Communicative conventions and literary text: specifics of interplay

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Abstract. The paper examines the literary text from viewpoint of the author-reader communicative contexts. The strategies of politeness have been specified in the framework of different "face wishes" aimed either at preserving the author's aesthetic autonomy or the reader's positive face. The author's autonomy may be threatening to the reader's face and manifests itself by the author's "indifference" toward the reader's feelings and aesthetic, existential and other needs by exploring "questionable" topics, incomprehensible plots and techniques, too sophisticated stylistic, devices, etc. The reader's positive face is maintained by taking into consideration the interests, feeling, values and knowledge of the author's target audience. The level of responsivity to the reader's wishes correlates with the author's adherence to Cooperative Principle and the maxims of cooperation.

Keywords: literary text, communicative context, strategies of politeness, "face wishes", positive face, maxims of cooperation, face threatening.

Introduction. Communicative strategies and conventions are traditionally studied on the basis of conversational discourse. This is especially true for communicative universals such as politeness strategies and maxims of cooperation.

At the same time, given the fact that knowledge of communicative conventions constitutes a part of the cognitive basis of both the author and the reader of any type of communication, including the literature-fiction one, it can be assumed that this kind of knowledge is somehow manifested not only in colloquial, but also in a literary discourse. Based on this, the hypothesis of this article consists in the assumption that a literary text, similar to other communicative macro-signs, obeys universal communicative conventions, however manifested here in a particular way.

Theoretical background. The research primarily bases on the works of Y. Lotman [19-21], R. Jacobson [11], U. Eco [7] and other famous semioticians [2; 4; 9; 17], who substantiated the nature of any text, i.e. the literary one, as a compound communicative sign, involved in semiosis together with its addresser, addressee and their cognitive contexts. As Y. Lotman pointed out, the text is isomorphic both to the individual consciousness of its communicators' (the author and addressee), and the cultural semiotic universe. Despite the fact that the codes of the author and the addressee of the text are not identical, they form some overlapping sets, without which the process of understanding the text would be impossible.

Moreover, any cultural products serve as the specific communicative mechanisms by which the text generates meanings and rebuilds its "culture". An essential part of both universal and ethno-specific cultural knowledge relates to the communicators' communicative context, constituted by conventions of politeness and cooperation. Accordingly, the theoretical basis of the article also involves the scientific findings mostly contributed to the face and politeness theory [3; 16; 18] as well as the G.P. Grice's theory of Cooperation Principle and Conversational Maxims [1; 8; 13; 14; 16].

In view of the fact that communicative strategies constitute a part of the socio-communicative context of both the author and reader of the literary text, the different typologies of cognitive contexts are also of particular importance for our research. As N. Kravchenko points out [15, p. 71-77], the main cognitive contexts mediating the sign-and-object relationship in literally text, include:

(a) interactive context;
(2) communicative context;
(3) social-semiotic context;
(4) membership context;
(5) cultural-semiotic context;
(6) macro-textual context, etc.

Each cognitive context is indexed by a code indicating the aspect of the context meant by the author, who presupposes by that that the reader is aware of the whole context (that is, the communicants as the members of a social or linguistic-cultural group "share" certain common amount of background knowledge).

The communicative context is defined by the researcher as knowledge of universal and sociocultural norms of communication and interaction: universal rules of communication (cooperative maxims) together with implicational consequences of their violation, genre prototypes, politeness strategies and maxims, social and institutional role invariants; ethno-cultural and sub-cultural communicative conventions, etc. Besides, communicative context includes the rules of all the others cognitive contexts combination to adapt them to the specific speech event [15, p. 76].

Methods. As far as our research identifies the literary text pragmatic meaning, which relates to the so called multiple realities, it bases on the descriptive qualitative approach [22] by applying some explanatory tools of face and politeness theory [3; 16; 18] as well as the Grice's concept of Cooperation Principle and Conversational Maxims [1; 8; 13; 14; 16] added by textual-interpretational analysis. The research material involves the novels by James Joyce ("Ulysses") [12], Virginia Woolf ("Mrs Dalloway") [23] and J. M. Coetzee's Boyhood [5] and Age of Iron [6].

