 2012), the exploring the textual potential of character strategies (Krunuts’ka, 2009).

There are several agencies in the conflict situation which determine the participant’s behavior, they fix the borders which it may be or may not be possible to pass. The researchers state that the choice of the strategy and tactic in the conflict situation depends on three factors: authoritativeness, social distance and the level of opponent’s flatness. It would be inexcusable to think that in the communication among the same people all the factors are invariant and fixed (Komalova, 2010: 178). On the example of the interpersonal conflicts it is possible to observe that the communicant’s authoritativeness could change depending on the conflict subject (for example the mother may be more authoritative person in the education or treatment process for a child, whereas the father has more power in the financial resources of the family). The distance is not also absolute and it depends on such parameters as association, place, social role which the communicant has at the moment.

There are several agencies in the conflict situation which determine the participant’s behavior, they fix the borders which it may be or may not be possible to pass. The researchers state that the choice of the strategy and tactic in the conflict situation depends on three factors: authoritativeness, social distance and the level of opponent’s flatness. It would be inexcusable to think that in the communication among the same people all the factors are invariant and fixed (Komalova, 2010: 178). On the example of the interpersonal conflicts it is possible to observe that the communicant’s authoritativeness could change depending on the conflict subject (for example the mother may be more authoritative person in the education or treatment process for a child, whereas the father has more power in the financial resources of the family). The distance is not also absolute and it depends on such parameters as association, place, social role which the communicant has at the moment.

The classification is the most important question in the study of the communicative strategies. It should be noted that nowadays there is no common strategy typology which is
explained by the dynamic and the flexibility of the communicative strategies and also their dependence on the discourse context and the conversational partners’ actions.

The classification due to the objective criterion reflects the strategic division to the non-confrontational strategies which are directed to the achieving the global purpose in the way of the opponent cooperation and the collective solution of the tasks connected with the interaction and confrontational strategies which use the communicative conflict with the partner to realize the strategic tasks.

There is an interesting classification based on the different modes of behavior in the conflict situations. The researchers used two parameters for the analysis of the communicative behavior: the assertivness (the communicant’s attempts to obtain the personal interests) and the cooperation (the communicant’s aptitude to obtain the partner’s interests) (Marsen, 2006).

Considering the conflict as a result of the dynamic communicative situation of the confrontation, it is appropriate, in our opinion, to use the term «confrontational» for strategies of manipulation and speech aggression, focused on the creation and maintenance of such situations.

The purpose of our article – is the analysis of the confrontational manipulation strategies and the conversational aggression of the characters in the modern Ukrainian plays; and also the discovery of the specificity of the tactics, which are used in the confrontational strategies. The material of the study is the dramatic texts of the modern Ukrainian playwright Neda Nezhdana (Nadezhda Miroshnichenko), who is a prominent figure in the modern dramatic sphere, the head of the Projects Department of The Les’ Kurbas State Centre for Theatre Arts.

Methods and methodology of investigation. In order to achieve the target purpose philosophical methods of observation, analysis, synthesis, comparison, generalization, abstraction of linguistic and conversational phenomena in their dynamics were used; linguistic methods, including the descriptive method, which enabled us to understand the linguistic specifics of conflict communication in dramatic texts; contextual-interpretation method, which helped to identify communicative strategies as well as imaginative deviations of the communicative code in the character’s interaction; the method of quantitative calculations - to test the productivity of these or those strategies of communicative character’s roles.

Results and discussion. The communicatively oriented linguistics shows the attempts to classify the dialogues, specifying the typical structures of this speech form. Depending on the topic of the dialogue and the dynamics of the conversational exchange of replicas G. Bubnova has determined the neutral dialogue (with the present distance between the partners), dialogue-unison (personally oriented), dialogue-discussion (with the neutral-abstract topic), action dialogue (personally oriented which emotionally strongly experienced by the communicants) (Bubnova, 1987: 50). According to the advantages and slaughters we have distinguished fortunate and unfortunate dialogues (Shtern, 1998: 161).

