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**COMPLIMENT AS A SPEECH ACT: DIACHRONIC
CHARACTERISTICS**

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INTRODUCTION

Nowadays, modern linguistics has a communicative orientation and the speech is seen as a dynamic process realized within social interactions and ability to influence the mental and practical activity of people. Last but not least, compliment plays an important role in this process as a means of phatic communication and establishing social connections. Compliment as a part of the communication process has a significant place in every linguistic culture, as it promotes a communicative balance and harmonizes social relationships.

In the proposed work compliment as a speech act and its diachronic characteristics are studied within British and American literary works of the XIX – XXI centuries. The research conducted analyzes compliment and studies the evolution of its linguopragmatic properties as a result of the internal development of language and changes in the communicative needs of a particular linguocultural ethnic community.

The **relevance** of the topic involves the general orientation of modern linguistics to the study of speech as a dynamic process, the growing interest in the functioning of speech acts in the process of communication, the originality and significance of compliment as a speech act as an integral part of communication, as well as the need for a comprehensive analysis of compliment and its diachronic characteristics within English speaking society.

The **goal** of the Master paper is to study compliment as a speech act and analyze its diachronic characteristics within British and American literary works of the XIX – XXI centuries. To achieve this goal, the following **tasks** were realized:

- to formulate the theoretical basis of the study of compliment and define it within the theory of speech acts, theory of politeness and etiquette;
- to differentiate compliment from similar speech acts and identify the conditions of its implementation;

- to research the communicative intentions of the speakers in case of compliments and their evolution during the XIX – XXI centuries within British and American literary works;

- to study compliments by their subjects, interlocutors, time periods and tone within British and American literary works of the XIX – XXI centuries;

- to create a typology of British and American compliments of the XIX – XXI centuries according to the obtained results;

- to compare compliments of different centuries and cultures;

The **object** of research is compliment as a speech act within British and American literary works of the XIX – XXI centuries and the **subject** of research are linguopragmatic features of compliment as a speech act according to its diachronic characteristics.

The **methods of the research** are as follows:

- intent analysis (helped to determine the communicative intentions of the speakers during the expression of compliments, subjects of compliments, to reveal the hidden implication of implicit speech acts);

- classification method (applied to systematize the types of compliments by different criteria);

- descriptive analytical method (used to describe the obtained results according to the classification of compliments);

- method of linguocultural analysis (revealed culturally relevant information to study diachronic characteristics of compliments within the XIX – XXI centuries);

- method of quantitative calculation (established the correlation of intentional, functional, thematic-semantic features of compliments).

The scientific **novelty** of the study is that compliment as a speech act and its diachronic characteristics were analyzed based on British and American literary works of the XIX – XXI centuries. In the Master paper the influence of socio-historical events on the formation of ethno-cultural and polite norms of

communication in the literary works, their reflection in the communicative intentions of the speaker, the purposes and the subjects of compliments were studied.

The **practical value** allows using the obtained results in the further research, to create the educational-methodical manuals on relevant subjects, to study them during the completion of Bachelor, Master, course papers and to use them during the university courses on pragmatics.

The **structure** of the work:

The Master paper consists of an introduction, three chapters, conclusions to the first, second and third chapters, general conclusions, summary and bibliography.

The **introduction** reveals the relevance of this research, formulates the goal, tasks, object, subject, methods, scientific novelty and practical value.

In the **first chapter** compliment in the theory of speech acts, the difference between compliment and similar speech acts are analyzed; compliment as a speech genre, compliment in the theory of politeness, compliment within etiquette are studied.

The **second chapter** provides a structural analysis of compliment in the British culture and its diachronic characteristics within British literary works of the XIX – XXI centuries.

The **third chapter** shows the result of the study of compliment in the American culture as well as its diachronic characteristics within American literary works of the XIX – XXI centuries.

The **conclusions** summarize the main theoretical and practical results of the Master paper research according to the goal and tasks and outline the prospects for further research.

1. Theoretical aspects of the study of compliment as a speech act

1.1. Compliment in the theory of speech acts

In the recent years there has been an increasing interest in the process of interpersonal and intercultural communication, in ways to achieve effective communication. The subject of our study is one of the integral components of modern communication, a means of harmonizing interpersonal interaction – compliment. The concept of "compliment" is studied in various fields of scientific research: psychology, sociology, rhetoric, as well as linguistics.

Compliment is often called the simplest and most reliable way of meeting the social and psychological needs of a partner in the communication process, and the use of compliment explains the speaker's desire to please the recipient in order to have a positive impact and further cooperation. By means of compliment, people fulfill their important human needs such as love, respect, self-realization, recognition and positive emotions [41, p. 386–391].

A good compliment is the most universal technique, with the masterful performance of which it is almost always possible to endear the person you are talking to. To understand what a good compliment is, we should give the definition of this concept.

Compliment is a polite remark that you say to someone to show that you like their appearance, appreciate their qualities, or approve of what they have done [112]. It is an expression of esteem, respect, affection, or admiration [113]. In a polite form compliment always gives pleasure.

According to Herbert compliments are used to negotiate solidarity with an addressee in order to make people feel good [56, p. 79]. Holmes states that 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 hearer" [60, p. 451].

In addition to that, people who make compliments have their personal intentions which can be divided into three directions: to the speaker himself/herself (expression of his/her own emotions), to the addressee (influence on the interlocutor), to other participants of the dialogue (to cause affection to the addressee, to encourage the expression of their own opinions about what has been said). These types of intentional compliments intersect with the three most important functions of compliment in interpersonal communication identified by the German linguist M. Beetz: (a) expressing the feelings of the speaker, (b) expressing the relationship between people, (c) reaching the desired influence on the addressee [47, p. 150].

Nowadays, according to the Western as well as Ukrainian linguists, compliment is considered to be a speech act. In classical interpretation, a speech act is defined as an act of speech, which presupposes saying a sentence by the speaker in a situation of direct communication with the listener [16, p. 11]. In the modern cognitive-communicative paradigm, a speech act as an object of the speech act theory is explored as a two-way process involving the addressee. According to I. Shevchenko, a speech act is the speech interaction of the speaker and the listener to achieve certain perlocutive goals of the speaker by constructing a discursive meaning in communication. Thus a speech act consists of "illocutionary, denotative, locative, intentional, situational, contextual, metacommunicative aspects" [40, p. 23]. So, it can be said that compliment is a hybrid speech act that combines the discursive qualities of the expressive and the phatic metacommunicative.

The fundamentals of the theory of speech acts were created by J. Austin and studied by his followers J. Searle, K. Bach and R. Garnish, and others.

The central subject of the theory of speech acts ' analysis is speech act which according to J. Austin contains three components: locution (construction of phonetically and grammatically correct utterance with a certain meaning and

reference, namely speech itself), illocution (embodiment of a certain communicative intention / purpose, that gives it specific orientation, in the utterance) and perlocution (a result of the effect of the illocutionary act on the addressee, that is, the speech with the effect of purposeful action directed at the listener). According to J. Austin, the main characteristics of a speech act are intentionality, purposefulness and conventionality [44, p. 8].

According to illocutionary criteria, J. Austin made a classification of speech acts and distinguished the "five great classes" of performative verbs: verdictives (or representatives, assertives); directives; commissives; conductives (expressives); expositives (or declaratives) [44, p. 179]. We may assume that compliment is a conductive (expressive) that conveys the attitude and behavior of the speaker in society.

His disciple, J. Searle, distinguishes (at least) twelve important dimensions by which illocutionary acts differ from each other [71, p. 83]. And on the basis of the three most important – the illocutionary purpose of the addressee; differences in the orientation between the world, words and the different mental state of the speaker, i. e. his sincerity or insincerity – J. Searle creates his own classification, dividing speech acts into representatives (or assertives); directives; commissives; expressives and declaratives [71, p. 92–96]. The scientist considers compliment an expressive speech act, expressing the psychological state of the speaker, characterizing the degree of his openness. Based on a semantic analysis, J. Searle and D. Vandervecken conclude that through compliment, the speaker expresses his or her approval of the listener or of the object he or she owns. According to scientists, compliments, as well as praise, can belong not only to expressives, but also to assertives, because by expressing a positive attitude to something, the speaker states that he feels it [72, p. 215].

K. Bach and R. Harnish distinguish six general classes of illocutionary acts: constatives; directives; commissives; acts of recognition; effectives; verdictives [45, p. 111]. In this classification, compliment belongs to acts of recognition through which, like J. Austin conductives or J. Searle's expressives, the speaker

expresses feelings about the listener. If the utterance is formal, K. Bach and R. Harnish do not regard it as conventional, but emphasize that acts of recognition often satisfy certain social expectations, for example, when the speaker greets the listener, he should respond [45, p. 55].

Most speech acts are sequential. According to O. O. Selivanova, “Sequence is a certain number of communicative phrases or remarks that respond to the first statement made by the speaker and are relevant to the content. Sequence limit is set on the basis of answer completion of the first phrase” [31, p. 73].

As J. Meibauer states, the dialogic structure of sequences can be explained by the nature of certain speech acts the task of which is to establish certain rules. For example, the recipient must answer the question or respond to the compliment because it is a certain type of social obligation [67, p. 134]. E. Goffman also believes that one of the defining features of social interaction is feedback, that is, when two individuals are in the same communicative space, then at least part of their worldview will be based on the fact that the speaker's position will reach the interlocutor's consciousness, regardless of how the latter uses this information [54, p. 32–33]. According to G. Peltz, each speech action occurs only in connection with the other (verbal or non-verbal) that precedes or follows it. Thus, there are speech acts that together form sequences of speech actions, such as question and answer, greetings, accusations and apologies [68, p. 262]. According to the scientists, most speech acts cannot be adequately described without taking into account their sequential nature.

Noteworthy is the theory of illocutionary hierarchy (sentence → speech act → text), within which two types of combinations of illocutionary speech actions are distinguished: coordinative (independent of one another) and subordinative (necessary to perform one illocutionary action in order to achieve another) [46, p. 72–73]. Within this theory, compliment is defined as the dominant illocutionary action, and the response to it as a subordinative illocutionary action. However, this theory involves only positive reaction in order to satisfy the perlocutive effect of a

dominant illocutionary action – compliment. However, the reaction to the compliment goes far beyond its positive perception.

The structure of compliment as a speech act is that of an adjacency pair in which there is a first turn of initiation of compliment, and a second turn – the compliment response [51, p. 3]. Manes and Wolfson have shown in several works [66, 76, 78] that most compliments are realised by means of a limited set of very predictable semantic-syntactic structures. This brought the authors to the conclusion that compliments can be considered formulae the interpretation of which would be relatively straightforward and would not involve much difficulty or effort for listeners [51, p. 3]. According to Herbert: “The noncreativity of the compliment act is a striking fact: these are speech formulae. It is tempting to speculate that such noncreativity is directly tied to a need for easily recognizable formulae in status- and solidarity-negotiating gambits in speech. That is, in making a social move of this kind, the use of a formula decreases the likelihood that the move might be misinterpreted or unnoticed by an addressee” [58, p. 390]. As with the other speech acts, it must be pointed out that the realisation of compliments is also subject to cross-cultural variation.

In addition to these conventionalised formulae, Herbert, Jaworski and Lewandowska-Tomaszczyk have explained that it should be convenient to consider other realizations of compliments by means of semantic-syntactic structures that are not so conventional or predictable, which can increase the feeling of spontaneity and sincerity of compliment [51, p. 5]. These realizations are indirect because their value is implied rather than stated directly in the utterance [61, p. 64], and involve a greater degree of indirectness and ambiguity, which results in an increase of hearer’s processing effort, since he/she will have to carry out more inferences to recover the message the speaker intended to convey [64, p. 77].

Moreover, Boyle suggests that there are two main types of indirect or implicit compliments: those in which the speaker mentions an achievement of the hearer and those in which the speaker compares the hearer to another person [48, p. 35].

