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ILLOCUTIONARY AIMS AND PERLOCUTIONARY EFFECT OF PRAISE AND COMPLIMENT SPEECH ACTS IN MODERN ENGLISH LITERARY DISCOURSE

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Abstract

The article represents a contrastive study of the illocutionary aims and perlocutionary effect of Praise and Compliment Speech Acts in Modern English Literary Discourse. The samples for the analysis have been taken from modern English novels. The samples comprise 1303 communicative episodes in which the characters expressed praise and compliments. The contextual-interpretational method has been applied in the research, which enabled the author to identify the pragmatic properties of Praise and Compliment Speech Acts, the communicants implicit and explicit intentions, presuppositions, their background knowledge, conventions and evaluative stereotypes in each communicative situation. The article offers definitions of Praise and Compliment Speech Acts, referred to as positive evaluative speech acts. From the author's viewpoint both the speech acts combine the features of expressives and behabitives and are regarded as illocutionarily syncretic speech acts, as they simultaneously realize two or more illocutions, among which major and minor illocutions should be distinguished in a certain communicative exchange. The research also focuses on the Praise and Compliment Speech Acts illocutionary aims differentiation. Moreover, the perlocutionary effect of Praise Speech Act and Compliment Speech Act have been outlined. Felicity conditions and the reasons for the recipient's rejection of the taken speech acts have been identified. Praise and Compliment Speech Acts successful impact upon the addressee is determined by certain extralinguistic factors, such as the speech act participants' common background knowledge, implications and presuppositions, relevance of a positive evaluation in a given speech situation, the addresser's sincerity and his/her non-indifference to the evaluation object qualities and actions.

Keywords

Evaluation, speech act, praise, compliment, illocutionary aim, perlocutionary effect, felicity conditions.

1. Introduction. The article deals with the contrastive study of the illocutionary aims and perlocutionary effect of Praise and Compliment Speech Acts in Modern English Literary Discourse. The relevance of the study is determined by the fact that Praise and Compliment Speech Acts are still confused and their illocutionary aims and perlocutionary effect haven't been differentiated yet. It is with the feeling of this need that these brief studies have been prepared.

Linguists have paid quite a lot of attention to Compliment Speech Act (Manes 1983, etc.; Herbert 1989, etc.; Wolfson 1989 etc.; Johnson 1992; Holmes 2003 etc.; Zvereva 1995; Serebryakova 2002; Murashkina 2004; Bobenko 2009, etc.) and considerably less attention to Praise Speech Act (Petelina 1985; Leont'ev 1999; Klochko 2003; Volynkina 2009). It can be explained by the fact that any positive evaluative utterance has been regarded as a compliment so far, no matter what the object of evaluation is or what the speaker's illocutionary aims are or how sincere the speaker is. In view of this research gap, this article offers a pragmatic differentiation of Praise and Compliment Speech Acts.

The relevance of the research is determined by the general direction of modern linguistics for the study of various speech acts pragmatic peculiarities. The author of this paper has worked out a taxonomy of

positive evaluative speech acts, which includes approval, praise, compliment and flattery speech acts².

2. The aim of the work is to determine the illocutionary aims and perlocutionary effect of Praise and Compliment Speech Acts in Modern English Literary Discourse.

The **object** of the research is Praise and Compliment Speech Acts in Modern English Literary Discourse.

The **subject** of the study is the illocutionary aims and perlocutionary effect of Praise and Compliment Speech Acts in Modern English Literary Discourse.

2. Methodology.

2.1. Program of the contrastive study of Praise and Compliment Speech Acts. The program of the contrastive study of the illocutionary aims and perlocutionary effect of Praise and Compliment Speech Acts in Modern English Literary Discourse comprises six consecutive steps:

- (1) to define praise and compliment as positive evaluative expressive syncretic speech acts,
- (2) to differentiate Praise and Compliment Speech Acts evaluation objects and subjects;
- (3) to establish Praise and Compliment Speech Acts illocutionary aims;
- (4) to establish Praise and Compliment Speech Acts perlocutionary effect;
- (5) to identify felicity conditions and the reasons for the recipient's rejection of the taken speech acts;
- (6) to label the ways Praise and Compliment Speech Acts illocutionary aims and perlocutionary effect become obvious to the literary discourse reader.