The organizational structure of confrontational communication is characterized by unbalanced communicative intentions of the opponents, the presence of negative tone of the communicants’ speech, the verbalization of negative intentions concerning the subject of the communication or personal features of the communicative partner, the absence of an effective result of the communication. The conflict dramatic dialogue becomes the communication between characters that are strongly negatively adjusted to each other, which causes negative verbal reactions in the communication. The illustration of such dialogue we can observe in the conversation between the heroes of Neda Nezhdana’s melodrama-slapstick «The eleventh commandment, or Night of the clowns»:

Hordiy. I knew you as someone else... Solomya, it is written on you, on your hands, on your face, in your eyes, it is written that you are tired of life, that you are tired of work, and, I am sorry, the unfucking symptoms...

Solomya (fetches a slap across his face). You are a bounder! How dare you! Who gave you the right?.. (She snivels but quickly recovers).

Hordiy (He simmers down). Sorry, I was a little effusive...
Solomiya (she turned her back to the audience). Never mind, me too.
Hordiy. I just don’t like when someone neglects me. You know, I don’t want to abuse you...
Solomiya (skeptically, sadly). The camerton of truth...
Hordiy. You have asked.
Solomiya (shortly turned). Enough, I don’t want any more about it.
Hordiy. As you please... (Pause). Maybe, would you like some coffee?
Solomiya. Maybe... (Hordiy takes a bubo). Just don’t make a noise, I beg you. It's your...

(Neda Nezhdana «The eleventh commandment, or Night of the clowns»).

This dialogue demonstrates the dislike of the speakers to each other, which is caused by the communicative intensions directed to the own personality and ignoring the communicative needs of the opponent. The weak attunement to cooperation and harmonious interaction determines the specificity of dialogic communication, which is characterized by an inconsequential disclosure of the conversational topic. In the conflict dialogue there is a frequent change of the topic, the collision of the opposing communicants’ positions, which causes the interrupted structure of the dialogue (Popova, 2009). Non-verbal components of the communication, which are presented in the paratextual elements, in particular the remarks, are very important. The author's remarks enable the emotional impact of the communicative situation, which helps the reader to perceive the character’s interaction adequately. In the above mentioned extract, such remarks are intonational (skeptical; harshly), emotional (shril; chilling; crying, but quickly regains her temper), moving (she fetches a slap across his face; she turns her back to the audience; turns back). In the antagonistic dialogue, the significance of the intonational design of the repetitions is also confirmed by the presence of a significant number of exclamative sentences, questions and the imperatives in the communication.

The negative tone of communication is underlined by numerous imperatives, which express the intensions to influence on the opponent. Confrontational dialogue is characterized by the markers of the negative expressions with stylistically inferior vocabulary (bounder, unfucking). Harmonious dialogue is hindered by the ignoring of one another by the speakers, which is reflected in the attempts to deprive the partners of communicative activity by interrupting or encouraging them to finish the communicative interaction.

In such confrontational situations communicative strategies demonstrate the speaker's attitude against the listener and are focused on the active achievement of their own goals without taking into account the interests of the partner. In the aspect of linguistic genology the classification of strategies into strategies of manipulation and speech aggression is correlated with the division of confrontational speech genres as a category of language code organization into categorical-imperative, negative-evaluation and invective (Derpak, 2005: 9).

The confrontational strategy of manipulation can be expressed in the tactics of reproach, threat, indignation, refusal, pressure, demand, etc. These tactics are aimed at seizing communicative space in order to impose their interests on the partner (Koroliiova, 2016). The manipulation strategy often combines the tactics of indignation and rebuke, for example:

Narcissus. Everything due to interests of Rome.

Messalina (ironically). Isn’t the whole government treasure still in your pocket? Are you still interested in Rome?

Narcissus (angrily). Listen, you still see me as a servant. Do you know who really rules this empire? Who decreed the laws, collects the taxes, and holds the army in hands? Who has wrested Rome from the precipice, restored order and tranquility to it? And who won the victory over Britain, for which your son is named? (Neda Nezhdana «Chimera Messalina»).