Therefore, compliment and reaction to it exist within a certain communicative

model, are not isolated from each other, but are systematically related to one another, interacted and closely interconnected.

An analysis of speech acts` classifications shows that most scientists refer to compliments as expressives, or their correspondents – conductives, acts of recognition, speech acts that reflect the speaker's attitude, through which they express feelings, emotions and attitudes toward the interlocutor. However, we believe that compliment may also belong to the class of constatives (K. Bach and R. Harnish) that correspond to representatives or assertives (J. Searle), because, by expressing a positive attitude to something, the speaker states that he/she feels it, so ascertains a fact, state of affairs.

1.2. Difference between compliment and similar speech acts

The formation of compliment is based on important emotional and psychological needs. The external stimulus for the realization of compliment is the addressee, and the internal one is the desire of the speaker to express positive emotions, to establish and maintain contact, to have an influence on the addressee, etc. But the expression of compliment is mostly based on sympathy.

The reason for expressing compliment is positive assessment of some aspect of the addressee. This brings compliment closer to such related speech acts as praise and flattery. Moreover, such speech acts as congratulation and greeting also have common features with compliment. That is why we should pay attention to the difference between them.

First of all, compliment and praise are two speech acts which are often considered to be equal that is why many researchers are trying to distinguish them. Some, on the contrary, do not actually differentiate these speech acts, believing that both praise and compliments express approval of the listener for a particular achievement or appearance, and the addressee whom they make compliment or thing they praise will be evaluated favorably. M. Yu. Fedosyuk also notes that compliments, flattery or praise are the same in terms of expression, and can only be distinguished by taking into account the nature of the communication situation, the personalities of the communicants, their sex and the relationships between

them. In the aspect of linguistic expression compliment and praise coincide [38, p. 78].

To distinguish these speech acts, several criteria are used, namely: objectivity/subjectivity, response to a speech act, functional aspect, scope of use of these speech acts, status of interlocutors and time constraints.

First of all, we emphasize the importance of distinguishing the speech acts of compliment and praise through the objectivity aspect, since the subjective vision of the speaker's world, which reflects the values of the addressee through the positive appreciation of the object or achievement, plays a major role in the expression of compliment. Objectivity of praise allows its widespread use in a pedagogical context, because during the expression of praise the speaker realizes his/her didactic intention, informing the addressee that his or her achievements or actions are considered to be good within a certain objective system of norms [52, p. 13]. When expressing compliment, the subjective outlook of the speaker plays a major role, the desire to express his or her own feelings that correspond to his sense of value, rather than to a specific system of norms, as in the case of praise.

The difference between compliment and praise is indicated by the recipient's reaction, since for praise the success indicator is acceptance of the assessment, the indicator of failure is its rejection, and for compliment, even the recipient's disagreement with the speaker does not mean failure [36, p. 1048]. It is first and foremost important for the speaker to express his/her feelings, even if they are completely rejected by the addressee.

Researchers of compliment and praise study differences in their functioning as well. Therefore, motivational, encouraging and evaluative functions are inherent for praise. However, the range of compliment's functions is much broader: showing solidarity or sympathy, showing admiration, showing respect and recognition, encouragement, softening criticism, flirting, facilitating requests, contacting / starting a conversation, speaking out. Compliments play an important role in the development of personality, help to relieve stress and frustration, reduce conflicts or allow avoiding them and creating a sphere of social harmony [52, p. 3].

N. A. Trofimova also emphasizes the important function of compliment in establishing social harmony and expressing solidarity, believing that if a speaker expresses common tastes or similar interests through compliment, and thus certain unifying elements of the two interlocutors, then a social connection is established between them, and the speaker is in solidarity with the listener. She also speaks of the evaluative function of compliment if the speaker or addressee possesses the relevant competence [37, p. 81]. The invigorating, motivational function of praise also intersects with the function of encouragement of compliment, but praise is characterized by satisfaction of its perlocutive effect, and the invigorating function of compliment often fails to reach its goal because the speaker does not have the appropriate competence.

Another important criterion is the scope of use of these speech acts. After all, the object of compliment is primarily the addressee, his/her actions or objects related to the addressee's interests. Also objects that have nothing to do with the addressee, such as a movie, a young actor, an unfamiliar city, can be praised [39, p. 112]. It is important to emphasize that praise can be also expressed about the absentee, while compliments can not.

Another important aspect of differentiation is the category of status, because praise is mostly used to stimulate the development of other people in which both the speaker and the addressee are interested. So praise is expressed primarily in hierarchical relationships in which the addressee of praise is subordinate to another person (parents – children, teachers – students, supervisor – subordinates). Praise is subject to greater restrictions than compliment and dependent on the status of the interlocutors as opposed to the illocutive and independent utterance of compliment.

Another difference between praise and compliment is time constraints. Compliment is mostly expressed in the present tense and active voice, because it often shows spontaneous feelings and emotions. But praise may be expressed in the past, the present, and in some cases, the future tenses.

Therefore, we believe that compliment is a speech act with a wide range of functioning that expresses subjective positive feelings that can cause a variety of

reactions from the addressee. Compliment is characterized by socially unconditional hierarchical relationships, the obligatory presence of the addressee, active voice and present tense. And praise is an expressive speech act, aimed at introducing the addressee into the objectively existing cultural system of norms, its main purpose is to express a positive assessment in order to motivate or encourage the addressee. The reaction to praise is mostly positive, it is characterized by social conditionality. Praise is not restricted by time and is also possible in the absence of the interlocutor.

Compliment must also be distinguished from flattery. The main distinction between compliment and flattery is the sincerity/insincerity aspect. Flattery is used to speak exaggeratedly well about someone, to praise him/her (to earn someone's favor); flattery is characterized by insincerity, high level of emotionality, the highest positive assessment and verbosity. Unlike compliment, flattery is successful only when the addressee does not realize that it is flattery [47, p. 147]. The speaker's insincerity in the application of flattery is unquestionable, while the question of the speaker's sincerity / insincerity when expressing compliment is debatable. For example, J. Searle assigns a compliment to expressive speech acts, describing the psychological state of the speaker, characterizing the degree of his/her openness. According to him, such statements can often be insincere, but even then successful. [72, p. 92–96].

While expressing compliment, the speaker also does not seek to get his/her own advantage, does not intend to facilitate the interlocutor, but instead the illocutive purpose of flattery is to deceive the interlocutor, to gain his/her own benefit by overly positive emphasis on a certain state of affairs (success or personal trait of the addressee) [47, p. 147].

In the social aspect, compliments are used both between equal interlocutors and in asymmetric situations. While flattery is used primarily in role relations, in which the speaker is subordinate to another person and tries to facilitate him/her [37, p. 81].

To sum up, compliment and flattery also have common characteristics. So, they are expressed with the obligatory presence of the recipient of the assessment, and function within a limited time frame – in the present tense, being unconventional and non-ritualized. With the help of compliment, the speaker expresses sincerely certain feelings and tries to say something pleasant to the addressee. Flattery is used to praise the non-existent success or personal traits of the addressee, or to exaggerate them greatly in order to deceive the interlocutor and to achieve personal advantage.

Moreover, it is important to differentiate compliment from a speech act of congratulation, as they often intersect, because compliments are used to enhance the effect of the congratulations. First of all, the difference between these speech acts is determined by the scope of their use. Researchers claim that, unlike compliment that does not have clear restrictions on usage congratulations are given only during certain traditional events, such as anniversaries, birthdays and others. In such situations, the speaker must adhere to strictly defined rules of politeness and tradition, and therefore congratulation is purely conventional [37, p. 81]. However, compliment does not require a specially defined speech situation and adherence to certain predefined rules or conventions. It is possible both during official business communication of high-ranking officials and in everyday situations.

A speech act of congratulation has its own clear limitations: we are talking about a pre-compiled speech act with very limited possible changes in its formal structure. Instead, compliment does not have systematically organized vocabulary and syntactic constructions that are strictly related to this utterance. As a rule, compliment is realized not in the meanings of words, but through pragmatic meanings. Compliment and congratulation also have different subjects of expression. Compliment usually concerns the inner world, appearance, achievements and abilities or property of the addressee, while congratulation describes the wishes for success, happiness or well-being of the interlocutor [34, p. 127–129].

So, congratulation as a speech act has a conventional character, formal structure, limited scope and subject matter. And compliment is characterized by various topics, the absence of predefined rules or conventions, as well as a clear framework for conversation.

Compliments and greetings also often intersect, because by using these speech acts the speaker seeks to show solidarity and affection to the interlocutor. That is why greeting often either involve compliment or consist entirely of compliments as a speech act of a convergence strategy [Larina, p. 189]. The interlocutors often start the conversation with compliment, as this helps to increase the attention and interest of both parties in the further topic of the conversation. According to V. V. Leontiev, by means of compliment the speaker tries to increase the expected effect of greeting as an important social sign and means of politeness strategy [19, p. 136].

In case of greeting, it is important to choose the form of appeal that is influenced by the social status and the position of the interlocutors in society, because if a speaker with a lower social status refers to a recipient with a higher social status, it requires him to use more polite way of addressing. The next factor is the situation itself, which ranges from completely informal to completely formal, and, accordingly, the more formal the situation is, the more formal will be the appeals of the interlocutors to each other [18, p. 85].

When referring to an interlocutor, nouns (names, professions, academic titles, etc.) are often used and compliments are applied. So-called compliments-appeals can be conventional, established forms in society, which are elements of etiquette and do not aim to express genuine positive emotions of the speaker.

The boundary between compliment, praise, flattery, congratulation or greeting remains unclear and difficult to distinguish. Sometimes these speech acts intersect or complement each other, in some cases the speakers combine their structural features or use them unconventionally. The definitions of compliment, praise, flattery, congratulation and greeting depend on the communicative situation, the addresser and the addressee, their age, gender, relationship, and therefore requires

detailed study in each case.

1.3. Compliment as a speech genre

The linguopragmatic status of compliment is not limited to the speech act theory discussed above, but may also be regarded as a speech genre, the basic unit of the speech genre theory. The founder of this theory is M. M. Bakhtin, who introduced the concept of a speech genre, explained the necessity of studying it and formulated the general basis of the concept of a genre [3, p. 237-280].

According to M. M. Bakhtin and his article "The Problem of Speech Genres" a speech genre can be defined as follows: a stable form of life communication formed by daily routine and circumstances with such three main points, as thematic content, style and compositional construction. A speech genre has several obligatory characteristics, among which purposefulness, integrity, completeness, direct contact with reality and direct relation to other people's utterances, etc. One of the main features of a speech genre is the image of the author. Another feature is the image of the recipient and one more parameter that forms a genre is the linguistic embodiment of a speech genre, which is a spectrum of possibilities – lexical and grammatical resources of a genre [4, p. 165].

In modern linguistics there are primary and secondary speech genres. Secondary (complex) speech genres – novels, dramas, scientific studies, large non-fiction genres, etc. – arise in the context of more complex, highly developed and organized cultural communication (mainly written): artistic, scientific, socio-political and other. In the process of their formation, they absorb and process various primary (simple) genres that have developed under conditions of direct linguistic communication. These primary genres, which are part of the secondary, are transformed into them and acquire a special character: they lose the direct relation to the reality and to the real utterances of others [3, p. 280].

