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## A WOMAN IN THE VICTORIAN FEMALE DISCOURSE

*The article offers an approach to studying the form and content of the communicative politeness principle in the stereotypical communicative behaviour of the Victorian woman as seen by male playwrights. The Victorian woman is a representative of middle/upper classes, the mouthpiece of Victorian mentality, social and cultural norms, the exponent of the language standard of the age. Stereotypic communicative behaviour of the Victorian woman is realised in her discourse dominated by the principle of politeness: positive politeness prevails, and the strategy of raising common ground is given priority to; among negative politeness strategies the strategy of questioning/hedging is the one used most frequently. In the stereotype of her communicative behaviour, the gender parameter has relative importance: positive politeness prevails in the situations of feelings outpouring, small talk, and small talk; in the rest of the situations, politeness strategies variation is neutralised by the situational criterion, it depends on the mono-gender or cross-gender contexts of communication.*

**Key words:** communicative situation, crossgender context, monogender context, discourse, politeness principle, stereotypical Victorian woman.

### **ЖІНКА У СТЕРЕОТИПНОМУ ВІКТОРІАНСЬКОМУ ДИСКУРСІ**

*У статті запропоновано підхід до вивчення форми і змісту комунікативного принципу ввічливості у стереотипній мовленнєвій поведінці вікторіанської жінки, якою її уявляли чоловіки-драматурги. Аналіз базується на поняттях стереотипу та увічливості, що уможливує реконструювання стереотипу жіночої комунікативної поведінки. Встановлено, що позитивна ввічливість домінує в ситуаціях виявлення почуттів, світської бесіди і флірту; в інших ситуаціях варіативність за ситуативним критерієм нейтралізується і залежить від моногендерного чи кросгендерного контексту спілкування.*

**Ключові слова:** дискурс, комунікативна ситуація, кросгендерний контекст, моногендерний контекст, принцип ввічливості, стереотипна вікторіанська жінка.

### **ЖЕНЩИНА В СТЕРЕОТИПНОМ ВИКТОРИАНСКОМ ДИСКУРСЕ**

*В статье предложен подход к изучению формы и содержания коммуникативного принципа вежливости в стереотипном речевом поведении викторианской женщины, какой ее представляли мужчины-драматурги. Анализ базируется на понятиях стереотипа и вежливости, что делает возможным реконструировать стереотип женского коммуникативного поведения. Установлено, что позитивная вежливость доминирует в ситуациях излияния чувств, светской беседы и флирта; в других ситуациях вариативность по ситуативным критериям нейтрализуется и зависит от моногендерного или кросгендерного контекста общения.*

**Ключевые слова:** дискурс, коммуникативная ситуация, кросгендерный контекст, моногендерный контекст, принцип вежливости, стереотипная викторианская женщина.

The issue of an identity in discourse has long been of special interest to Ukrainian and foreign linguists. They have described a personality in discourse ranging from a child [3] to a grown-up [1], from an imaginary hero [5] to a famous politician [6]. Yet, the problem of gender representation in discourse remains to be solved, and this paper aims at defining the essence and characteristics of a female identity in the Victorian discourse. The object matter of the article is the Victorian female discourse as the embodiment of her communicative behaviour, the subject matter being variation of politeness strategies used in communication by the Victorian woman. Communicative strategies of politeness have been employed by linguists as a supporting medium to draw conclusions on concepts of the Victorian era (e.g. [8]). Yet the strategies themselves have a significant explanatory potential and their complex analysis in the Victorian female discourse is currently topical.

To illustrate the findings and to draw the conclusions from, plays by the nineteenth century authors are used. Works created by male writers (E. Bulwer-Lytton, H. A. Jones, O. Wilde, etc) that reconstruct female speech help to analyze the gender stereotype of a certain historic period since fiction and drama are a reliable source of lexical, grammatical, syntactic, and pragmatic features [4, p. 177–181]. In this paper samples of communicative politeness found in the discourse of the stereotypical Victorian woman are studied and summarized.