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² Bihunova, 2018

2.2. Research materials. To meet the tasks identified above, the data has been selected from modern English novels. It includes 726 speech episodes in which literary discourse characters expressed praise and 577 speech episodes in which literary discourse characters expressed compliments. The pragmatic aspect of these episodes has been analyzed with the help of certain linguistic general and special methods.

2.3. Methods of analysis. The linguistic analysis was based on the application of **general scientific methods:** *the method of synthesis and analysis* that promoted the holistic research of the literary discourse, as well as the study of certain communicative constructions that realize evaluation; *the method of observation* that lead to finding out the peculiar characteristics of the investigated data; *the descriptive method* that was helpful for identifying variant and invariant characteristics of the investigated data and **special linguistic methods:** *the contextual-interpretational method* enabled the author to identify the pragmatic properties of Praise and Compliment Speech Acts, the communicants implicit and explicit intentions, presuppositions, their background knowledge, conventions and evaluative stereotypes in each communicative situation; *the component analysis* was helpful for establishing how a certain positive evaluative meaning gets highlighted in speech due to certain language means.

3. Results and Discussion.

3.1. Theoretical premises of the study.

In terms of positive evaluative speech acts, the focus in recent years has been predominantly on Compliment Speech Act. Relatively little attention has been paid to Praise Speech Act. Few studies in either Pragmatics or Speech Act Theory have far explored the nature of evaluation or have differentiated the subjects of evaluation in Praise and Compliment Speech Acts. It is upon these important aspects that I should concentrate in developing in this paper.

Both Praise and Compliment Speech Acts are regarded as *behabitives*. In Austin classification of speech acts, *behabitives* are speech acts in which the speaker expresses an emotion or attitude, often towards the hearer. Roughly the same speech acts are classified as *acknowledgements* by Bach and Harnish and *expressives* in Searle's taxonomy. In my view, both Praise and Compliment Speech Acts express positive evaluation (which can be more or less emotional) towards the hearer or some other person. Praise can be directed towards any person, present or absent in a certain communicative exchange, while in a Compliment Speech Act the person, who is the object of evaluation but is not present at the moment of speech, should be somehow related to the compli-

ment recipient (by blood or by marriage). One can not compliment a person who is not present during a conversation, unless e.g. they are a recipient's relative, a spouse or a close friend. It is as pleasant to receive a compliment to yourself, as to your son or daughter or a mother. Here is an episode to illustrate this point in which the speaker expresses a compliment to the hearer's mother:

"Did your mother make this lace tablecloth?" I asked.

"Yes, she is always doing crochet," he said. "She can't get about much now, but her eyes are still very good." "It's beautifully fine work," I said, picking up a corner of the cloth to examine it³.

As far as Praise Speech Act is concerned, the speaker sometimes sings praises to people, who are not there at the moment of speech, thus in a way highlighting the hearer's weaknesses and encouraging them to behave in the same way as the praised person, which sometimes can be taken rather painfully by the hearer, as it can be observed in the following speech situation:

She briskly clears the plates and brings out the piece de resistance, a trifle. How did she know it's Tom's favourite pudding? Or are her wifely skills so finely tuned that they extend to husbands everywhere?

"Woman after my own heart," says Tom, salivating. "God, I haven't had trifle for about four years."

*We've been together about four years*⁴.

In the provided episode Saddie is jealous of her husband, who took a liking to another woman (Pam), who is both good-looking and extremely efficient in the housekeeping unlike Saddle. So when he expresses praise for Pam's cooking, it is taken with offence and jealousy by his wife. Saddle's inner speech reveals her displeasure and surprise that Pam somehow knew Tom's taste (*How did she know it's Tom's favourite pudding?*).