In general, the following common features of the two theories (the theory of speech acts and the theory of speech genres) can be distinguished: 1) a speech genre and a speech act are units of communication, units of pragmalinguistics and pragmatics; 2) in the theory of speech genres and the theory of speech acts, the

speech is viewed through the interaction of the speaker and the listener. In the theory of speech acts the factors of the addresser and the addressee are found in the categories of intentionality and perlocutionary effect. That corresponds to the dialogic relations between the speaker and the listener in Bakhtin's theory of speech genres [4, p. 92–93]; 3) a speech genre and a speech act are characterized by both communicative orientation (purpose or intentionality) and conventionality; 4) in each theory both situational context and functional orientation of speech utterance are important [5, p. 93]; 5) concepts of the author (speaker, addresser) and the listener (addressee), achievement of success in communication, etc. are common for both the theory of speech genres and the theory of speech acts; 6) speech acts are often interpreted as elementary components of speech genres, or identified as the primary speech genre according to M. M. Bakhtin's theory of speech genres.

F. S. Batsevich claims that speech acts are illocutionary, communicative, implicit constituents of speech genres, which move speech genre towards the deployment of the speaker's communicative strategy with a certain direction [Batsevich, p. 135]. On the other hand, speech acts are “basic minimum units of verbal communication” [32, p. 425], which create, as F. S. Batsevich aptly points out, “the communicative center of the formal constituents of speech genres, that is, those phrases and their parts that represent speech genres within the discourse” [6, p. 135].

Taking into account the fact that a speech genre is a special model of utterance [3, p. 240], compliment as a genre can be schematically represented as follows:

A compliments B

B responds / acknowledges that A has spoken [57, p. 24].

Compliment is a type of primary speech genre that plays a great role in interpersonal communication. The study of compliment as a speech genre should be based on the fact that a speech genre is a certain type of utterance. “A speech genre as a type of utterance is a form of the active position of the speaker, which

forms in the process of speech interaction of individual consciousnesses within a certain sphere of communication and a social group whose members have common values [Bayramukov]. A speech genre is characterized by stable features that develop in the process of social interaction.

Compliment belongs to primary speech genres, which are the structural elements of a secondary speech genre, since this genre can act as a structural element of literary and artistic works. Like other primary speech genres, it is a means of contact, interpersonal, direct communication, since it has a direct effect on the addressee. From the point of view of the theory of speech acts, compliment is a deliberate, intentional speech act that corresponds to the speech standards. This feature is also common to all primary speech genres [24, p. 15].

In addition to the integral characteristics of a genre, there are differential signs. So, unlike other genres, such as threat, quarrel, which relate to the field of conflictology, compliment should be attributed to the field of contactology. Compliment is paid in social situations, representing the contact type of interaction of communication participants. If a speech genre threat “expresses its negative attitude towards the listener, shows its anger and thereby tries to decrease the emotional balance of the addressee” [1, p. 8], compliment as a speech genre expresses a friendly attitude towards its addressee and is characterized by a desire to show amiability or to flatter someone. Using threat, the speaker ignores etiquette, and using compliment in communication, the speaker applies speech etiquette.

Compliment as a primary speech genre has two main functions – phatic or contact-setting and pragmatic. This speech genre is used in social life, representing the contact type of interaction of communication participants, and belongs to the field of contactology. Compliment performs a phatic, or contact-setting, function by creating the speech contact necessary to achieve communication, and establishing a connection between the addresser and the addressee. The implementation of the pragmatic function is the direct impact of the addresser's statement on the addressee. The pragmatic function is focused on having an impact

on the addressee, winning over his attention. It is also directly related to the strategy of speech behavior. “The strategy of speech behavior includes the planning process of speech communication depending on the specific conditions of communication and the personalities of the communicants, as well as the implementation of this plan. A speech strategy is a set of speech actions aimed at achieving a communicative goal” [14, p. 48]. In every communicative situation a different strategy is used. In this case, strategy is understood as awareness of the situation as a whole, determination of the direction of development and organization of influence in the interests of achieving the goal of communication [24, p. 19].

According to T. V. Shmeleva's classification of speech genres on the basis of communicative purpose, compliment can be attributed to both etiquette and evaluative or informative speech genres, because, by expressing a compliment, the speaker can both evaluate the addressee and inform him or her of the positive attitude and in the case of etiquette, adhere to the conventional rules of speech [42, p. 89]. When choosing an utterance, the speaker will be guided by various communicative motives. The choice of the addresser will depend on his desire to maintain verbal or social contact with the interlocutor, to prevent a negative reaction of the addressee to a message, to eliminate the negative attitude of the addressee to the speaker, to encourage the actions of the addressee, or to win over the addressee's attention. In traditional, classical compliments, the process of establishing contact and exerting influence on the addressee is calm, unobtrusive, friendly and contributes to the psychological rapprochement of the interlocutors.

V. Dementyev considers compliment to be a phatic speech genre. Based on the scale of interpersonal relationships of A. R. Balayan and the degree of closeness of the interlocutors, V. Dementyev considers compliment a speech genre, which improves interpersonal relationships in the direct form [11, p. 112]. In the structure of I. N. Borisova's casual (phatic) communication, compliment along with greetings, farewells, wishes, apologies, etc. belongs to the interrelative

(improving, maintaining relations) etiquette (socially ritualized) monologic micro genres [7, p. 75].

Studying positive utterances, M. Yu. Fedosyuk analyzes the peculiarities of compliment and its correlation with other related utterances (praise, flattery, etc.). The scientist also attributes compliment to the realm of phatic communication, but believes that the reaction to it goes beyond the purely phatic nature and carries some information. According to the linguist, the main purpose of compliment is not to make an objective positive assessment of the addressee or objects within his personal sphere, but to make a positive impact on the addressee's emotions. However, such purpose contradicts one of the important aspects of speech communication – the postulate of sincerity. The scientist explains the insincerity of the speaker can be seen after numerous negative reactions to direct compliments [39, p. 112–113].

Frankly speaking, the speaker realizes various communicative goals when expressing a compliment, so it is quite difficult to determine his primary purpose. After all, compliment is a subjective utterance through which the addresser expresses his or her emotions and feelings, seeks to establish solidarity and communicative equality, positively influence the addressee and show his/her politeness.

A. Wierzbicka describes compliment as a speech genre within the framework of the semantic theory of elementary semantic units (the so-called "semantic primitives") and defines the following selection of formulas to describe the compliment:

- I say because something good can be said about you;
- I feel that it will be pleasant for you;
- I say this because I want you to be comfortable [8, p. 105].

K. F. Sedov studies compliment as an optional sub-genre of a speech genre chatter [30, p. 22], equating the concept of "sub-genre" as a minimal genre form to speech act. The scientist characterizes in detail the images of the speaker and the addressee and presents three types of linguistic personalities of the speaker or

addressee: invective personality (with low semioticity, communication reflects emotional and biological reactions); courtesy personality (speech is characterized by an increased level of semioticity, etiquette in utterances); rational-heuristic personality (reasonable speech with an indirect form of expression of negative emotions) [29, p. 192]. According to the scientist, different types of personalities will use different speech strategies in constructing compliments, and the choice of strategy is significantly influenced by the type of personality of the addressee, since compliments are dictated primarily by the desire to say something nice. And in order to provoke a person's positive emotions, one must know his or her personal characteristics, including the peculiarities of his/her linguistic essence [29, p. 194]. In general, the linguist believes that the expression of a compliment requires the speaker to make a conscious speech effort and therefore compliment belongs to artificial, etiquette speech genres [29, p. 196].

As F. S. Batsevich rightly points out, theories of speech genres and speech acts have evolved for a long time and in many aspects continue to develop separately [5, p. 130]. However, in the last decade, more and more scientists have compared these theories (Batsevich, Yakhontova, Selivanova), because, as T. V. Yakhontova notes, “the intentionality of speech acts to some extent unites them with speech genres. Therefore the question of the correlation of these concepts and phenomena naturally rises” [43, p. 111].

Thus, in the works of a number of scholars, one can see a tendency for a hierarchical correlation of speech genres and speech acts, namely, a speech genre consists of a set of speech acts. However, F. S. Batsevich emphasizes that a speech genre is not just a sum of speech acts, but there are complex relationships between them, since several speech acts can exist within the same speech genre, and they can even have different illocutionary directions [6, 134].

1.4. Compliment in the theory of politeness

A speech act compliment is also studied as an important form of social behavior with certain principles and maxims of politeness, norms and rules of speech etiquette that interlocutors must adhere to in order to achieve successful and

harmonious communication.

Communication without conflicts, based on the polite attitude of the interlocutors, is one of the main issues of different pragmatic studies. H. P. Grice formulates the principle of cooperation [55, p. 33] and distinguishes four maxims of speech communication: quality, quantity, relation and manner, considering that the interlocutors are interested in the efficiency of information transmission, and therefore cooperate with each other in the process of communication.

The maxim of quality is the requirement of reliable information, which is specified by the rule "Tell the truth, be honest" [55, p. 95]. When expressing a speech act of compliment, this maxim requires the speaker to be sincere, express true feelings. If the speaker violates this maxim (is insincere), such speech act is called flattery or etiquette compliment.

The maxim of quantity refers to the requirement of the optimal amount of information and it can be outlined by two rules: "Do not say less than necessary; say no more than is necessary" [55, p. 95]. When expressing compliment, speakers often violate it making long and high-volume compliments.

The maxim of relation (relevance) is the adherence to the topic of the conversation and is formulated by the rule "Speak on the merits" [55, p. 95]. This maxim encourages the speaker not to deviate from the topic of the conversation and to express compliment when appropriate.

The maxim of manner requires the speaker to be logical and understandable in presenting the information and is specified by the rule "Speak clearly, avoid ambiguity and incomprehensibility" [55, p. 95]. According to this maxim, compliment should always be straightforward and explicit.

The scientist believes that the proposed rules of communication are not absolute, so other maxims, for instance, of aesthetic, moral and social nature, such as "Be polite" can exist [55, p. 115].

R. Lakoff was one of the first to combine H. P. Grice's postulates with the category of politeness, formulating two basic rules of pragmatic competence: "Be clear" and "Be polite" [62].

The theory of politeness maxims was developed by G. Leech, who believes that there is a certain set of rules that speakers take as a basis during communication. G. Leech describes six maxims that are aimed at revealing the sensory layer of the content of communication and, in general, at maintaining a harmonious relationship with the interlocutor: the maxims of tact, generosity, approbation, modesty, agreement and sympathy [63, p. 132].

Compliment as a speech act concerns the maxims of approbation, modesty and sympathy. The maxim of approbation expresses the positive attitude of the speaker to the addressee, the positive evaluation of his appearance, inner world, achievements or skills. The maxim of modesty implies a lack of self-praise and shows that the compliment is focused on the addressee. The maxim of sympathy is aimed at increasing sympathy between the interlocutors. Through the compliment, the speaker expresses positive emotions about the addressee and thus tries to create friendly, supportive relationships for further communication. However, compliment is characterized by a violation of the maxim of agreement, tact and generosity, which involves establishing an understanding between the interlocutors and increasing advantage of the listener. However, despite the speaker's efforts to establish a communicative equilibrium and solidarity, the addressee responds to the compliment mostly in a negative way, which does not increase understanding between the interlocutors. Similarly, the addressee can be bemused by a compliment because he or she does not know how to perceive it to avoid self-deception and therefore often rejects it.

In addition, compliment has been studied as a component of communicative behavior of interlocutors in the politeness theory of P. Brown and S. Levinson [49, p. 73]. This theory is similar to the concepts of R. Lakoff and G. Leech, because politeness is viewed as a general strategy of taking into account the feelings and interests of the interlocutor. Compliment is an important component of verbal forms of politeness, so it is necessary to analyze the compliment according to this theory.

The origins of the politeness theory of P. Brown and S. Levinson come from

the concept of face by E. Goffman [54, p. 10-20] which is the self-presentation of each person in society, primarily through self-esteem and respect for the age of the interlocutor. According to the scientist, everyone is in direct or indirect contact with other people and adheres to a certain strategy of behavior, predetermined verbal or non-verbal actions, which express the assessment of the situation, the participants of the interaction and the speaker himself/herself.