The strategy of verbal aggression involves the use of tactics of insult, irony, criticism, mockery, provocation, etc. The purpose of the tactics of verbal aggression is to express a negative assessment of the addressee and reduce the level of his self-esteem. For optimal realization of the strategy and achievement of the global purpose of the communication, appropriate tactics are chosen – intensely single lines of behavior of the communicant, which are used to achieve the strategic perlocutionary effect (Vereshchagin, 1999: 17), for example:
Claudius. Sorry, Messa, sorry. You know that I love you, only you...

Messalina (ironically). Really? Really?

Claudius (blows a fuse). Change this tone! Would I endure that unless I was in love with you? I would have thrown you away without asking where you were, when you were and with whom you were ...

Messalina (acidly). Okay, I take children and go away in exile, wherever I can but I want to be far from this humiliation... (Neda Nezhdana «Chimera Messalina»).

Among the nuclear tactics of confrontational strategies have been determined, there are reproach, indignation, threat, insult, which can be ranked on a scale of increasing negative connotation from the lowest (reproach) to the highest (insult).

Confrontation is a one sided opposition in the process of speech communication. When the confrontation is activated, both stimulus and response lines can be confrontational. For example:

Luibov (takes Lika and pulls her on the sofa). You are disgusting sponger, you lead up the concubines! The disease comes to the house! Tell me, where is the ammonia, viper?

Den. I don’t know, the medicine in the kitchen, I guess...

Luibov. I guess, You Know nothing. I will take mine... (She goes away)

(Neda Nezhdana «The contract with an angel»).

In the example above, the confrontational insult tactic used by the first communicant (Luibov) is one sided for the second reactive communicant’s replica (Den), he doesn’t answer with the confrontation, which again causes the first communicant’s reaction (Luibov) with confrontation, deliberately choosing insult tactics to create a destructive communicative situation.

The open use of confrontational strategies by both partners causes a conflict communication situation. In conflict, confrontational strategies are characterized by the use of tactics with a high degree of negativity, which at the peak of the conflict turn insult into an end in itself of communication, e.g:

Nora. I won’t go until I am paid the compensation.

Lika. Oh, so she is a whore? You take her for money?

Nora. I am not a whore!

Lika. I think she is short of the whore. You can find someone better...

Nora. I am short of the whore? Look at you! The Queen Margo!

Lika. She dares to abuse me in my house!

Den. As a matter of fact she mentioned that you were the queen..

Lika. So, are you together?

Nora. I told with the irony. You are really short of the queen (Neda Nezhdana «The contract with an angel»).

The realization of the strategies of speech aggression and manipulation violates the principle of politeness, which underlies the code of communicative behavior. The principle of politeness, formulated by G. Leech, consists of six maxims: tact, generosity, approval, modesty, sympathy, agreement (Leech, 1983: 132–142). Most often confrontational tactics violate the maxims of sympathy (maximizing sympathy for the other), approval (minimizing the criticism of the other and maximizing the praise), agreement (aspiration to the agreement), and modesty (minimizing praise of the self-praise). As a rule, replicas containing strategies of speech aggression or manipulation violate several maxims. For example:

Kl’yonya. Lesya, you know my situation...with the health. I don’t want to hear the rumors like after Mezhinskiy’s death...

Lesya. (impressed). What? How dare you? What do you even know? Away! Bourgeois servant! (Neda Nezhdana «In any case I cheat you»)

The last replica-reaction in the dialogue above does not observe both the maxims of the approval and the sympathy, illustrating the speaker’s desire to the end of communication.

The violations of G. Leach’s principle of politeness lead to conflict through the destruction of the communicant’s positive and negative face. The term «face», introduced by E. Goffman, is
interpreted as a positive social value that everyone asserts in the process of communication with others and that is accepted by others (Goffman, 1972: 5–45). The confrontational strategy of speech aggression threatens the positive face (the addressee’s desire to be accepted and encouraged), the manipulation strategy negatively affects the negative face (the addressee’s need to be independent, to have his own space). For example:

She. After that I went to work to the historical museum, lead the excursions.
He (drolling). That is wonderful! Such a noble mission! Enlightenment!
She. Are you putting me on? Day after day as a parrot you repeat the same text, nobody remembers it, and nobody needs it. I guess I have become the exhibit of the museum. And the salary... I am fed up with the indigence and sewing arrows on pantyhose... It’s so humiliating poverty.
He. Just «Hands go numb, eyes slip. God, how much longer do we have to put up with this?» Don’t turn a fly into a hippopotamus... Your suffering is simply ridiculous... (Neda Nezhdana «Suicide of the solitude»).