Basing on the theories of the identity by Ukrainian and foreign linguists [5, 7] the stereotypical Victorian woman is defined as a representative of the middle or the upper class, the bearer of the Victorian morals, mentality, and values. Stereotypic characteristics of her communicative behaviour are: employing numerous politeness strategies, discussing trivia, hedging, expressing emotions, and being committed to traditions. The Victorian woman demonstrates preference as to using implicit means of communication. Linguistic and extralinguistic characteristics of the woman under study make for immediate analysis of politeness strategies in the Victorian woman's discourse.

We define the Victorian woman's discourse as the process and the result of her communicative activity that reflects her social position and the mentality of the Victorian Age (Cf. [2]). Victorian values are considered to be the background knowledge; they determine the choice of communicative politeness strategies. The following communicative situations are inherent in the Victorian female discourse: outpouring of feelings, small talk, discussions (of morals, matrimonial problems, activity beyond the family circle, financial standing of the family), gossip, flirtation, orders and instructions (the stereotypical Victorian woman does not have any access to any career advancement outside home).

In order to reconstruct the stereotype of the Victorian woman and her speech it is necessary to consider the notion of face as developed by Penelope Brown and Stephen Levinson. It is the public self-image that every member wants to claim for themselves, consisting in two related aspects claimed by interactants: (a) positive face – the basic claim to territories, personal preserves, rights to non-distraction – i.e., to freedom of action and freedom from imposition; (b) negative face – the positive consistent self-image or «personality» (crucially including the desire that this image should be appreciated and approved of) [9, p. 6]. Consequently, Penelope Brown and Stephen Levinson develop the system of thirteen positive and ten negative politeness strategies as a means of supporting the corresponding face.

The strategies of positive politeness involve the speaker's claiming «common ground» with the hearer, by indicating that they belong to some set of persons who share specific wants, including goals and values [9, p. 103]. Negative politeness is redressive action addressed to the addressee's negative face: the want to have freedom of action unhindered and attention unimpeded [9, p. 129]. It is the heart of respect behaviour, while positive politeness is the kernel of «familiar» / joking behaviour. In the stereotypical female discourse under study politeness strategies usage varies according to situational and contextual (crossgender and monogender) criteria, with positive politeness dominating on the whole.

The Victorian woman's discourse is dominated by the situational and contextual factors; on the other hand, the factor of gender is of relative importance. This testifies preeminence of the metagender (common to the society / mankind on the whole) in the stereotypic communication of the Victorian woman.

Positive politeness – regardless of the woman's addressee – prevails in communicative situations of feelings outpouring (P2, P12, P13 strategies), small talk (P7) and flirtation (P2, P7, P8, P10, P11).

In the feelings outpouring communicative situation, the Victorian woman can «Involve the speaker and the Hearer into the activity» (P12), which is revealed in the discourse via the personal pronoun *we* and its objective case form *us*, as well as via the possessive pronoun *our*. In the example below, Clara Douglas suggests that she and her friend should pay a visit to their impoverished relative:

Clara. *And he is alone – sad – forsaken – ruined. And I, whom he enriched – I, the creature of his bounty – I, once the woman of his love – I stand idly here to content myself with tears and prayers! Oh, Lady Franklin, have pity on me – on him! We are both his kin – as relatives we have both a right to comfort! Let us go to him – come!*

Lady Franklin. *No! it would scarcely be right – remember the word – I cannot* (Bulwer-Lytton, 110).

The communicative situation of small talk is simultaneously the form and content of the politeness strategy P7 – «Presuppose / raise / assert common ground» – in the Victorian women's discourse. The polite society pastimes are mentioned in one third of extracts from the discourse under study that belong to the small talk situation.

Lady Caroline: *I believe this is the first country-house you have stayed at, Miss Worsley?*

Hester: *Yes, Lady Caroline* (Wilde, 95).

In the communicative situation of flirtation, «Exaggerate (interest, approval, sympathy with Hearer)» (P2) is used 3.5 times more often than the other strategies mentioned above. This strategy is typical of the so-called «women's speech» where it is expressed by intensifying modifiers (*wonderfully, extremely, awfully, highly*) or adverbs of degree and measure (*so* and *how*) and the superlative degree of adjectives.