P. Brown and S. Levinson consider the Goffman`s term "face" a universal social image in which every member of society is interested, and divide it into two interrelated concepts: "negative face" – the desire for freedom of action, the ability to be yourself, the right not to feel pressured and not to take on unpleasant responsibilities and "positive face" – a positive image or personality that communicative partners want to see and that presupposes the desire of the communicant to receive a positive assessment and approval of the interlocutor [50, p. 61]. Goffman draws attention to the social side of the face, while P. Brown and S. Levinson focus on the cognitive aspect of communicators' social faces [19, p. 135].

Due to the speaker's communicative efforts to maintain a positive or negative image of the interlocutor, the concepts of positive politeness and negative politeness are distinguished [50, p. 91–94]. The goal of positive politeness is to mask the threat to a "positive face". The speaker uses polite statements to show respect for the interlocutor and to demonstrate that he takes into account at least part of his wishes. This strategy includes affirmations of goodwill, friendly feelings, solidarity of communicators and is approach-based [49, p. 101]. Negative politeness is focused on the "negative face" of the interlocutor, takes into account the desire of the listener to be independent, emphasizes the lack of pressure on the addressee and is based on the distance of the interlocutors (avoidance-based) [50, p. 129].

Compliment as a strategy of positive politeness reduces social distance, enhances solidarity between the speaker and the addressee. It is a great example of "taking into account the needs of the listener, taking care of his interests, desires,

needs". Compliments are characterized by "exaggeration (interest, approval, sympathy for the listener)", compliments act as a "gift to the listener", including sympathy, understanding, cooperation with the addressee [49, p. 129]. In such a way, the speaker shows the recipient respect and sympathy, so takes into account the needs of his "positive face".

P. Brown and S. Levinson believe that in real communication there are many speech acts that threaten positive or negative face of the person, the so-called Face Threatening Acts (FTA), which are divided by linguists into four categories depending on who they are threatening: the recipient's negative or positive face, or the speaker's negative or positive face.

Compliment, according to P. Brown and S. Levinson, threatens the negative face of the addressee, because through the compliment, the speaker shows that he likes something that belongs to the addressee, and this causes the desire to protect this object or to give him it. Acceptance of compliments, on the other hand, threatens the positive face of the speaker, since the speaker will be forced either to humiliate the object of the addressee's initial compliment and thus lose his or her own face; or to say the compliment back to the addressee [50, p. 65-68].

Holmes explains that compliments can be used as a positive politeness device when a speaker pays attention to a listener's interests, needs, and wants, while a compliment can work as a face-threatening act when it is understood as a cause of embarrassment [59, p. 451]. Holmes defines the function of compliments as a positive speech act that serves to increase solidarity between speakers and addressees. She also adds that almost every act has the potential for being perceived as a face-threatening act because of the diversity among cultures [60, p. 461]. Thus, responding to a compliment poses a dilemma for speakers [69, p. 64] since they have to balance two conflicting conversational principles, such as agreeing with one's conversational co-participants and avoiding self-praise [57, p. 26].

In addition, it is necessary to distinguish sincere compliments from so-called ironic compliments – glimpses that arise instead of genuine compliments. For

example, if the speaker is overwhelmed with the feelings of envy, his purpose is to offend the addressee or to show that positive attitude to the recipient is false in an ironic manner. To separate the irony from a true compliment, contextual and general knowledge is needed as well as the recipient's response to the compliment. The "ironic compliments" violates G. P. Grice's maxims of quality and manner [55, p. 121], the maxims of agreement and sympathy of G. Leech [63, p. 132], because they cause ambiguity, destroy the communicative equilibrium, negatively affect the addressee and cause conflict. Allegedly, the ironic compliments can be considered real compliments (the presence of positive characteristics) only on formal grounds, in fact – this is a way to offend the interlocutor, and the communicative purpose of the speaker is to express a negative attitude to the addressee.

Moreover, ironic compliments are considered being compliments only because of the presence of positive characteristics; in fact, it is a way of offending the interlocutor, and the speaker's communicative goal is to express a negative attitude toward the addressee. However, sincere compliments is a part of a positive politeness strategy based on the interlocutors` bonding, used by communicative partners to show respect for the interlocutor, to express their good intentions, friendly feelings, solidarity, as well as to cooperate in communicating with each other in order to save their own and their partner's face.

If compliment is used in the combination with the other speech acts, which are elements of a negative politeness strategy (e.g. as an element of insult), compliment is still considered a positive politeness strategy, because in such cases it also fulfills one of its most important functions – emphasizes positive trait of the addressee. If this condition is violated (the speaker's illocutionary purpose does not coincide with the present state of affairs), another type of a speech act is formed, which is compliment by its form, but mockery – in reality [14, p. 54].

So politeness is a means of achieving certain communicative goals. The ways and methods of using politeness, including the expression of compliments, also depend on many factors – the culture of particular people or the era within which

they express a compliment, as well as the personal factors of the addressee or recipient – age, gender, social status, etc.

1.5. Compliment within etiquette

Politeness and the principles of speech communication are closely related to the speech etiquette, which affects the spoken behavior of the interlocutors, promotes harmonious relationships and is an important component of every culture.

However, in order to succeed in communication, representatives of different cultures need to know not only the appropriate etiquette formulas, but also the conditions of use, the pragmatic meaning of the speech acts, to be able to predict the perlocutive effect of their use. To the complementary competence B. Farenkia includes (in addition to knowledge of grammatical, lexicosemantic, rhetorical-stylistic and prosodic indicators) also elements of extracurricular context: knowledge of values, norms, conventions, taboos of a certain culture [52, p. 64].

The cultural environment in which the interlocutors reside and the meaning of compliment in a particular culture influence the choice of values that are verbalized during the expression of compliments. That is why, when exploring a compliment as an important element of a positive politeness strategy, scholars always take into account its linguistic and cultural features and try to determine the place of this speech act in the appropriate language, and therefore culture.

Nowadays, researchers raise the question of ritualism, conventionality and etiquette of compliments, believing that they do not always fulfill G. P. Grice's maxim of quality. Although the speaker expresses compliment honestly in most cases, but there are situations when compliments are ritualistic, convector, conventional, elements of good manners and means of preserving the hierarchy between social classes. N. Wolfson calls such compliments "social lubricants" that help lubricate "social wheels" [74, p. 86].

According to B. M. Farenkia, the interlocutors often make compliments to live up to the certain social standards, which involves expressing something positive about the actions, traits, attitude, thoughts or property of others. When

compliments are expressed to satisfy social norms, the form of their expression is mostly formal and consists of several tokens or groups of words. According to the traditional concept of politeness, the scientist considers the use of compliments as the expected conventional communicative activity in everyday situations, and calls those who make the compliment polite and socially competent people [52, p. 9]. Thus, we are talking about etiquette compliments, the use of which is dictated by socio-cultural norms, etiquette rules. Such compliments are situationally predetermined and meet the recipient's expectations. If the etiquette compliment is not made, the recipient's expectations will be dissatisfied, which could have a negative effect on the relationship. If, from the point of the rules of communication, the use of a compliment is not necessary and is implemented on the speaker's own initiative in order to have a positive emotional impact on the addressee and his or her behavior, then such compliment can be defined as sincere and true. V. Mishchenko attributes such compliments to the class of instrumental, and says that the main feature in the distribution of compliments as social actions is the nature of the social purpose, the content of which for instrumental compliments is to change the behavior of the addressee, and for etiquette – to maintain non-antagonistic relations between the interlocutors [22, p. 11].

E. Goffman has the opinion that compliments, as well as greetings, invitations, apologies, or some minor speech genres, are among the most common forms of expression of respectful politeness [54, p. 81]. The scientist calls such forms ceremonial actions that accompany social relationships and defines them as "status rituals" or "interpersonal rituals". The concept of "ritual" E. Goffman defines as follows: "these actions, even if they are informal, give the individual the opportunity to pay attention to the symbolic meaning of his actions and to plan them when he stands directly in front of an object that has special value for him" [54, p. 64–65].

V. I. Karasik contrasts the ritual with etiquette, which is a phatic act of maintaining a conversation in a friendly tone between people belonging to different groups of society, and considers the ritual "a tradition of meaningful actions" [15,

p. 159]. The scholar distinguishes ritual and etiquette by the following features: the ritual is rigid, cyclical, not subject to change, characteristic of a particular ethnic group; however, etiquette varies from sincere actions to formal; ritual is a symbolic, sacred act, while etiquette is involved in a daily communication; ritual is known by collectivity, etiquette – individuality, etc. [15, p. 159]. The linguist points out that almost any speech act can become ritualized and then ritualistic, but there are actions that tend to be ritualistic, such as request, apology, greeting, forgiveness, etc., and there are those for which it is not common, for example, flattery or compliment [15, p. 170].

To sum up, etiquette compliments belong to a conventional politeness strategy based on the etiquette of speech communication. In such cases, the main communicative intention of the speaker is to adhere to the etiquette and to maintain one's polite attitude to the interlocutor. The etiquette compliment does not have to be sincere and correspond to the speaker's emotions.

Conclusions 1

In this chapter the following aspects were analyzed: compliment within the theory of speech acts, difference between compliment and similar speech acts, compliment as a speech genre, compliment in the theory of politeness and etiquette compliments. After thorough studying of these issues we may come to the conclusions.

The concept of "compliment" is studied in various fields of scientific research: psychology, sociology, rhetoric, as well as linguistics. Compliment is often called the simplest and most reliable way of meeting the social and psychological needs of a partner in the communication process, and the use of compliment explains the speaker's desire to please the recipient in order to have a positive impact and further cooperation. It is a polite remark that you say to someone to show that you like their appearance, appreciate their qualities, or approve of what they have done.

According to the Western as well as Ukrainian linguists, compliment is considered to be a speech act. In classical interpretation, a speech act is defined as an act of speech, which presupposes saying a sentence by the speaker in a situation of direct communication with the listener. Compliments can be regarded as speech acts with a specific illocutionary purpose and perlocutionary influence, which is embodied by some positive or negative reaction of the addressee. According to the theory of speech acts compliments are considered to be expressives, or their correspondents – conductives, acts of recognition, speech acts that reflect the speakers` attitude, through which they express feelings, emotions and attitudes toward the interlocutor.

Positive assessment of some aspect of the addressee brings compliment closer to such related speech acts as praise and flattery. Moreover, such speech acts as congratulation and greeting also have common features with compliment.

Compliment is characterized by socially unconditional hierarchical relationships, the obligatory presence of the addressee, active voice and the present tense. And praise is an expressive speech act, aimed at introducing the addressee into the objectively existing cultural system of norms, its main purpose is to express a positive assessment in order to motivate or encourage the addressee.

With the help of compliment, the speaker expresses sincerely certain feelings and tries to say something pleasant to the addressee. Flattery is used to praise the non-existent success or personal traits of the addressee, or to exaggerate them greatly in order to deceive the interlocutor and to achieve personal advantage.

Congratulation as a speech act has a conventional character, formal structure, limited scope and subject matter. And compliment is characterized by various topics, the absence of predefined rules or conventions, as well as a clear framework for conversation.

Compliments and greetings also often intersect, because by using these speech acts speaker seeks to show solidarity and affection to the interlocutor. That is why greeting often either involves compliment or consists entirely of compliments as a speech act of a convergence strategy

In some linguistic studies compliment is also analyzed as a speech genre. This concept was introduced by M. M. Bakhtin in his article "The Problem of Speech Genres". Compliment belongs to primary speech genres, which are the structural elements of secondary speech genres. Like other primary speech genres, compliment is a means of contact, interpersonal, direct communication, since it has a direct effect on the addressee. It has two main functions – phatic or contact-setting and pragmatic.