The analyzed replicas of communicant He, which verbalize confrontational tactics of mockery, insult, and provocation, violate the maxims of approval, sympathy, and agreement and discredit positive persona She.

Conclusions. In the analyzed plays, strategies of manipulation and speech aggression expressed by various tactics are aimed at violating the code of communicative behavior, which, in turn, leads to conflicts and impedes communication. At the same time, we must admit that these tactics do not reach the extreme limit, because the communication of the characters is the main source of information in the theater and it cannot be suspended constantly. The illustration of such non-attachment of personages to the communicative code is caused by the generic specificity of dramas and the general increase in the level of communicative aggression of the modern society. The prospect of further investigations is seen in the comparative analysis of confrontational strategies used by male and female characters in dramatic dialogues of modern Ukrainian plays.

REFERENCES


Korotych, K. V. (2011). Osoblyvosti harmonizuvalnoi komunikatyvnoi povedinki v konfliktnykh sytuatsiakh rodynnoho spilkuvannia (za avtobiografichnoi povistiu M. Stelmakha [The communicative and pragmatic aspects of conflict situations in traditional family relationships (based on the autobiographical story of M. Stelmakh)]. REFERENCES...


Popova, I. S. (2009). The fundamental categories of the meta-speech of Ukrainian syntax (unit, connection, model) [Fundamental categories of metalanguage of Ukrainian syntax (unit, connection, model)]. Dnepropetrovsk: Vyd-vo DNU [in Ukrainian].


Анотація

Постановка проблеми. Дослідження комунікативних стратегій передбачає, передусім, їхню класифікацію. Зазначимо, що на сьогодні відсутня загальноприйнята типологія стратегій, що вмотивовано динамікою й гнучкістю стратегій, а також їхньою залежністю від дискурсивного контексту й мовленнєвих дій спілкувальників. Найважнішою є класифікація стратегій за метою спілкування на неконфліктні й конфліктні. Конфліктний драматургійний діалог репрезентує комунікацію між персонажами, які негативно налаштовані один до одного, що спричинює негативні мовленнєві реакції в розмові. У таких діалогах комунікативні стратегії демонструють настанову мовця проти слухача й зорієнтовані на активне досягнення власних цілей без урахування інтересів партнера.

Мета статті. У запропонованій науковій розвідці поставлено за мету аналіз
конфліктних стратегій маніпулювання й мовленневої агресії персонажів сучасних українських п’єс, а також виявлення специфіки тактик, використовуваних у стратегіях маніпулювання й мовленневої агресії, на матеріалі драматургійних творів Неди Нежданої.

Методи дослідження. У статті використано такі лінгвістичні методи: описовий метод, що вміщує вивчення лінгвістичних особливостей конфліктного спілкування у драматургійних текстах; контекстуально-інтерпретаційний метод, що сприяє виявленню комунікативних стратегій, а також імовірних девіацій комунікативного кодексу в персонажному спілкуванні; метод кількісних підрахунків – для простеження продуктивності тих чи тих стратегій комунікативних партій дійових осіб.

Основні результати дослідження. Організаційну структуру конфліктного спілкування характеризує незбалансованість комунікативних інтенцій спілкувальників, наявністю негативної тональності мовлення комунікантів, вербалізацією негативних інтенцій щодо теми розмови або особистісних рис комунікативного партнера, відсутністю ефективного результату спілкування. Стратегію маніпулювання зреалізовано в тактиках докору, погрози, відмови, обурення, тиску, вимоги, що спрямовані за захоплення комунікативного простору для нав’язування партнерові своїх інтересів. У межах маніпуляційної стратегії нерідко об’єднано тактики обурення й докору. Стратегія мовленневої агресії передбачає використання тактик образи, іронії, критики, знущання, провокації для реалізації негативної оцінки адресата й зниження рівня його самооцінки. Серед ядерних тактик виокремлюємо докір, обурення, погрозу, образу. Реалізація стратегій маніпулювання й мовленневої агресії порушує принцип увічливості, що лежить в основі кодексу комунікативної поведінки. Найчастіше конфронтаційні тактики порушують максими симпатії, схвалення, схвалення, сфера, скромності, що призводить до деструкції позитивного й негативного обличчя комуніканта. Стратегія мовленневої агресії загрожує позитивному обличчю, стратегія маніпулювання негативно впливає на негативне обличчя.

