

ФИЛОЛОГИЧЕСКИЕ НАУКИ

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ARTISTIC COMMUNICATION AS A TYPE OF COMMUNICATION

Abstract. The article reviews the peculiarities of artistic communication, in particular, in dramatic works. In the communicative theory, the dramatic text is interpreted as a special kind of linguistic expression in which the author addresses his or her intentions and motives to the reader through communicative strategies and tactics. By defining a dramatic work as a text and a type of statement through which communication between the addresser and the addressee is being fulfilled amid chosen communication strategies and tactics to achieve the pragmatic goal, we suggest our own classification of communicative strategies. We distinguish two types of communication strategies: 1) a communicative strategy of experimentation with a form of dramatic text; 2) content-based communicative strategy. These models of communication enable us to distinguish the following characteristics of communication in the dramatic text: the narrative as the basic category of the addressee's characteristic; dialogicity, theatricality, integrity, intertextuality, length in time and space, the ability to perceive, condense and transform information as a textual characteristic; game moment as a principle of reflecting reality in the text and addressee's perception, the ability to interpret and create new meanings of the text. These characteristics take into account all components of the communicative act in the dramatic text and help identify the communicative strategies of the text since they determine the specifics of the works of Ukrainian playwrights on the cusp of XIX-XX centuries.

Keywords: artistic communication, dramatic text, communicative strategies and tactics.

Introduction

Communication is an integral factor of the social, public, political, and business life (Pochepstov, 1999: 5 – 7), and its comprehensive analysis draws the attention of the academia in different areas of science, which study verbal and non-verbal objective laws of people's communication, the phenomena of the communicative influence as a core of any communication, the discourse peculiarities of people's interaction, etc.

What makes the scientific qualification even more complex is that the concept of communication itself is quite multivalued. It comes from the fact that "the shades of communication, its models, functions, methods of communicative analysis, and the areas of its application are highly variable. Meanwhile the terms – communicative interaction, dialogue, communicativity, interactivity – are becoming more capacious in their content and meaning" (Maliyovskaya, 2005: 4). According to the scientists, communication is the name for the everyday human activity; it is the process employing which the social institutions or individuals exchange the information; it is the means of solving political and social needs of the state, society, an individual, etc.

The purpose of this article is to analyze the peculiarities of artistic communication in dramatic works.

Results and discussion

Overall, there are about 100 definitions of communication. For instance, G.V. Kolshanskyi defines communication as a transfer of the information in the human community; so he sees it as a realization of the consciousness' social nature (Kolshanskyi 1980: 88-90). A different viewpoint is suggested by the Ukrainian researcher F. Batsevyich, who differentiates the concepts of interaction and communication, with

interaction being more general and communication being a more specific notion. "Communication (Lat. *Communico* – I communicate with someone) is the aspect of social interaction comprising the meaning and the ideal content; it is the recording of the information on the various communication processes" (Batsevyich 2004: 28). O. Selivanova indicates that "communication is the targeted process; the activity, which employs speech as one of its means, while the text is the sign-based coherent form of its organization" (Selivanova, 2002: 32). V. Krasnykh defines communication as "the process of interaction of two or more linguistic personas, aimed at transferring/receiving/exchanging of the information, therefore this or the other influence on the interlocutor necessary for conducting their joint activity (Krasnykh 2003: 79). Placing the emphasis on the ways and means of transferring the information, R. Birdwhistell interprets communication as a multi-channel system which is both the result and the means of regulation of the forms of human life activity. He associates all the means of communication with the communicative interrelations with one another, while their communicative significance is gained during the immediate application in the process of communication (Birdwhistell 1970). Communication is the process when one person stimulates the other person (or persons) to participate in the communication by verbal and/or non-verbal messages, according to V. P. Richmond and J. K. McCroskey (Richmond, McCroskey 2004: 1), while L. Medvedeva singles out a unit of the communicative phenomena analysis, "What is of great significance for the theory of communication and communicative acts is the combination of the speech acts and para-speech hand

and arm gestures and facial expression, which function as the signs". (Medvedeva 1989: 46).

Therefore, the communication is a complex phenomenon, associated with the producing, transferring, and consuming the meanings through different means of communication (oral, printed, radio, films, computer networks) in the endless number of contexts (interpersonal, racial, cultural, political, organizational, international). We can establish that the scientists single out the following features of communication: procedurality, consistency of purpose, transferring the message utilizing semantic-and-sign interaction, the common nature of information in the message, etc.

It should be noted that J. Heims believes that it is quite difficult to define communication in advance and there are only general features the communication may possess in its specific implementation (quoted in Pocheptsov 1999: 18). However, in our work "the communication will be defined as the processes of re-coding of the verbal domain into non-verbal and the non-verbal into the verbal one. Historically speaking, the communication intended this: to make the other person take a certain action. So, what matters for communication is moving from One individual's speech to the Other individual's actions. This is the primary aim of transferring the meaning between the two autonomous systems, i.e. two individuals" (Pocheptsov 2001: 14). The suggested definition establishes the most significant components of communication as an extremely complex heterogenic phenomenon and its cross-cutting aim - the influence upon another person.