According to the theory of maxims by G. Leech, compliment as a speech act concerns the maxims of approbation, modesty and sympathy. The maxim of approbation expresses the positive attitude of the speaker to the addressee, the

positive evaluation of his or her appearance, inner world, achievements or skills. The maxim of modesty implies a lack of self-praise and shows that the compliment is focused on the addressee. The maxim of sympathy is aimed at increasing sympathy between the interlocutors.

In addition, compliment has been studied as a component of communicative behavior of interlocutors in the politeness theory of P. Brown and S. Levinson. Compliment as a strategy of positive politeness reduces social distance, enhances solidarity between the speaker and the addressee. Holmes explains that compliments can be used both as a positive politeness device when the speaker pays attention to the listener's interests, needs, wishes and as a face-threatening act when they are understood as a cause of embarrassment.

Although the speaker expresses compliment in most cases honestly, there are situations when compliments are ritualistic, convective, conventional, elements of good manners and means of preserving the hierarchy between social classes. There are etiquette compliments, the use of which is dictated by socio-cultural norms, etiquette rules. Such compliments are situationally predetermined and meet the recipient's expectations. Etiquette compliment does not have to be sincere and correspond to the speaker's emotions.

2. Compliment in the British culture: its diachronic characteristics

British culture is rich and diverse. To some extent it affects the whole human`s culture on a global scale. The way we see it now, British culture has been formed throughout a lot of centuries. The British are unique people with a historically established character. English traditions and customs are known throughout the world. The British do not show their emotions at once, but are very polite. They always control themselves and behave with dignity. English traditions are an example of an ideal upbringing and manners. The British are very disciplined and always follow the accepted rules. Moreover, they do not forget about the compliments to keep a conversation flowing.

In British communication one can clearly distinguish situations in which compliment is used: holiday, social event, meeting, acquaintance, date, farewell, congratulation, invitation, argument or a simple conversation. The omission of compliment in these situations might be regarded as rude, which will complicate further communication. Compliment can be a way to start a conversation or include an interlocutor in it, thank the hosts for their hospitality, greet guests, keep up the conversation or change the subject.

Usually English compliments are moderate, restraint, with a high level of politeness, common sense, ingenuity, conflict-free and have a certain sense of humor. Ironic compliments are an important part of English speech behavior. The object of English compliment is most often appearance, personal qualities, manners and behavior of the interlocutor. Moreover, compliment most often concerns both the appearance and character of the interlocutor. As for the speech tactics that implement a speech act of compliment, assessment of the positive

features of the interlocutor is the most popular one in the British communication. People tend to talk about the uniqueness of their interlocutor [28, p. 16].

As for the gender characteristics of communicants, the most likely addresser of the English compliment is a man, and the addressee is a woman. However, both women and man pay compliments to both men and women. The most popular reaction of the English people to compliment is its acceptance, although the reaction is often non-verbal (nod, smile, handshake).

Compliment is of interest for research in various aspects at different time frames. Like the language itself, which has been developing dynamically over the centuries, compliment as a speech act also undergoes certain changes and reflects relations between people at different time periods.

In order to analyze the nature of the development of a speech act of compliment and its diachronic characteristics in the British culture, we have conducted a study of some bright works of the British literature from the three periods: the XIX century, the first half of the XX century and the end of the XX – the beginning of the XXI century.

2.1. British compliments in the XIX century

In English literature of the XIX century, as in any other national literature of this century, there are two main directions: romanticism and realism. Romanticism came to England from France and was still dominant in the first quarter of the XIX century. From this period we have studied compliments in such works as “Sense and sensibility” (1811) and “Pride and Prejudice” (1813) by J. Austen. In the Victorian era, starting from 1830, the literary works are emotionally expressive and mainly describe the life of middle class people. Among the literary genres the novel dominates. We have analyzed compliments in such works as “Jane Eyre” (1847) by Ch. Bronte, “Wuthering heights” (1847) by E. Bronte, “The picture of Dorian Gray” (1890) by O. Wilde and “Tess of the d’Urbervilles” (1891) by T. Hardy.

In order to enhance the pragmalinguistic effect of the addresser’s influence on the addressee various stylistic means are used. With the help of tropes and figures

of speech that add brightness and expressiveness, the speaker attracts the interlocutor's attention, affects his/her mood, expresses his/her emotional attitude to the interlocutor's statement. In the compliments of the XIX century such tropes and figures of speech can be distinguished:

- epithet

*"You are a **good woman**," he warmly replied.* [80, p. 67]

*"You have a **wonderfully beautiful face**, Mr. Gray."* [110, p. 37]

- 3 epithets in a row

*"You'll not go, then? **kind, sweet, good Catherine!**"* [83, p. 149]

*"Jane, you look **blooming, and smiling, and pretty**," said he.* [82, p. 163]

- metaphor

*"Believe me, my dear Miss Elizabeth, that **your modesty, so far from doing you any disservice, rather adds to your other perfections.**"* [79, p. 96]

*"You are no ruin, sir—no lightning-struck tree: **you are green and vigorous.**"* [82, p. 104]

- simile

*"Well, that is beautiful, Miss Jane! **It is as fine a picture as any Miss Reed's drawing-master could paint.**"* [82, p. 50]

The variety of compliments that is found in colloquial speech and in fiction makes it possible to create a certain typology. Compliments are used in various spheres of our lives, formal, informal, with friends, close people, relatives. By means of compliment, the speaker realizes various goals in a communicative situation, establishing contact, creating a favorable atmosphere during a conversation, expressing feelings in a relationship between man and woman and others.

Typology of compliments:

The study of compliments of the XIX century shows that we may classify them by certain criteria, such as purpose, subject, interlocutors and time period.

1. Typology of compliment by its purpose

While expressing compliments the speakers tend to have different aims depending on the result they would like to reach. It may be an expression of romantic feelings, friendly feelings, admiration or approval, respect, gratitude, trust and even hint.

1) Compliment as an expression of romantic feelings towards the addressee

It is often used as a way of expressing feelings in a relationship between a man and a woman, as a universal means of courtship, through which the speaker can express his/her love, tenderness and admiration for the object of the feelings.

“You are a beauty in my eyes, and a beauty just after the desire of my heart,—delicate and aerial.” [82, p. 57]

“...DEAR Catherine, my life is in your hands: and you have said you loved me, and if you did, it wouldn't harm you. You'll not go, then? kind, sweet, good Catherine!” [83, p. 149] In this compliment by saying “my life is in your hands” the speaker means that he loves the addressee and can devote his life to her.

“...and you know that I love you, and think you the prettiest girl in the world, which you are.” [90, p. 248]

“My love! my love! I am sick of shadows. You are more to me than all art can ever be.” [110, p. 95] The addresser who is an actress means that the recipient is worth more than her profession and lifework.

“You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. MY affections and wishes are unchanged, but one word from you will silence me on this subject forever.” [79, p. 260] In this example the speaker is in love with the addressee and is waiting for return of his affection.

2) Compliment as an expression of friendly feelings towards the addressee

Compliments can be paid not only to the partners or beloved ones, but also the friends or close people.

“I cannot help telling you things. You have a curious influence over me. If I ever did a crime, I would come and confide it to you. You would understand me.” [112, p. 106] In the example compliment is paid in the conversation of two friends.

“Your friendship is dearer to me than any fame or reputation.” [110, p. 105] A man pays compliment to his friend.

“But still I don’t think I would go to Harry if I was in trouble. I would sooner go to you, Basil.” [110, p. 106]

3) Compliment as an expression of approval, admiration for something

“Well, Marianne,’ said Elinor, as soon as he had left them, ‘for ONE morning I think you have done pretty well. You have already ascertained Mr. Willoughby’s opinion in almost every matter of importance...” [80, p. 43] Here we can see an approval of the Marianne’s actions which is expressed by means of compliment.

“...you, my good friend, are a striking evidence against that assertion. Excepting a few provincialisms of slight consequence, you have no marks of the manners which I am habituated to consider as peculiar to your class. I am sure you have thought a great deal more than the generality of servants think. You have been compelled to cultivate your reflective faculties for want of occasions for frittering your life away in silly trifles.” [83, p. 152] This is an approval of a servant by a man of a higher social class.

“Oh, you are quite a lady, Miss Jane! I knew you would be: you will get on whether your relations notice you or not...” [82, p. 241] This is an example of admiration and great attitude towards the addressee.

4) Compliment as an expression of respect and reverence

Respect and reverence is one more category within which compliments are paid. For instance:

“You are a good woman,’ he warmly replied. ‘Your promise makes me easy. Extend it a little farther, and it will make me happy...” [80, p. 67]

“Ay, you will make conquests enough, I dare say, one way or other.” [80, p. 92] The addresser expresses his respect to the recipient by showing his high opinion of the addressee’s abilities.

5) Compliment as an expression of a hint or gaining benefit

Such types of compliments are often used not to bring pleasure to the addressee, but to take advantage from the situation.

*“That’s right! For **such a pretty maid** as ‘tis, this is a fine chance!’ Tess smiled crossly. ‘I hope it is a chance for earning money. It is no other kind of chance.”* [90, p. 35] By complimenting the speaker hints that the addressee should use her beauty to build a successful life.

*“**You are too charming** to go in for philanthropy, Mr. Gray,—far too charming.”* [110, p. 24] This is a sort of an indirect compliment and an expression of hint which means that the recipient shouldn’t “go in for philanthropy”.

6) Compliment as an expression of gratitude

*“**You are very good**, I hope it won’t hurt your eyes— will you ring the bell for some working candles?”* [80, p. 40] In this example the recipient agreed to help and the speaker expresses his gratitude by means of compliment.

*“**You are very kind**, but I have no idea of returning into Devonshire immediately...”* [80, p. 42] The addressee offered the help with returning to Devonshire and by complimenting the speaker refuses to accept this help.

7) Compliment as an expression of trust

Sometimes compliments are paid to show the level of trust to the addressee.

*“I am sure,’ said she, ‘**I have no doubt in the world of your faithfully keeping this secret**, because you must know of what importance it is to us, not to have it reach his mother...”* [80, p. 54] The words of the speaker about trusting the recipient evidently are considered to be compliment.

*“**I know nobody of whose judgment I think so highly as I do of yours**; and I do really believe, that if you was to say to me, ‘I advise you by all means to put an end to your engagement with Edward Ferrars, it will be more for the happiness of both of you,’ I should resolve upon doing it immediately.”* [80, p. 161] One more example of compliment which expresses trust, shows excellent attitude and intentions of the speaker toward the addressee.