In another speech situation, where two friends are talking, praise to a girl sounds like a reproach to the guy, who is not wise enough to appreciate her:

"Look! She's a kid with a crush. I've never been interested in her and I never will be. So if you don't mind, let's just leave it at that!"

Dickie shrugged, "okay, if that's the way you want it, but I think you're a fool. **Here's this lovely girl throwing herself at your feet and you can't even see her for what she is.**"

"Shut up, Dickie!"⁵.

As for Compliment Speech Act, it is argued that its main function is to establish solidarity between the speaker and the recipient (e.g., Herbert, 1989; Holmes, 1988; Manes, 1983; Wolfson, 1989). Manes states that by offering compliments the speaker expresses approval or admiration toward the listener, and that solidarity between interlocutors thus emerges or is established⁶. Wierzbicka remarks that compliments are usually intended to make others feel good and are

³ Pym, 2009, 118

⁴ Williams, 2010, 136

⁵ Cox, 2009, 233

performed for maintaining "good interpersonal relationships"⁷. Wolfson suggests that compliments can be considered social lubricants that serve to "create or maintain rapport"⁸.

Unlike praise, compliments can be expressed indirectly, by means of other speech acts. Here is a compliment in the form of a question: Patrick meets an extremely nice-looking and intelligent woman who is the rector's wife in a small dull village:

"... *but what I really wanted to ask you,*" said Patrick O'Sullivan, putting his hands in his jacket pockets, "*is what is a woman like you doing in a place like this?*"⁹.

As Holmes suggests, a compliment is a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some good (possession, characteristic, skill, etc.) which is positively valued by the speaker and the hearer¹⁰.

My primary interest must be to make clear the object and subject of evaluation in the taken speech acts. To this end I will concentrate on those conditions under which a hearer is motivated to accept the speech act, assuming that the linguistic expressions employed are grammatically well formed and that the general contextual conditions typical for a given type of a speech act are satisfied.

3.2. The object and the subject of evaluation in Praise and Compliment Speech Acts.

I regard *praise* as a positive evaluative expressive syncretic speech act, its evaluation subject being *moral and intellectual traits, skills and actions* of the interlocutor or a person, who is not present during a speech exchange. If praise is aimed at the interlocutor's traits or actions, its recipient and the evaluation object overlap. If the person whose traits or actions are praised is not present at the moment of speech, the speech act recipient and the evaluation object are different. It must be taken into account that in the latter case a third person's *appearance* can also serve an evaluation subject. It would be unwise to assume that positive evaluation of the third person's appearance can be defined as a compliment.

I regard *compliment* as a positive evaluative expressive syncretic speech act, characteristic of the addressee and the evaluation object overlapping. The main fact about compliment is that it is always exaggerated, which is presupposed by the speaker's main intention: he/she wishes to please the recipient by means of positive evaluation of his / her appearance or accomplishments.

The subject of evaluation in a Compliment Speech Act is the hearer's *appearance, possessions and accomplishments*. It should be mentioned that the proportion of these compliment subjects is strikingly unequal: the number of compliments on personal appearance, most particularly clothes and hairdos, is domineering, making over 80 % of compliments in the researched data.

It has been reported in the literature that in terms of *social status* praise is mainly directed *from a senior to a junior* person. Praise addresser should have a moral right to express evaluation of another person's traits, behavior and actions. Scholars claim that praise speech act guarantees the addresser's superiority over the addressee (e.g. Петелина 1988; Трофимова 2008, Бессонова 2003).

Compliments are far more often addressed to a communicant *equal in a social status* with the speaker. In those rare cases when compliments are directed to a senior person, its subject is their appearance or possessions, rather than accomplishments.

My own observations have proved Wolfson's thesis that very close people, like family members, do not exchange compliments, nor do those of slight acquaintance¹¹. Moreover, it appears that males are complimented less often than women and compliments between men are rare and are taken with suspicion.