Discussions and results. An analysis of various literary texts showed that despite any avant-garde postmodern ideology, the author of the text still strives to find a balance between (b) being liked, catch the interest and excite the curiosity of the reader and, at the same time, (b) preserving the author's personal "territory", aesthetic autonomy, an individual author's face, without adjusting to the average reader.

On the one hand, these two "wishes" of the author's face is indexed by the characters' speech and the models of their

communicative behavior. On the other hand, the author's face is manifested at the levels of style, composition, meaning structure, etc., which can serve both as the mechanisms to establish credibility, intimization and familiarity with the reader, and, conversely, as the devices of distance and alienation from the author's audience.

The first vector (that otherwise can be referred to as a vector of proximity) correlates with the maintaining of "positive face" of both the author and reader, with the desire to meet the reader's needs and interests, which satisfy a set of positive politeness strategies, namely the Strategy 1 "Attend to Hearer's interests, needs, wants" and Strategy 4 "Include both Speaker / addresser and Hearer in activity".

The second vector to some extent threatens the reader's face as the latter's aesthetic and other expectations, feelings and cognitive efforts are intentionally not taken into consideration by the author. In terms of face and politeness theory, a damage to the addressee / reader is expressed through the addresser's / author's "indifference" toward

the former positive face by bringing up the inappropriate, not quite clear or embarrassed topics, or involving too sophisticated plots and narrative techniques as well as applying the complex stylistic, rhetorical, compositional and semantic devices exceeding the amount of erudition and intertextual competence of the ordinary reader. For example, the ludostylistics of Coetzee's novels, manifested by psycho-, metafictional, and autofictional narratives arranged as the semantic, plot-building, and compositional games with the reader, are obviously intended for the elite, "the chosen ones" text interpreter, while may be perceived as the face-threatening by the average reader.

A "disregard" to the reader can also be displayed by other manifestations of non-cooperative behavior, i.e. the author's emphasis on the values or ideology that is radically different from that of the "target" reader.

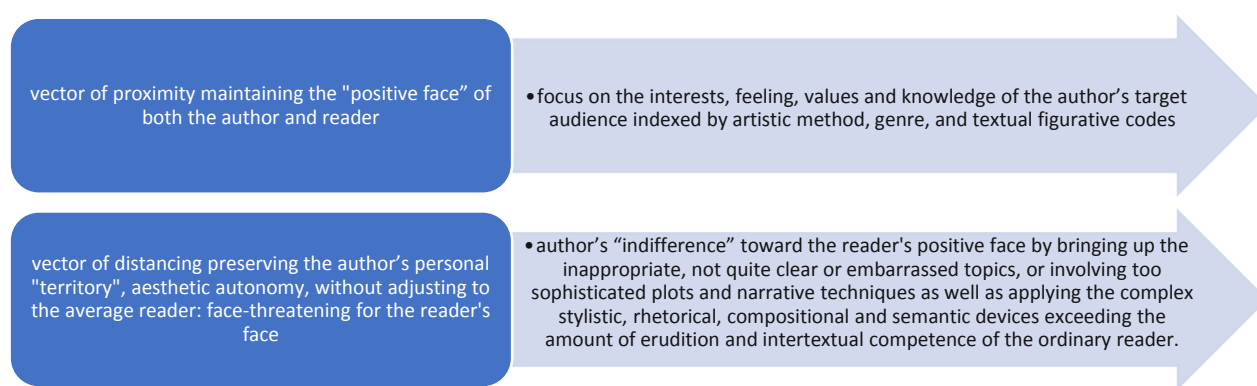Two facets of the of the literary author's face is displayed by the Figure 1.

Figure 1. Proximity and distance facets of the literary author's face

In turn, distance and intimization (as two main "face wishes" that determine the corresponding politeness strategies) are associated with the other index of the communicative context: the author's adherence to Cooperative Principle and the maxims of cooperation – quantity, quality, relevance and style. In particular, the observance or violation of the maxim of quantity correlate with the degree of the author's explicitness or implicitness. Observance or flouting the maxim of quality of information are associated with the author's truthfulness and sincerity with the reader

(to what extent the ideas expressed in the literary text coincide with the author's ideas or are just a way of flirting with the reader, involving text-forming and sense-making gaming, ludic stylistics, etc.). The observance of the maxim of relevance relates to the text / narration consistency, coherence and cohesiveness while this maxim's violation is reflected by the text disconnectedness and confusedness (Post-Modernist stream of consciousness, represented, in particular, by James Joyce's Ulysses, Mrs Dalloway by Virginia Woolf, etc.).