Algernon: *Did I give you this? It's very pretty, isn't it?*

Cecily: *Yes, you've wonderfully good taste, Ernest. It's the excuse I've always given for your leading such a bad life. And this is the box in which I keep all your dear letters* (Wilde, 59).

In the other communicative situations variability of politeness strategies depending on the situation is neutralized and is determined by the context. The monogender communication is dominated by negative politeness in the situations of discussions (N2, N6, N9 strategies are recorded) and in the situation of gossiping (N2); positive politeness occupies the foreground position in the communicative situation of giving directions and instructions (P2, P12, P13 strategies).

When discussing marriage and the choice of a husband, the stereotypic Victorian woman employs the «Apologize» strategy (N6) to minimize the threat to her female hearer's social face. The discourse explicates N6 in the following ways: offering apology (*Pardon me; Forgive me; Excuse me*); stating the unwillingness to interfere with the hearer (*I am afraid-clauses*); and explaining insuperable reasons why the threat to the hearer's face has to be posed (*It would distress me ...but; I am (so) sorry, if ..., but ...*). Consider the example of two ladies contesting the betrothal with one and the same man (as it seems to them):

Cecily (*very politely, rising*): *I am afraid you must be under some misconception. Ernest proposed to me exactly ten minutes ago.* (*Shows diary.*)

Gwendolen (*examines the diary through her lorgnette carefully*): *It is certainly very curious, for he asked me to be his wife yesterday afternoon at 5.30. If you would care to verify the incident, pray do so. (Produces a diary of her own.) I never travel without my diary. One should have something sensational to read in the train. I am so sorry, my dear Cecily, if it is of any disappointment to you, but, I am afraid, I have the prior claim* (Wilde, 66).

The dominating strategy for the communicative situation of gossiping is N2 – «Question, hedge». It derives from the speaker's want not to presume and the want not to coerce the hearer, i.e. not to be reputed as a gossip, which was not considered *comme il faut* from the standpoint of strict Victorian morals. Thus the stereotypic woman tries – through the medium of her discourse – to dissociate herself from malignant gossip, or at least to show that she is superior to it. Discourse markers of N2 are interrogative sentences, hedges on illocutionary force and quotes. The latter are expressed by clauses *I hear, they say, I am told*, making it possible for the Victorian woman to shift responsibility for gossip onto the third party, like in the example below:

Lady Hunstanton: *I fancy, Caroline, that Diplomacy is what Lord Illingworth is aiming at. I heard that he was offered Vienna. But that may not be true.*

Lady Caroline: *I don't think that England should be represented abroad by an unmarried man, Jane. It might lead to complications* (Wilde, 98).

In the communicative situation of giving directions and instructions the stereotypic Victorian woman often prefers to «Give reasons» (P13), especially if she is a governess: her authority to order is temporary; as soon as the young lady in her care comes of age, the governess will lose all her power because she will be at least one step down on the social ladder. In the following example the governess refers to her pupil's guardian to support her instructions:

Miss Prism: *Cecily! I am surprised at you. Mr. Worthing has many troubles in life. Idle merriment and triviality would be out of place in his conversation. You must remember his constant anxiety about that unfortunate young man his brother.* (Wilde, 42).

The cross-gender communication is dominated by positive politeness in the situations of discussions (P4, P5, P11 strategies are recorded) and in the situation of gossiping (P5, P7); negative politeness dominates in the communicative situation of giving directions and instructions (N2).

**When discussing the financial provision of the (future) family, the Victorian woman maintains a kind of social networking: she uses «In-group markers» (P4) to address her father (papa) and her male acquaintance (dear):**

Brierly: *And you never recovered your money?*

Mrs. Willoughby: *Not a penny, my dear [...]* (Taylor, 243).