3.3. Praise and Compliment Speech Acts illocutionary aims.

Praise and Compliment Speech Acts should be viewed as illocutionarily syncretic speech acts, as they simultaneously realize two or more illocutions, among which major and minor illocutions should be distinguished in a certain communicative exchange.

I suggest that both Praise and Compliment Speech Acts are primarily aimed at expression of *positive evaluation*. Since evaluation is a speaker's judgement about people, things, events, a positive evaluative statement is aimed at making the recipient agree with the speaker's judgement.

Another common illocutionary aim of Praise and Compliment Speech Acts is connected with their expressive or behabitive character and can be defined as the intention to create *a positive emotional impact* upon the hearer, to create a harmonious atmosphere of communication and, if the addressee and the object of evaluation are the same person, to encourage them to look or act similarly.

Moreover, praise and compliment, as positive evaluation utterances, are the means of politeness and kindness, they serve to express *speech etiquette*. They can actualize positive and negative politeness strategies, thus serving to *mitigate refusal or criticism*. In other words, as Brown and Levinson put it, praise and compliments help to *wrap the forthcoming aggressive acts in a non-confrontational form*¹². Here are examples of praise and compliment taken from

⁶ Manes, 1983

⁷ Wierzbicka, 1991, 87

⁸ Wolfson, 1983, 83

⁹ Trollope, 1992, 97

¹⁰ Holmes 1988, 485

¹¹ Wolfson, 1988, 137

the literary discourse in which positive evaluation is meant to mitigate refusal:

*Look, Moose, you want to help your sister and that's admirable. But I can't help you with this. Your parents will work something out. Now, run along*¹³ (praise before refusal);

*She put her teacup down, leaned over and kissed him. After she did this Martin sat quite still, deeply confused... The words flew out of Martin's mouth despite himself: "You're very attractive, Julia. But I love Marijke, and no one else will do"*¹⁴ (compliment before refusal).

On no account should mitigating refusal or criticism be regarded a major illocutionary aim pursued by Praise and Compliment Speech Acts addressers. Consequently, this aim should be viewed as a minor one.

Being fully aware of the need to identify positive evaluative speech acts illocutionary aims, I suggest singling out the following *illocutionary aims pursued by Praise Speech Act addressers*: 1) the intention to qualify the evaluation object actions or traits as being positive; 2) the intention to comfort and reassure the recipient, who is the object of evaluation, as well as to "save his/her face"; 3) the intention to defend the third person, who is the object of evaluation, from the interlocutor's negative evaluative statements.

The illocutionary aim to comfort and reassure the interlocutor, who is the object of evaluation, thus saving "her face", is realized in the following speech exchange:

Izzy shrugged. "It was crap but I'm still here. Could have been worse."

*Tamsin squeezed Izzy's knee under the table. "You've done brilliantly," she said quietly. "I wish I'd been around to give you moral support"*¹⁵.

The illocutionary aim to save the third person's "face", who is the object of evaluation, from the interlocutor's negative evaluative statements can be traced in the following speech exchange:

"You could always come and visit me."

"At Mr. Leonard's?" Mickey made a face. "He gives me the creeps."

*"He's all right. He's a miracle worker. One of his patients told me. He cured her shingles. He could fix your chest."*¹⁶

Compliment Speech Act illocutionary aims are seen as the following: 1) the intention to show the hearer a kindness, to do them a courtesy or to reassure them, caused by politeness strategies or a wish to get on well with them; 2) the intention to express the

speaker's emotional state by qualifying the evaluation object features as being positive (the object of evaluation being an interlocutor or people who are close to him/her); 3) the intention to express gratitude to the addressee for his/her actions; 4) the intention to comfort and reassure the object of evaluation, "save his/her face".