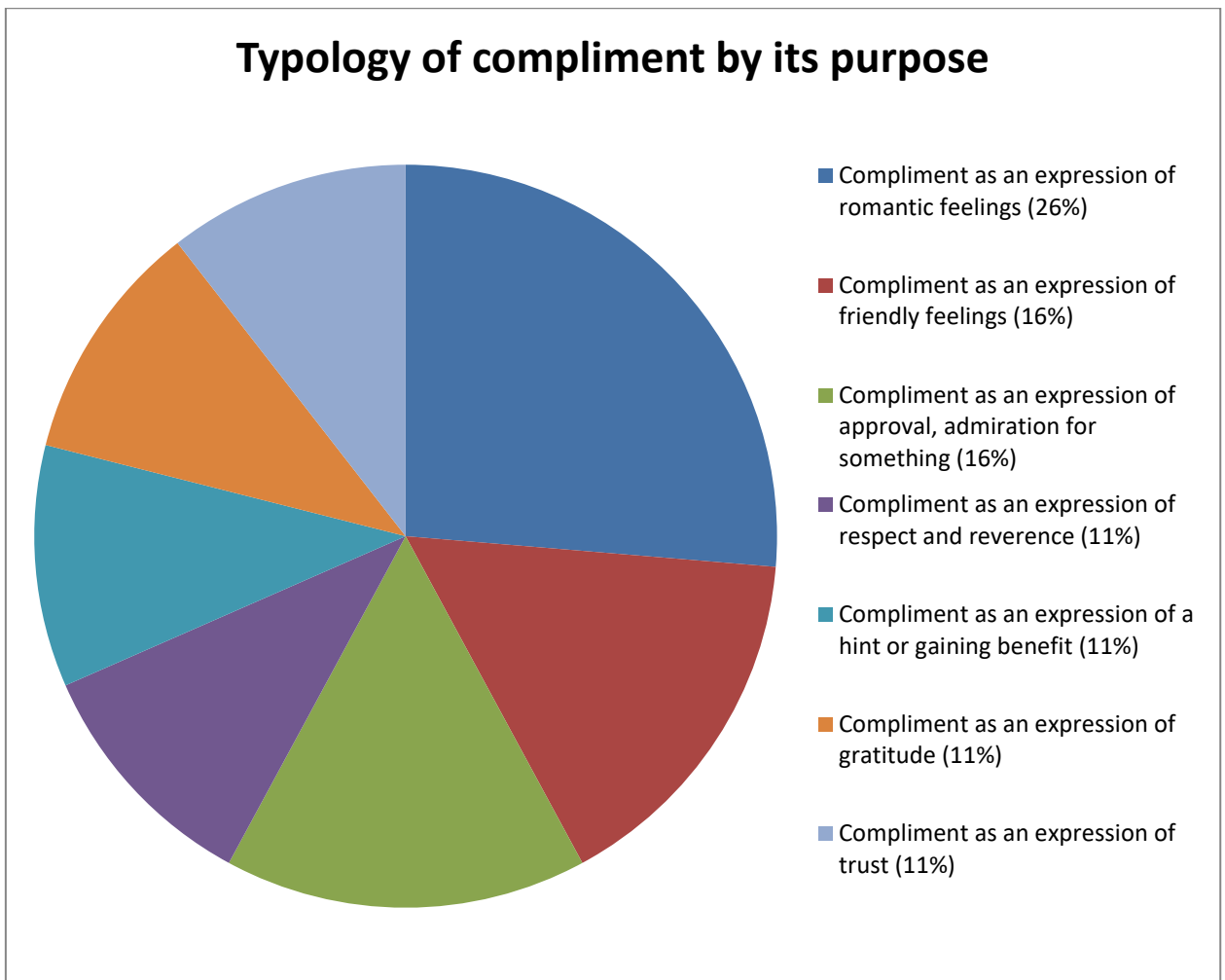


Figure 2.1. Typology of compliment by its purpose

After the analysis of the British compliments of the XIX century by their purpose we may conclude that most compliments (26%) are aimed to express romantic feelings, friendly feelings (16%) and approval or admiration (16%).

2. Typology of compliment by its subject

In this period of the British communication the most popular subjects of compliments are personal traits, appearance, skills, assessment of work and personal belongings of the addressee.

1) Compliment about personal traits

The category of compliments about personal traits is praised by the interlocutors quite often. There may be compliments about courage, strength, generosity, modesty, kind heart, etc.

“Oh! beyond anything great! What brother on earth would do half so much for his sisters, even if REALLY his sisters! And as it is—only half blood!—But you

have such a generous spirit!” [80, p. 12] A man pays compliment to his wife about being generous.

“Believe me, my dear Miss Elizabeth, that your modesty, so far from doing you any disservice, rather adds to your other perfections. You would have been less amiable in my eyes if there not been this little unwillingness; but allow me to assure you, that I have your respected mother’s permission for this address.” [79, p. 96] This compliment is made by a man who has some romantic feelings towards the addressee.

“Why, Tess,’ he answered, after another whiff or two, ‘it isn’t a brave bouncing girl like you who asks that? Why, I always go down at full gallop. There’s nothing like it for raising your spirits.” [90, p. 26] A man compliments a woman about being brave.

“Oh! you are a great deal too apt, you know, to like people in general. You never see a fault in anybody. All the world are good and agreeable in your eyes. I never heard you speak ill of a human being in your life” [79, p. 30] This is a conversation of two sisters, one of whom compliments another.

“You are no ruin, sir—no lightning-struck tree: you are green and vigorous. Plants will grow about your roots, whether you ask them or not, because they take delight in your bountiful shadow; and as they grow they will lean towards you, and wind round you, because your strength offers them so safe a prop.” [82, p. 104] A woman pays compliment to a man in order to support him.

2) Compliment about appearance

Such types of compliments tend to describe the general beauty of the interlocutors or separate parts of the body (eyes, hair, face, lips, etc).

“You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party” [79, p. 154] In the example compliment is paid to a man about his appearance.

“Jane, you look blooming, and smiling, and pretty,’ said he: ‘truly pretty this morning. Is this my pale, little elf? Is this my mustard-seed? This little sunny-

faced girl with the dimpled cheek and rosy lips; the satin-smooth hazel hair, and the radiant hazel eyes?" [82, p. 163] A woman compliments another woman about being beautiful.

"You have a wonderfully beautiful face, Mr. Gray." [110, p. 37] In this compliment the emphasis is made on the one part of the body.

"Let me put one little kiss on those holmberry lips, Tess, or even on that warmed cheek, and I'll stop—on my honour, I will!" [90, p. 49] Here we can compliment about the beauty of lips and cheeks of the addressee.

"... I will clasp the bracelets on these fine wrists, and load these fairy-like fingers with rings." [82, p. 158]

"Tess—don't look at me so—I cannot stand your looks! There never were such eyes, surely, before Christianity or since! There—I won't lose my head; I dare not." [90, p. 173] In this compliment attention is paid to the eyes of the recipient.

3) Compliment about skills

Skills are one of the most common subjects of compliments. Many of them, such as writing, dancing, singing, etc., may be praised.

"You excel so much in the dance, Miss Eliza, that it is cruel to deny me the happiness of seeing you; and though this gentleman dislikes the amusement in general, he can have no objection, I am sure, to oblige us for one half-hour." [79, p. 61]

"How delighted Miss Darcy will be to receive such a letter!" He made no answer. 'You write uncommonly fast.' ...do you always write such charming long letters to her, Mr. Darcy?" [79, p. 46] In this example the skill of writing is complimented.

"They are excellent dairymen." 'Yes: though not better than you.' [90, p. 162] Here compliment is paid about the skill of milking a cow.

4) Compliment about assessment of work

In the XIX century when there were still servants compliments could be paid about assessment of their work.

“In what order you keep these rooms, Mrs. Fairfax!’ said I. ‘No dust, no canvas coverings: except that the air feels chilly, one would think they were inhabited daily.” [82, p. 67]

5) Compliment about the personal belongings of the addressee

“Well, that is beautiful, Miss Jane! It is as fine a picture as any Miss Reed’s drawing-master could paint, let alone the young ladies themselves, who could not come near it...” [82, p. 50] In this example compliment is paid about the picture painted by the recipient.

“That book you sent me so fascinated me that I forgot what the time was.” [110, p. 19]

“A beautiful animal!’ I commenced again. ‘Do you intend parting with the little ones, madam?’ ‘They are not mine,’ said the amiable hostess...” [83, p. 112] The speaker shows his/her admiration for the pet of the addressee.

“It is your best work, Basil, the best thing you have ever done,’ said Lord Henry, languidly.” [110, p. 13] The speaker pays compliment about the picture painted by the addressee.

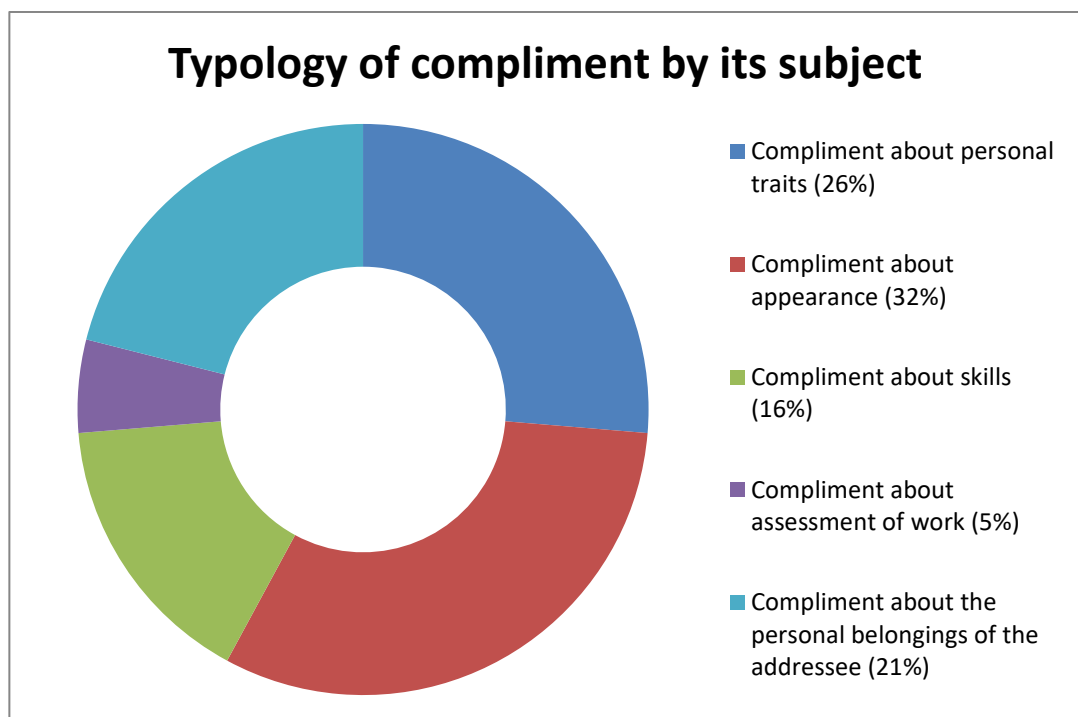


Figure 2.2. Typology of compliment by its subject

From the diagram above it is possible to see that the most common types of compliments categorized by the subject are about appearance (32%) and personal traits of the addressee (26%).

3. Typology of compliment by the interlocutors

This typology comprises situations when man compliments woman, woman compliments woman, woman compliments man, man compliments man. Moreover, compliments can be paid towards the close people of the addressee.

1) Man compliments woman

“You look prettier with it off, upon my soul, if that’s possible,” he said, contemplating her over the back of the vehicle.” [90, p. 25] In this example compliment is paid about the beauty of the recipient.

“THAT would be saying too much, for certainly you have been one of the most fortunate young women in the world, as it is...” [80, p. 61]

“My heavens,” said Clare, ‘how beautiful you are!’” [90, p. 198] A man compliments a woman about her appearance.

2) Woman compliments woman

“My dear Jane!” exclaimed Elizabeth, “you are too good. Your sweetness and disinterestedness are really angelic; I do not know what to say to you. I feel as if I had never done you justice, or loved you as you deserve.” [79, p. 37] In the dialogue between two sisters one compliments the personal traits of the other.

“You must zee yourself!” she cried. ‘It is much better than you was t’other day.’” [90, p. 29]

3) Woman compliments man

“...And I exclaimed ‘Have you heard any good news, Mr. Heathcliff? You look uncommonly animated.’” [83, p. 79]

“But YOU, sir, can raise up dreams with your music, and drive all such horrid fancies away!” [90, p. 164]

4) Man compliments man

“What a way for a fashionable painter to travel! A Gladstone bag, and an ulster!” [110, p. 96] A man compliments another man about his appearance.

“You judge very properly,” said Mr. Bennet, “and it is happy for you that you possess the talent of flattering with delicacy.” [79, p. 138]

“Do you think my nature so shallow?” cried Dorian Gray, angrily. ‘No; I think your nature so deep.’ [110, p. 55]

5) Compliment towards the close people of the addressee

“You see your servant made me quite at home, Dorian. He gave me everything I wanted, including your best cigarettes. He is a most hospitable creature. I like him much better than the Frenchman you used to have.” [110, p. 97] In this example compliment is paid by a man about his friend`s servant.