Communication is possible through different material signs and languages, however, the scope of our research is limited to the communication utilizing artistic texts, artistic works, dramatic works in particular - that is the artistic communication.

The artistic communication is a practical activity, which is – along with translation – perhaps, one of the most ancient types of philological human activities, which is associated with the emerging of writing systems. It is the writing system that records an oral expression in the stable and fixed form; it distances the message from its Sender and gives an opportunity to understand, interpret, and perceive the text by the Receiver.

The meaningful feature in the study of artistic communication is that it is an interdisciplinary matter which is addressed in philology, anthropology, psychology, sociology, pedagogics, biology, computer science, and other areas.

Today, different fields of knowledge have accumulated the solid experience of communicative analysis, while communication is a subject of humanities research where the various theoretical approaches to the fictional communication analysis are suggested. Among others, these are the literary model by V. Shklovskyj, the theater model by M. Vreninov, folklore model by V. Propp, culturalogical model by M. Bakhtin, narrative model by Tsv. Todorov, as well as

P. Yershov's theater model, O. Pyatyhorska's text model, J. Huizinga's game model.

The literary model by V. Shklovskyj explains the function of the art through the concept of "distancing", which creates a new unknown object from the known one.

By distancing from the biographical and extra-textual categories and parameters, V. Shklovskyj emphasizes the issue of the form. "A literary work is a pure form, it is not a thing or a matter, but rather the correlation of matters. Entertaining, tragic, global, and small works, with the world counterposed to the world, or a cat counterposed to a rock – are all equal (Shklovskyj, 1983: 4).

The researcher is one of the first to suggest the formulas - schemes, which are the basis of the artistic texts.

V. Shklovskyj, in terms of communication science, brings the text as an object of communication and its function in the procedural dimension to the spotlight.

M. Yevrejnov in his theater model investigates the problem of the artist's role in the theatre, the problem of the relationship between the director, actors, artists, stage director, and integration of the signs of different semiotic systems in one text. The scientists argue that successful communication can be reached through the theatricality which features people's everyday life (Yevrejnov, 1911: 101). We employ the idea of theatricality for our research into the communicative strategies of the drama text.

V. Propp's model helps single out the functions, serving as a basis for the text, as well as their sequence and number. These functions are analyzed in Propp's work "Fairytale Morphology" where they are seen as basic components of a fairytale (Propp 1968: 285). V. Propp also studied the elements of the comic in the folklore texts (ibid: 286).

M. Bakhtin's culturological model of communication takes into account the Sender category in a communicative act. "A word is targeted at an interlocutor, at who that interlocutor is. There is no abstract interlocutor, no a so-called a person in themselves" (Bakhtin 1997: 93).

M. Bakhtin introduces the concept of metalinguistics, which covers a dialogue relationship, too, including the speaker's attitude toward their own words (ibid: 311). The other M. Bakhtin's fundamental idea is carnivalization which eliminates the border between an actor and a viewer. "Carnival does not differentiate the audience and performers. It does not recognize the footlights even in their initial form" (ibid: 12).

Dialogics and carnival are the major M. Bakhtin's ideas, which single out the culturological model of communication.

The narrative model of communication explains the nature of the dramatic text sender and serves as a multi-layered scheme, which integrates an author, story-teller, narrator, desirable author, a real and a desirable reader.

O. Pyatyhorskyj in his model highlights the concept of text and its correlation with the categories of time and space; he analyses the problem of the Other and specifies the text features, "Text is something that exists only in the perception, reading, and understanding of those who have already perceived it" (Pyatyhorskyj, 1962: 59). The text is an intention to be sent and received, so it is a signal. "A specific text can be generated by nothing but the other text (ibid: 56). Therefore, O. Pyatyhorskyj's model suggests the scheme of communication and distinguishing features of the text as a signal, a fact of consciousness objectification and its ability to generate new texts through a plot or a situation.

The analysis of the Ukrainian dramatic works of late XIX - early XX centuries in terms of realization of communicative strategies in our research will require the utilizing of philosophic-and-cultural approach to communicative processes, which implement the speaker's communicative needs and intentions. The general intention determines a communicative strategy and its choice. The communicative intention is a conscious or intuitive intention of the Sender who determines the interior program of the speech and the way to implement it (Batsevyh 2004: 116). So the best practical realization of the Sender's intentions in achieving a specific goal he or she sets and the selection of successful and efficient steps in communication determine the communicative strategy which is implemented in the communicative act by means of the text.