The first two of the listed aims are invariably present in Compliment Speech Act, while the last two aims are determined by the extralinguistic context and are not always present in the compliment structure. Here are two speech situations, exemplifying them:

"Thank you," I said before she could disappear, "**for showing me your beautiful home.**"¹⁷ (the intention to express gratitude to the addressee for her actions);

"Do I look all right? Do you think he'll like it?"

"**You look sensational!**" *Honey assured her. "I hope he deserves you"*¹⁸ (the intention to comfort and reassure the object of evaluation and to "save her face").

Thus, praise presupposes a certain impact upon the recipient, it stimulates his/her active behavior. The felicity index of this act is its acceptance by the addressee, while the compliment main intention is to report the speaker's positive feelings and favor towards the addressee. The imperative semantics is less important here, it is more important to say something pleasant, to become closer to the interlocutor.

3.4. Praise and Compliment Speech Act perlocutionary effect.

For each type of speech act there are general contextual conditions that must be met if the speaker is to be able to achieve illocutionary success.

A speech act may be called "acceptable" if it satisfies the conditions that are necessary in order for the hearer to take a "yes" position on the claim raised by the speaker.

The acts of praising and complimenting usually requires the addressee's response and it does not seem to be an easy matter for the addressee to give an appropriate response that could resolve the conflicting constraints of agreement and self-praise avoidance.

Based on Brown and Levinson's thesis, the act of complimenting can also be seen as a kind of positive politeness strategy, that is, action that attends to the addressee's positive face by including him or her in the group¹⁹. This is due to the fact that the act of complimenting signals concerns about the addressee's positive face by noticing or attending to the addressee's face desires. The same can certainly be said about Praise Speech Act.

Because praising and complimenting can function as positive politeness tactics, as well as face-threatening acts, it seems obvious that acceptance of these acts by the recipient can be detrimental to his/her face.

The carried out research has shown that *Praise Speech Act perlocutionary effect* is determined by

¹² Brown & Levinson 1987

¹³ Choldenko, 2006, 204

¹⁴ Niffenegger, 2009, 337

¹⁵ Barr, 2007, 165

¹⁶ Waters, 2011, 106

¹⁷ Morton, 2010, 109

¹⁸ Sheldon, 2012a, 30

¹⁹ Brown & Levinson, 1987

praise direction: towards the hearer or a third person. In the former case the following perlocutionary acts are possible: gratefulness, embarrassment, praise escalation (bragging), pleasant surprise, denial (caused by the hearer's modesty) and unacceptance. In the latter case a range of perlocutionary acts is rather narrow: acceptance or unacceptance.

It is to be noticed that the hearer's acceptance of praise attests that he/she is too self-assured, self-absorbed. Praise unacceptance doesn't mean a failure, but attests perlocutionary success, since unacceptance is caused, as a rule, by the hearer's modesty. Here is a speech episode, in which praise unacceptance is caused by the recipient's modesty:

"Well done," I say, sitting down next to him. "And thank you so much again. You did a fantastic job."

*"Not at all!" says Caspar. "I enjoyed it, actually"*²⁰.

Even if there is no verbal response to a praise the literary discourse reader is provided with the author's prompts revealing Praise Speech Act perlocutionary effect. Such literary discourse textual markers, as the praise addressee's inner speech, the author's description of their non-verbal behavior, as well as their thoughts and feelings, explicate Praise Speech Act perlocutionary effect. The praise recipient embarrassment testifying the speech act felicity can be followed up in the following episode:

*"I've been very impressed by you, Becky," says Michael seriously. "You're smart. You're intuitive. You get things done." I stare at him, feeling an embarrassed colour come to my cheeks. "And maybe I figured you deserve a break," he adds kindly*²¹.

As far as **Compliment Speech Act perlocutionary effect** is concerned, most typically it is framed as follows: full acceptance; mirror response, i.e. saying a compliment in response; ironical acceptance; changing the topic of the conversation or unacceptance. The main perlocutionary effect expected by the compliment addresser is compliment acceptance (expressed verbally or non-verbally). The formal signal registering compliment acceptance is a smile, a nod or the addresser's embarrassment.