When gossiping, the stereotypic Victorian woman may try to «Seek agreement» (P5) with the man-hearer. As gossiping is considered by the Victorian society to be purely «female area», women seldom turn to men for support. If they do, however, such discourse markers of the P5 strategy are used as disjunctive interrogative and interrogative-negative sentences. For example, Lady Dulcie Skeen says spiteful things about a guest of hers:

Dulcie. (...) *The Bishop was talking to me just now about his mission to convert the West End of London, and I could scarcely keep from shrieking out to him «Yah, yah, yah!» Isn't it strange?*

Blanchflower. *Not at all. Clergymen always produce that effect upon me* (Jones, 425).

When giving instructions and directions to men (servants), the stereotypic Victorian woman uses questions and parentheses (*I think* and *I suppose*). These means represent strategy N2 in the Victorian woman's discourse:

Cecily: *Ask Mr. Ernest Worthing to come here. I suppose you had better talk to the housekeeper about a room for him.*  
Merriman: *Yes, Miss* (Wilde, 45).

On the whole, the Victorian woman's discourse is dominated by positive politeness strategies, and most frequently used is the strategy of involving the speaker and the hearer into activity; among less frequently employed negative politeness strategies is that of questioning/hedging. The politeness strategies do not show systematically significant variation according to the context and are mediated by the communicative situation. *In prospect*, it is necessary to analyze stereotypes of female communication presented by English authors in their works and to establish the diachronic changes that the stereotype has undergone for centuries.

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## AUDIOWIZUALNOŚĆ LITERATURY JAKO STRATEGIA KOMUNIKACJI MIĘDZYKULTUROWEJ

### AUDIOVISUAL LITERATURE AS STRATEGY IN INTERCULTURAL COMMUNICATION

*The reality presented in the literature adopts the audio-visual features and is constructed from fragments that are in constant motion, characterized by a flashlight and temporal feature. The reality concept that the recent literature is related to is created by media texts. As a consequence the process of text assimilation is changing becoming consistent with the audiovisual absorption mechanisms and an intermedia literature is being formed. The concept of audiovisual narration relies on penetration audiovisual strategies in literary narrative (composition, poetics, narration, a hero construction).*

**Key words:** audiovisual narration, intermediality, intermedia literature, audiovisual strategies

### АУДИОВІЗУАЛЬНІСТЬ ЛІТЕРАТУРИ ЯК СТРАТЕГІЯ МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ

*Нова реальність залежить від аудіовізуальних механізмів, набуває свої властивості як фрагментація, сильна емоціонізація або моментальність. Це впливає на створення сучасної літератури, яка запозичує багато рішень, представлених у засобах масової інформації. В результаті, літературний текст під впливом аудіовізуальності змінюється, створюючи зовсім нові явища, такі як інтермедіальна література чи аудіовізуальна нарація. Концепція такої літератури, яка простежується в основному в текстах масової культури, полягає в проникненні аудіовізуальних стратегій в літературні оповіді на рівні композиції, поетики, нарації або образу героя.*

**Ключові слова:** аудіовізуальна нарація, інтермедіальність, інтермедіальна література, аудіовізуальні стратегії в літературі.

### АУДИОВИЗУАЛЬНОСТЬ ЛИТЕРАТУРЫ КАК СТРАТЕГИЯ МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ

*Новая реальность зависит от аудиовизуальных механизмов, приобретает свои свойства как фрагментация, сильная эмоционизация, сиюминутность или моментальность. Это оказывает влияние на создаваемую современную литературу, которая заимствует многие решения, представленные в средствах массовой информации. В результате, литературный текст под влиянием аудиовизуальности изменяется, создавая совершенно новые явления, такие как интермедийная литература или аудиовизуальная наррация. Концепция такой литературы, просматриваемая в основном в текстах массовой культуры, заключается в проникновении аудиовизуальных стратегий в литературные повествования на уровне композиции, поэтики, наррации или образа героя.*

**Ключевые слова:** аудиовизуальная наррация, интермедийность, интермедийная литература, аудиовизуальные стратегии в литературе.

Parafrazując słowa Adama Asnyka, można by zacząć niniejsze rozważania od uwagi, że każda epoka ma swój sposób wyrażania się w literaturze i tworzy własny repertuar form, dzięki którym porusza najważniejsze dla współczesności tematy, jak i dociera