Dramatic fiction is a unique verbal composition, the results of Sender's and Receiver's activities when they are having a conditional artistic dialogue. When creating an artistic text, the author puts his or her authorial artistic comprehension of the reality, which is sometimes understandable to him or her alone, however, he or she addresses his or her ideas and intentions to the reader who is ready to get involved in the process of decoding these intentions, meanings, and connotations, embodied in the figurative words of the text. One of the ways of understanding the problem of the psychology of the artistic work is the analysis of communicative strategies - both author's and genre-and-type ones - which in their distinguishing manner are interpreted in the artistic work, including drama.

The communicative potential of drama has been little studied and has been focused on in very few investigations. Taking into consideration such pieces of research, as well as the findings of literary theorists, theater critics, and communicativists, we are going to look at the communicative strategies of Ukrainian drama works of late XIX - early XX centuries.

The communicative strategy is defined as the realization of the Sender's intentions to reach their communicative goal during a communicative act.

The communicative strategy implies the choice of efficient steps of communication - the communicative tactics, which are directly involved in the process of text generation.

The problem of the typology of communicative strategies hasn't been solved yet, because the existing

classifications take into consideration only separate aspects, such as forms of communication, the field of communication, types of the discourses.

For instance, T. Van Dijk, building his classification on the type of the discourse, singles out the following strategies: cognitive, contextual, those of understanding, speech, semiotic, syntactic, conceptual, and textual (Batsevyh 2004: 119). Other researchers suggest two types of strategies: the communicative and contextual.

O. Issers, too, specifies two communicative strategies: 1) the paramount large-scale strategy of thinking activation (to activate mental processes); 2) secondary strategy of forming a new position (Issers 2002). Having analyzed the existing typologies of communicative strategies, we can establish the fact that all of them take into account the goal of communication, while the ways and methods of achieving it - that is the communicative tactics - will be distinguishing for each. The communicative strategy and tactics fall under genus-species relations both at the verbal and non-verbal levels of the text. The author plants into the text his or her own understanding and interpretation of reality; he or she encodes meanings and concepts, which will be decoded by the addressee through this very text.

The communicative strategy features a set and individual integration of speech and paralinguistic tactics, which are realized in the dramatic text and have a different effect on the addressee. The embodiment of an individual author's strategy is the choice between certain discourse situations, conditions of communication, relations between the communicants, and their personalities - social, cognitive, and psychological.

Taking into consideration the peculiarities and specific nature of the scope of this research - Ukrainian dramatic works - the communicative strategy in the work is defined as the author's intention to arrange the discourse of the fiction work so that he or she could ensure it is efficiently perceived by the Receiver (Addressee). The realization of the communicative strategy is provided by the communicative tactics, which is introduced in the body of the text using a combination of different steps.

The communicative strategy is the "vector" of the speech behavior of the author, which is implemented in the addresser's choice of well-considered step-by-step speech actions, enabling the understanding between the author and the reader; this is the line of the speech behavior, chosen on the basis of understanding the communicative situation in general and reaching for the effect of the successful, conditionally simultaneous communication with the reader.

The communicative tactics is a specific step, relevant for the specific stage of realization of the author's communicative strategy and aiming at addressing the specific communicative task.

Both of these communicative strategies have quite a different system of communicative tactics and steps.

The experiments with the forms of the dramatic text are the rules and sequence of the phrases'

arrangement, observed by the addresser of the drama text as, first of all, the determined type-and-genre form which correlates with them.

The content strategy is step-by-step planning of the goal of communication, the achievement of which requires ideological-and-thematic as well as an imaginative system of the dramatic work.

Both these strategies, in our opinion, determine an individual author's style of communication, its unique nature, the interaction between tactics and steps in the dramatic work's text thus being the means and ways to reach the goal. The analysis of the dramatic work legacy of the Ukrainian playwrights of late XIX – early XX centuries amid given communicative strategies made it possible to single out the communicative processes of "literaturization" of drama's intertextuality as an expression, author's presence, type-and-genre transformations of the drama texts of the mentioned period.

Conclusion

In the view of above mentioned, we can put forward the fact that in the communicative theory, the dramatic text is interpreted as a special kind of linguistic expression in which the author addresses his or her intentions and motives to the reader through communicative strategies and tactics. By defining a dramatic work as a text, a type of statement which ensures communication between the addresser and the addressee through the chosen communication strategies and tactics to achieve the pragmatic goal, we suggest our own classification of communicative strategies. With the drama text defined as the expression that ensures communication and features the integration of content and form as a complete artistic work, we single out two types of communicative strategies: 1) a communicative strategy of experimentation with a form of dramatic text; 2) content-based communicative strategy. After analysing the models of communication, suggested above, we can distinguish the following specific features of communication in the dramatic text: the narrative as the basic category of the addressee's characteristics; dialogicity, theatricality integrity, intertextuality, length in time and space, the ability to perceive, condense and transform information as a textual characteristic; game moment as a principle of reflection of reality in the text and perception of the addressee, the ability to interpret and create new meanings of the text. We believe these characteristics take into account all components of the communicative

act in the dramatic text and bring to light the text's communicative strategies since they determine the specifics of the works of Ukrainian playwrights of the cusp of XIX – XX centuries.

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