Here is an example of non-verbal acceptance of a compliment, explicit in the author's description of the girl's embarrassment causing her to blush:

"You do look changed," said Moses.

"Prettier?"

*"Lovely," he said. Her colour deepened still more*²².

A compliment acceptance is usually accompanied by gratitude or irony. To illustrate:

"You actually look good in that black dress."

*"Thank you"*²³ (gratitude).

His expression was soft. "You've got lovely eyes. You've got beautiful eyes. Your eyes were the first thing I noticed about you."

"I thought it was my legs you noticed first".

*"Your legs, too"*²⁴ (irony).

Compliment rejection is motivated by the recipient's modesty: a positive evaluation of self violates the Modesty Maxim and is socially unacceptable, as it is in the following speech exchange:

One Sunday, the church had a fair for a fund-raiser, and Alette brought in some of her own paintings for the church to sell. The pastor, Frank Selvaggio, looked at them in amazement.

"These are—These are brilliant! You should be selling them at a gallery."

*Alette blushed. "No, not really. I just do them for fun"*²⁵.

In the provided example the compliment recipient's blush, described by the author, reinforces the speech act felicity.

And, finally, let me illustrate a mirror compliment:

"Hello, Lin, you fat bastard," Lettie said, giving me a kiss on the cheek. "You're really beefing out, aren't you, son?"

*"You look good, too," I replied, smiling at the pleasure of seeing her*²⁶.

A mirror compliment, that is a compliment redirection to its author in accordance with the Politeness Principle, allows the recipient to preserve the communicative balance and not to impinge on any participants' interests.

3.5. Praise and Compliment Speech Acts felicity conditions.

Praise and Compliment Speech Acts successful impact upon the addressee is determined by certain extralinguistic factors, such as the speech act participants' common background knowledge, implications and presuppositions, relevance of a positive evaluation in a given speech situation, the addresser's sincerity and his/her non-indifference to the evaluation object qualities and actions.

Praise unacceptance by the hearer can be caused by its inappropriateness, as well as the praise addresser's insufficient background knowledge or the hearer's doubts concerning the praise addresser's evaluative competence. In the following speech exchange the praise recipient is not flattered by praising as he doesn't believe in the speaker's sincerity which is reflected in his inner speech:

"You have such a great heart, such a fine soul. You are so generous, so unselfish, so chivalrous. I have always felt that about you – that you are one of the few really chivalrous men I have ever met."

Well, dashed difficult, of course, to know what to say when someone is giving you the old oil on a scale like that. I muttered an "Oh, yes?" or something on

²⁰ Kinsella, 2001, 227

²¹ Kinsella, 2001, 314

²² Bellow, 2012, 189

²³ Beaton, 2009, 147

²⁴ Waters, 2011, 69

²⁵ Sheldon, 2012b, 20

²⁶ Roberts, 2008, 528

*those lines, and rubbed the billowy portions in some embarrassment*²⁷.

Praise directed towards a third person can be rejected if the hearer is jealous or envious of the evaluation object, like Mr. Bason, who is jealous of Father Bode:

“What a good man he is, helping Mrs. Greenhill like that,” said Mary. “I do hope he will get the living here. It would be a very popular choice.”

*“Do you think so?” said Mr. Bason spitefully. “I’m afraid the clergy house would become a very dreary place if Father Bode was vicar. He has no taste at all”*²⁸.

Likewise, when Luke’s mother Elinor hears a praise to his wife-to-be she can hardly hide her jealousy and antipathy for the girl:

“I was just saying to Luke, how lucky he was to have landed such a beautiful, talented, accomplished girl as Becky.”

*“Indeed.” Elinor’s smile freezes slightly*²⁹.

Another speech situation exemplifies praise unacceptance caused by the fact that the speaker, Saddle’s mother-in-law, is not an authority for Saddle:

I walk into the room. Teddy jumps up and starts yapping.