“I am daily thankful for the choice Providence led me to make. Miss Eyre has been an invaluable companion to me, and a kind and careful teacher to Adele.” [82, p. 161] A woman pays compliment about her friend.

“I met Lady Gwendolen, Harry’s sister, for the first time. We were in her box. She is perfectly charming.” [110, p. 34] This example describes compliment paid by a man about his friend`s sister.

4. Typology of compliment by the time period

In the analyzed examples compliments paid about the past and about the present have been identified.

1) Compliment about the past

“You were well dressed, and I did not think of it. But I see now that it is hard—harder than it used to be when I—knew you— harder than you deserve.” [90, p. 196] By means of this compliment the speaker means that now the situation has changed.

“You look exactly the same wonderful boy who used to come down to my studio, day after day, to sit for his picture. But you were simple, natural, and affectionate then. You were the most unspoiled creature in the whole world.” [110, p. 97] The addresser hints that the recipient became a spoiled person.

“One would think you were a princess from your manner, in addition to a true and original d’Urberville...” [90, p. 142]

2) Compliment about the present

“You are a wonderful creature. You know more than you think you know, just as you know less than you want to know.” [110, p. 46] Compliment is paid about the personal traits of the addressee.

“But I think,’ said Cathy, ‘you’d be more comfortable at home than sitting here; and I cannot amuse you today, I see, by my tales, and songs, and chatter: you have grown wiser than I, in these six months...” [83, p. 83]

Thus, on the basis of the analysis of compliments of the XIX century in the literary works of the British writers, a number of features that characterize the relationships between people in a given period can be distinguished. Compliments that express approval, admiration for something, respect and reverence, gratitude, trust as well as compliments expressing feelings of love and friendship to the addressee are kind, full of tact and delicacy. Compliments of the XIX century are characterized by the adherence to the rules of speech etiquette and high level of politeness of the interlocutors. Among the tropes and figures of speech used in compliments of the XIX century the most popular are epithets and metaphors.

Moreover, while studying the British literary works of the XIX century we may notice that the number of compliments increases by the end of the century same as the behaviour of the interlocutors becomes more open. Compliments were popular mostly in family circles. However, they were paid by showing the approval through behaviour and social acknowledgement such as invitations to dinners, morning calls and correspondence.

2.2. British compliments in the first half of the XX century

The main direction in the literature of the first half of the XX century is modernism. At this time the British Empire was on top of its development with the dominance of the upper class and rich people. However, the huge part of the English population lived in poverty. Writers of this period experiment with themes, forms and styles. And their works reflect these social conditions. A lot of writers described class injustice and selfishness of the upper class in their works. Moreover, such situation brought changes to the communication tactics as well as ways to pay compliments.

From this period we have studied compliments in such works as “Pygmalion” (1913) by G. B. Shaw, “The Forsyte Saga” (1906-1921) by J. Galsworthy, “Mrs. Dalloway” (1925) by V. Woolf, “Lady Chatterley's Lover” (1928) by D. H. Lawrence and “Theatre” (1937) by S. Maugham.

In order to attract the interlocutor's attention, affect his/her mood, express an emotional attitude to the interlocutor's statement, brighten compliments of the first half of the XX century certain tropes and figures of speech are used. Among them the most common are:

- epithet

“You've got a wonderful voice.” [98, p. 36]

“Sweetest picture I've seen for ages.” [94, p. 53]

- metaphor

“You've got a wonderful voice, the voice that can wring an audience's heart.” [98, p. 36]

“You've done wonders for Clifford.” [96, p. 130]

- metonymy

“My little sweet is the only face which gives me any pleasure, except yours.”
[94, p. 57]

In order to analyze the peculiarities of compliments of this period a certain typology should be created.

Typology of compliments:

In the first half of the XX century in addition to already existing typologies the new typology of compliment by the tone appeared. The speech of the interlocutors becomes more expressive and emotional.

1. Typology of compliment by its purpose

In this period among the compliments analyzed by their purpose a new category of compliments which are used to start a conversation was formed. The rest of the types were already present in the previous century.

1) Compliment as a way to start a conversation

Such compliments can be paid by friends who are happy about the meeting or just unfamiliar people while making an acquaintance.

"How delightful to see you!" said Clarissa. She said it to everyone." [111, p. 57]

"It is angelic-it is delicious of you to have come!" she said." [111, p. 43]

"Exactly the same, thought Clarissa; the same queer look; the same check suit; a little out of the straight his face is, a little thinner, dryer, perhaps, but he looks awfully well, and just the same. -"How heavenly it is to see you again!" she exclaimed." [111, p. 78]

2) Compliment as an expression of approval, admiration for something

"Yes, you are just what the Dad would have admired!" [94, p. 22]

"You are good and early," he said out of the dark. 'Was everything all right?'" [96, p. 115] This compliment expresses an approval about the fact that the addressee wasn't late and came in time.

"We think in the family that Michael has such perfect taste." [98, p. 64] The speaker expresses the admiration of Michael by the whole family.

"Of course Soames is a connoisseur," Aunt Juley said hastily; "he has wonderful taste – he can always tell beforehand what's going to be successful." [94, p. 81] In this example it is possible to see an admiration of Soames and his preferences and abilities.

"I think you're a genius...You've got everything. You're the right height, you've got a good figure, you've got an indiarubber face. ...You've got a wonderful voice, the voice that can wring an audience's heart... "Your timing is almost perfect. That couldn't have been taught, you must have that by nature...I tell you, you've got the makings of a great actress." [98, p. 36] The speaker absolutely admires the recipient and everything in her, appearance, voice, talent, which is expressed by a number of compliments.

3) Compliment as an expression of a hint or gaining benefit

"It's quiet here," he said; "you mustn't come down if you find it dull. But it's a pleasure to see you. My little sweet is the only face which gives me any pleasure,

except yours." [94, p. 57] In such indirect way the speaker gives a hint that to see face of the recipient bring him pleasure.

4) Compliment as an expression of gratitude

"Oh, you are real good. Thank you, Captain." [105, p. 15]

"Good-bye, dear Uncle Jolyon, you have been so sweet to me." [94, p. 93]

The addresser is grateful for time spent together which is the reason to pay compliment.

5) Compliment as an expression of romantic feelings towards the addressee

"It's not so much the play I went to see, it was your performance." [98, p. 24]

6) Compliment as an expression of friendly feelings

"You are the best company in the world, Charles," she told him." [98, p. 31]

This is a conversation of two friends in which a woman pays compliment to a man.

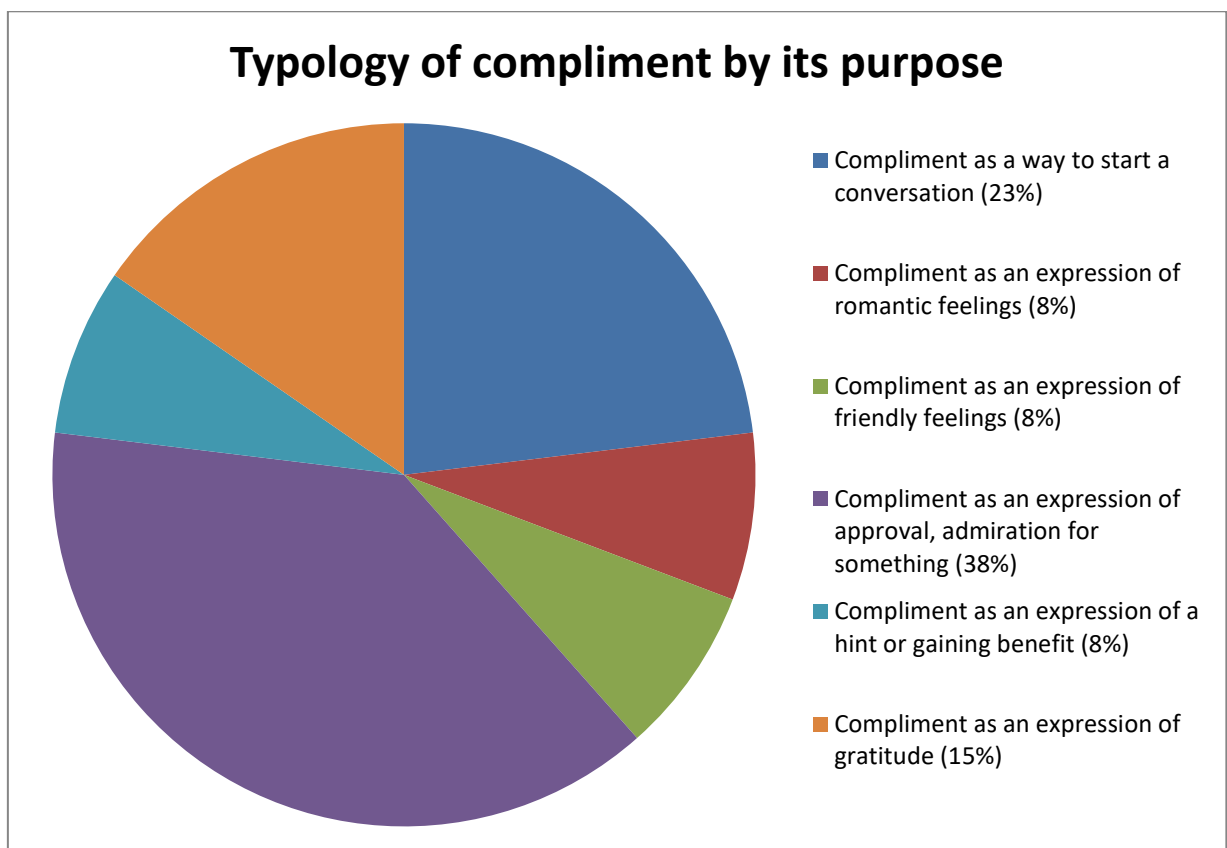


Figure 2.3. Typology of compliment by its purpose

The most popular compliments of the first half of the XX century according to their purpose tend to express approval and admiration (38%) as well as they can be used as a way to start a conversation (23%).

2. Typology of compliment by its subject

1) Compliment about personal traits

"You'll never really do what you should do, with a fine mind such as yours." [96, p. 103] In this compliment the speaker describes how clever the recipient is.

"I know you are generous to everybody with money. But it was from you that I learnt really nice manners; and that is what makes one a lady, isn't it?" [105, p. 20] Here such personal trait as generosity is praised.

"It's very pleasant up here," he said, with his queer smile, as if it hurt him to smile, showing his teeth. 'You are wise to get up to the top.' [96, p. 85] The speaker calls the recipient 'wise' which is considered to be compliment.

"I think he has a certain sort of generosity." [96, p. 97]

2) Compliment about appearance

In this typology the general beauty of the interlocutors is described as well some parts of the body (e.g. hair).

"What pretty hair you have," said Julia. [98, p. 46]

"No," she said. 'I liked your body.' 'Did you?' he replied, and he laughed. 'Well, then, we're quits, because I liked yours.' [96, p. 142]

"I suppose you've been told you're good-looking?" - "That's why I went on the stage. Otherwise I'd have gone into the army like my father." - "By gum, if I had your looks what an actor I'd have been." [98, p. 49] In the example a man pays compliment to a woman about being beautiful.

3) Compliment about skills

In this period compliments are paid about such skills as acting, reading, playing piano, dancing, etc.

"Pickering: this chap has a certain natural gift of rhetoric. Observe the rhythm of his native woodnotes wild. 'I'm willing to tell you: I'm wanting to tell you: I'm waiting to tell you.' Sentimental rhetoric! That's the Welsh strain in him. It also accounts for his mendacity and dishonesty." [105, p. 12] In this compliment such skill as expressing your thoughts beautifully is praised.

"All that may be, but the fact remains that you are a very good actress." [98, p. 37] Here we can see compliment about acting abilities.