Висновки і перспективи. У проаналізованих п’єсах Неди Нежданої стратегії маніпулювання й мовленневої агресії, виражені різноманітними тактиками, спрямовані на порушення кодексу комунікативної поведінки, що, своєю чергою, спричинює конфлікти й заважає успішному спілкуванню. Перспективу подальших розвідок вбачаємо в порівняльному аналізі конфронтаційних стратегій, використаних чоловіками й жінками у драматургійних діалогах сучасних українських п’єс.

Ключові слова: стратегія маніпулювання; стратегія мовленневої агресії; конфронтаційна тактика; конфліктний діалог; комунікативна ситуація.

Abstract

Background. The study of communicative strategies involves their classification. We acknowledge that today there is no universally accepted typology of strategies, which is motivated by the dynamics and flexibility of strategies, as well as by their dependence on the discursive context and the communicative actions of the speakers. The most recognizable is the classification of strategies according to the method of interaction into non-conflict and confrontational ones. The confrontational dramatic dialogue represents the communication between the characters, which are negatively attuned to each other, which causes negative communicative reactions in the conversation. In such dialogues, communicative strategies demonstrate the mood of the speaker against the listener and are focused on the active pursuit of the own purposes without taking into account the interests of the partner.

Purpose. This scientific article aims to analyze the conflict strategies of manipulation and communicative aggression of the characters of modern Ukrainian plays, and also the determination of the specific tactics, which are used in the strategies of manipulation and communicative aggression based on the dramatic Neda Nezhdana’s compositions.

Methods. The following linguistic methods are used in this scientific article: descriptive method, which helped to identify linguistic features of conflict communication in dramatic texts;
contextual-interpretation method, which helped to identify communicative strategies as well as imaginative deviations of the communicative code in the character interaction; the method of quantitative calculations – to test the productivity of these or those strategies of communicative actors’ parts.

**Results.** The organizational structure of confrontational communication is characterized by unbalanced communicative intents of the communicants, the presence of negative communicants’ tone of the speech, verbalization of negative intents concerning the subject of the communication or personal features of the communicative partner, the absence of an effective result of the communication. The strategy of manipulation is realized in the tactics of shame, threatening, rejection, irritation, pressure, demands, which are aimed at capturing the communicative space to impose their interests on the partners. The manipulative strategy often combines tactics of obedience and persuasion. The strategy of communicative aggression involves the use of tactics of imagery, irony, criticism, abuse, provocation to realize a negative assessment of the addressee and to lower the level of his or her self-esteem. Among the nuclear tactics, we can identify shame, disgrace, threat, and abuse. The implementation of strategies of manipulation and verbal aggression violates the principle of consideration, which is the basis of the code of communicative behavior. More often confrontational tactics violate the maxim of sympathy, embracing, consideration, modesty, which leads to the destruction of positive and negative appearance of the communicant. The strategy of verbal aggression threatens the positive image; the strategy of manipulation negatively influences the negative image.

**Discussion.** In the analyzed Neda Nezhdanova’s articles the strategies of manipulation and communicative aggression, expressed by various tactics, are aimed at violating the code of communicative behavior, which, in its turn, causes confrontations and hinders the successful communication. The prospect of further investigations is seen in the comparative analysis of the confrontational strategies used by men and women in dramatic dialogues of the modern Ukrainian plays.

**Keywords:** the manipulation strategy; the strategy of the communicative aggression; the confrontational tactics; the confrontational dialogue; the communicative situation.

Стаття надійшла до редакції 24.06.2021