“Down, Teddy! Hi there, Sadie, I see that you’ve taken my advice about sprucing yourself up. And the house is looking so much tidier, far less of a health hazard. Well done, darling.”

*“Your advice?” I’ll be damned if she thinks I’ve taken her advice on anything*³⁰.

For a Compliment Speech Act, the recipient’s disagreement with the speaker doesn’t necessarily mean the speech act failure. If a compliment is rejected because of the recipient’s modesty or embarrassment, the perlocutionary effect is achieved.

In the literary discourse a compliment recipient may verbally ignore a compliment, but the context analysis and the author’s commentary help the reader to recognize the recipient’s positive attitude to the compliment. The literary discourse reader is sure in its success if a compliment is accompanied by the author’s description of such non-verbal signals of pleasure on the recipient’s face, as a smile or a blush, as it is in the following literary discourse extracts:

“Do you think? Is it OK?” Izzy sat down beside Tamsin.

“Yes, I think. Yes, it’s more than OK. Bloody hell, Izzy. You look stunning.”

*Izzy smiled in delight*³¹ (smiling).

“You probably don’t remember me, I’m Marian Tarr.”

*“Marian! You look great!” She beamed and blushed and looked like she’s died and gone to heaven when he kissed her cheek*³² (beaming and blushing).

If, however, a compliment unacceptance is caused by its inappropriateness, insincerity or the recipient’s dislike for the addresser, a compliment unacceptance should be regarded as the undesirable for the speaker perlocutionary effect. For example, in the extract below the compliment is treated as a verbal harassment. Moreover, it is so sudden that it frightens the addressee and she drops the plate:

‘You got a lovely arse, Krystal.’

*She jumped so violently that a plate slipped off the heaped side and smashed on the filthy floor. He had not gone, but had followed her. He was staring at her chest in its tight T-shirt. ‘Fuck off.’ she said*³³.

A negative reaction to a compliment may be caused by the addressee’s suspicions about the compliment addresser’s sincerity, the addressee’s dislike for the compliment addresser, inappropriateness of a compliment in a certain setting, a mistake in the choice of evaluation subject, mockery, familiarity, the violation of generally accepted moral regulations. All these things become obvious to the reader not only due to a verbally explicit recipient’s response, but also due to their thoughts, feelings and non-verbal behavior, depicted by a literary discourse author.

4. Conclusion.

The current study contributes to the field of Pragmatics and Speech Act theory by investigating the pragmatic nature of two positive evaluative speech acts: Praise and Compliment.

Both Praise and Compliment Speech Acts are regarded as behabitives in Austin classification of speech acts, behabitives in Bach and Harnish classification and expressives in Searle’s taxonomy.

In terms of *social status* praise is mainly directed from a senior to a junior person. Compliments are far more often addressed to a communicant *equal in a social status* with the speaker.

Both Praise and Compliment Speech Acts are considered *positive evaluative expressive syncretic* speech acts. Compliment is predominantly characteristic of the hearer and the *evaluation object* overlapping, while praise object is either the hearer or a third person. Praise and Compliment Speech Acts are also different in terms of *evaluation subject*. Praise Speech Act evaluation subjects are *moral and intellectual traits, skills and actions* of the interlocutor or a person, who is not present during a speech exchange, and a third person’s *appearance*. The subject of evaluation in a Compliment Speech Act is the hearer’s *appearance, possessions and accomplishments*.

The investigation has also revealed that Praise and Compliment Speech Acts have some common and

²⁷ Wodehouse, 2011, 147

²⁸ Pym, 2009, 228

²⁹ Kinsella, 2002, 123

³⁰ Williams, 2010, 238

³¹ Barr, 2007, 319

³² Cohen, 2010, 138

³³ Rowling, 2013, 135

some differentiating *illocutionary aims*. Both these acts are aimed at expression of positive evaluation and creating a positive emotional impact upon the hearer. In some speech situations both the acts can serve to mitigate refusal or criticism.