Table 1. Cooperative maxims' interplay with the literary text is exemplified by the

maxim of quantity observance	maxim of quantity violation	maxim of quality observance	maxim of quality flouting	maxim of relevance observance	maxim of relevance flouting
author's explicitness in manifesting his / her intention, conception and the textual meaning	author's implicitness in rendering his/her intention, conception and the textual meaning	author's truthfulness with the reader expressed by text-forming and sense-making devices	author's insincerity with the reader, involving ludic text-forming and sense-making devices	text / narration consistency, coherence and cohesiveness	text disconnectedness and confusedness

Table 1. Cooperative maxims' interplay with the literary text. Attracting the context of the communicative and discursive competence of the author results in an interactive cognitive context, constituted by the author and reader knowledge about each other (not as the presupposed pretextual background knowledge, but as a derivative of the literary text). As N. Kravchenko points out, interactive context may include knowledge about "author-reader" belonging to the common / alien group, sharing the same / different esthetic, ideological, "common sense" and other values. Focus on the specific "target" reader is indexed by

artistic method, genre, and all textual figurative codes [15, p. 72].

In this vein, interactive and communicative contexts intersect with the Membership Context, constituted, in its turn, by two types of cognitive information. The first kind of information generalizes an experience of all previous interactions of the author as a social-communicative being (including both the dialogic ones and those based on text-bound interactions with the readers). The second type of cognitive knowledge, incorporated by the Membership Context, relies on the narrative macro-scenarios, which have been derived from different semiotic products,

"consumed" by author during his / her lifetime (from fairy tales and cartoons to the theatre, fiction, etc.) and contributed to the author' identity construction. Such personally experienced or learned scenarios determine the author's positioning / stance on the choice and alignment of characters in the literary text, the patterns of their interaction as well as the author's own interaction with the reader in the framework of cooperative and face and politeness strategies.

Presumably, interactive context is evaluated on a dichotomous scale «own – alien», embodied by the axiological, epistemological and aesthetic categories of "understandable-incomprehensible", "knowable-unknowable", "original-trivial", "acceptable-unacceptable", "interesting-uninteresting", "representing value - valueless", "highly artistic- kitsch", etc.

Conclusion. The main goal of the article has been to identify the specifics of employing by the authors of literary texts the strategies of politeness aimed at preserving (a) either the author's aesthetic autonomy, the personal identity face or (b) the reader's and author's faces in terms of positive politeness. We argued that the author's autonomy correlates with a certain extent of threat to the reader's face and manifests itself as the author's "indifference" toward the reader's feelings and aesthetic, existential and other needs by exploring the "questionable" topics, incomprehensible plots, techniques, too sophisticated stylistic, devices, etc. The author's positive face relies on such an impetus as to be liked by his / her audience, be popular and widely-read, indulge the reader's desires, etc. by taking into consideration the interests, feeling, values and knowledge of the target audience.

The level of responsivity to the reader's wishes correlates with the author's adherence to Cooperative Principle and the maxims of cooperation – quantity, quality, relevance and style. The author's sincerity with the reader corresponds to the quality maxim adherence. Literary text cohesiveness implies the observance by the author the maxim of relevancy while this maxim's flouting is indicated by the text disconnectedness, inconsistency and confusedness. The degree of the author's explicitness or implicitness, i.e. the prevalence of subtext information requiring additional cognitive and inferential reader's efforts reveals the specifics of quantity maxim's realization.

The communicative context is interrelated with interactive and "membership" cognitive contexts. Interactive cognitive context is constituted by the author-reader knowledge / ideas about each other, assessed on an archetypical dichotomous scale «own – alien» in terms of "understandable-incomprehensible", "knowable-unknowable", "original-trivial", "acceptable-unacceptable", "interesting-uninteresting", "representing value - valueless", "highly artistic- kitsch", etc.

"Membership" cognitive context bases on the author's generalized experience of all previous interaction as well as on the "learned" narrative scenarios, determining the author's interaction with the reader in the framework of cooperative and face and politeness strategies.

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