Praise Speech Act addressers pursue the following illocutionary aims: to qualify the evaluation object actions or traits as being positive; to comfort and reassure the hearer, as well as to “save his/her face” or to defend the third person, the object of evaluation, from the interlocutor’s negative evaluative statements.

Compliment Speech Act illocutionary aims are to show the hearer a kindness, to do them a courtesy or to reassure them, wishing to get on well with them; to express the speaker’s emotional state by qualifying the evaluation object features as being positive; to express gratitude to the addressee for his/her actions; to comfort and reassure the hearer, to “save his/her face”.

Praise Speech Act *perlocutionary effect* is determined by praise direction: towards the hearer or a third person. If it is directed towards the hearer, it is accepted with gratefulness, embarrassment, bragging, pleasant surprise, denial (caused by the hearer’s modesty) or it is rejected. The hearer’s acceptance of praise attests that he/she is too self-assured, self-ab-

sorbed. Praise unacceptance doesn’t mean a failure, but attests perlocutionary success, since unacceptance is caused, as a rule, by the hearer’s modesty. If praise is directed towards the third person, it can be either accepted or rejected.

Compliment Perlocutionary Act is full acceptance; mirror response, ironical acceptance; changing the topic of the conversation or unacceptance. Compliment rejection, like rejection of a praise directed at the hearer, is motivated by the recipient’s modesty: a positive evaluation of self violates the Modesty Maxim and is socially unacceptable.

Both praise and compliment unacceptance by the hearer can be caused by their inappropriateness, as well as the addresser’s insufficient background knowledge or the hearer’s doubts concerning the addresser’s evaluative competence. A negative reaction to a compliment may also be caused by the addressee’s dislike for the compliment addresser, a mistake in the choice of evaluation subject, mockery, familiarity, the violation of generally accepted moral regulations. Furthermore, a compliment can be regarded as a verbal harassment which also results in its rejection.

In conclusion, this study points towards the need for investigation into the verbal and non-verbal means of expressing positive evaluation.

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Анотація

Стаття присвячена контрастивному дослідженню іллокутивних цілей та перлокутивного ефекту мовленнєвих актів похвали та компліменту у сучасному англomовному літературному дискурсі. Матеріалом дослідження слугували фрагменти сучасних англomовних романів. Вибірка налічує 1303 комунікативних епізоди, в яких персонажі висловлюють похвалу та компліменти. В дослідженні застосовано контекстуально-інтерпретаційний метод, який уможливив визначення прагматичних властивостей мовленнєвих актів похвали та компліменту, імпліцитних та експліцитних намірів комунікантів, їхніх пресуппозицій, фонових знань, конвенцій та оцінних стереотипів у кожній комунікативній ситуації. В статті надано визначення мовленнєвим актам похвали та компліменту як позитивно-оцінним мовленнєвим актам. З точки зору авторки, обидва мовленнєві акти комбінують риси експресивів та бехабітивів та вважаються іллокутивно синкретичними актами, оскільки вони одночасно реалізують дві або більше іллокуцій, серед яких слід розрізняти головні та другорядні у кожному комунікативному обміні. Дослідження також спрямовано на диференціювання іллокутивних цілей адресантів мовленнєвих актів похвали та компліменту. Також визначено перлокутивний ефект мовленнєвих актів похвали та компліменту. Окреслено умови успішності та причини, з яких мовленнєві акти похвали та компліменту відхиляються адресатами. Успішність впливу мовленнєвих актів похвали та компліменту на адресата визначається певними екстралінгвальними факторами, до яких належать спільні для учасників фонові знання, імплікації та пресуппозиції, доречність позитивної оцінки у певній мовленнєвій ситуації, ширість адресанта та його небайдужість до рис та вчинків об'єкта оцінки.

Ключові слова

Оцінка, мовленнєвий акт, похвала, комплімент, іллокутивна ціль, перлокутивний ефект, умови успішності.