"Thank you SO much! You do read Racine beautifully!" she said softly. 'Almost as beautifully as you listen to him,' he said cruelly." [96, p. 54] The compliment is about the skill reading books out loud which was a popular engagement at that time.

"Beautiful!" He said: "Go on – more Chopin!" [94, p. 114] "More Chopin" here means the skill of playing piano.

"Let's see you dance, you two!' 'Sweetest picture I've seen for ages." [94, p. 53]

4) Compliment about the personal belongings of the addressee

"You've made some nice purchases lately, they tell me," he said." [95, p. 78]

"How do you like my place, Annette?" - "Who would not like it? It is so beautiful!" [94, p.124] In this example compliment is paid about the house of the addressee.

"In a way your drawings are very good tone and colour in some of them certainly quite a feeling for Nature." [95, p. 130]

"You mustn't get wrapped up in the past at your time of life; plenty of that when you get to my age. That's a nice dress--I like the style." [94, p. 25] This compliment is about the clothes of the recipient.

"This is mine--Fairy." - "Ah!" said Val, "she's a jolly palfrey." [94, p. 64] The addresser pays compliment about the beautiful horse of the recipient.

5) Compliment about the status of the addressee

In the first half of the XX century there was an evident difference between social classes which is proved by the analyzed examples.

"I should just like to take a taxi to the corner of Tottenham Court Road and get out there and tell it to wait for me, just to put the girls in their place a bit..." – "Better wait till we get you something really fashionable." [105, p. 36] This compliment means that it is not suitable for the recipient by the status to take taxi.

“It is in recognition of past services, which we all know – you as well as any of us – to have been of vital value.” [95, p. 94] Here the significance of the addressee in the society is emphasized.

“May I come, Mr. Doolittle? I should be very sorry to miss your wedding.” – “I should indeed be honored by your condescension, ma'am; and my poor old woman would take it as a tremendous compliment.” [105, p. 29] The compliment is paid in order to show respect and attitude to the person of the higher social class.

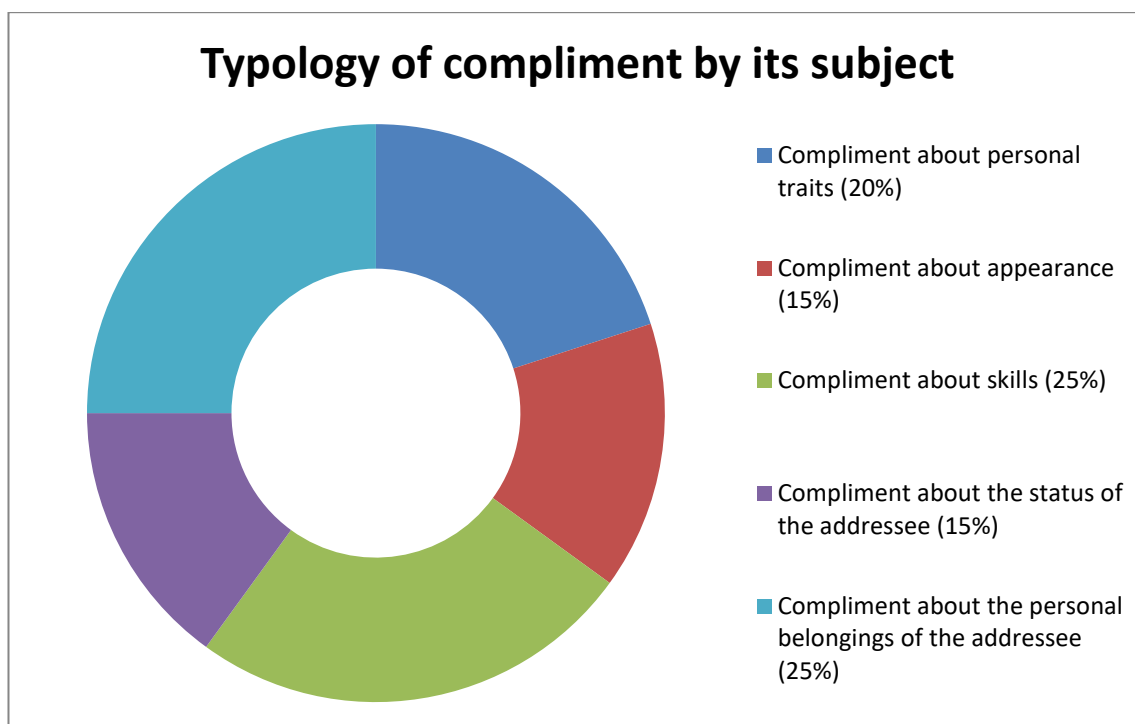


Figure 2.4. Typology of compliment by its subject

In this period the most prevailing subjects of compliments are skills (25%), personal belongings of the addressee (25%) and personal traits (20%).

3. Typology of compliment by the interlocutors

1) Man compliments woman

"...but I can tell you it was a very different play we produced from the one the author submitted to us." - "You're simply wonderful in it," the young man said. [98, p. 62] A man compliments a woman about her acting abilities.

"It's awfully nice of you to think of me," he said laconically. [96, p. 84] This is compliment paid by a man to a woman as an expression of romantic feelings.

2) Woman compliments woman

“You’re quite wonderful, in my opinion,” she said to Connie. ‘You’ve done wonders for Clifford. I never saw any budding genius myself, and there he is, all the rage.’ [96, p. 130]

“What a charming woman, Mrs. Soames; such a sympathetic temperament! Soames is a really lucky man!” [95, p. 96] In the given example compliment is paid about the personal traits of the addressee.

“Connie Mellors! Well, that’s a nice name!” [96, p. 23]

3) Woman compliments man

“But you are beautiful!” she said. ‘So pure and fine! Come!’ She held her arms out.” [96, p. 85] As we can see not only men pay compliments about the appearance of women.

“My son Henry.” – “Your celebrated son! I have so longed to meet you, Professor Higgins.” [105, p. 13] A woman expresses her respect to a man by means of compliment.

4) Man compliments man

“It’s an amusing idea, Charlie,” said Dukes, ‘that sex is just another form of talk, where you act the words instead of saying them.’ [96, p. 75] In this example compliment is made as an approval during a conversation of two friends.

“You look absolutely unchanged,” he said.” – “And you look younger, Cousin Jolyon.” [94, p. 49] This is a dialogue of the relatives who haven’t seen each other for some time.

“And you have a brilliant career...” said Sir William.” [111, p. 56]

5) Compliment towards the close people of the addressee

“The game-keeper, Mellors, is a curious kind of person,” she said to Clifford; ‘he might almost be a gentleman.’ [96, p. 61] Compliment is paid towards the employee of the recipient.

“Your mother is a wonder,” said Soames, faintly mocking; “she will never let failure lodge in her house.” [94, p. 78] In this situation a man compliments the mother of the addressee.

"I can't think what you're about," he said. "He's a very good husband!" [95, p. 109] The husband of the recipient is being complimented.

4. Typology of compliment by the time period

In this typology it is possible to see that compliments are paid not only about the present features of the addressee, but about the past and the future.

1) Compliment about the past

"But what did become of Aunt Irene? I remember she was jolly good-looking." [94, p. 146]

"You've made a tremendous success with my people. They've taken an enormous fancy to you." "God, I've worked for it," thought Julia, but aloud said: "How d'you know?" [98, p. 53] In this example compliment is paid about the situation which happened in the past.

"You behaved beautifully, dear. It was such a comfort to have you. Your uncle and I are going to lunch." [94, p. 74]

2) Compliment about the present

"You are sweet. Of course I shall love to come." [98, p. 56]

"You're of the Golden Age, too, Uncle Jolyon." [94, p. 34]

3) Compliment about the future

"It's only that Val has joined the Yeomanry, James; it's very nice for him. He'll look his best in uniform." [94, p. 97] Here a woman shows her great attitude towards the addressee of compliment and wishes success.

5. Typology of compliment by the tone

In this period the new classification of compliments by the tone appeared. The speech of the interlocutors became more emotional and with some notes of irony.

1) Ironic compliments

"Here! what are you sniggering at?" – "The new small talk. You do it so awfully well." [105, p. 25] In this situation the real meaning of compliment is the opposite and the speaker pays it as a sort of a joke.

"Get up and come home; and don't be a fool." – "Very nicely put, indeed, Henry. No woman could resist such an invitation." [105, p. 32] By means of this

compliment the speaker would like to show the addressee that this is not a proper way to talk with women.

“You only bully with your money, like any Jew or any Schieber!” – ‘You are very elegant in your speech, Lady Chatterley!’ [96, p. 103] With this compliment the addresser gives a hint that ladies shouldn’t talk like this.

2) Emotional compliments

While expressing these compliments the speakers are overwhelmed with emotions and want to render their feelings and thoughts.

“But it's so extraordinary that you should have come this morning!” she cried, putting her hands, one on top of another, down on her dress.” [111, p. 71]

“I know! I know! It should be so! You’re FRIGHTFULLY good to me...” he cried miserably.” [96, p. 86]

“How awfully good of you to come!” she said, and she meant it.” [111, p. 46]

3) Rude compliments

“...and you're not bad looking; it's quite a pleasure to look at you sometimes not now, of course, because you're crying and looking as ugly as the very devil; but when you're all right and quite yourself, you're what I should call attractive.” [105, p. 34] This example of compliment is quite controversial as the real meaning of it is rather offensive.

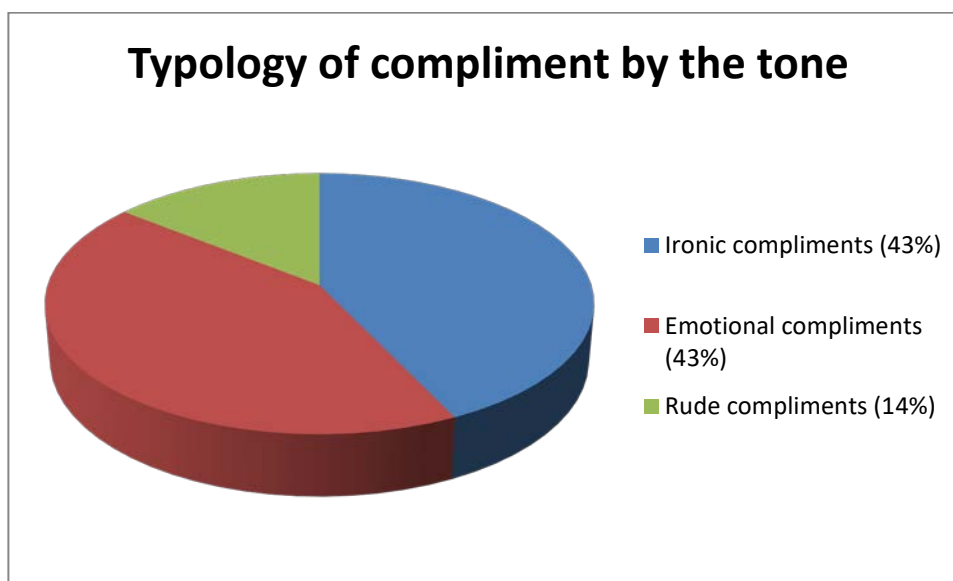


Figure 2.5. Typology of compliment by the tone

Compliments of the first half of the XX century become more expressive which is proved by our analysis, there are a lot of ironic (43%) and emotional compliments.

The study of the British compliments of the first half of the XX century shows that most compliments paid are about skills (25%), personal traits (20%) or possessions (25%). People also tend to compliment in order to start a conversation (23%) or show their admiration (38%). As in the previous century women are praised for their beauty, education and upbringing. Along with these aspects in the XX century, we may come across compliments about women`s achievements, intellectual abilities and even career. Men are usually complimented for their external and internal virtues, talents and capacity for work. Among the tropes and figures of speech used in compliments of the first half of the XX century the most popular are epithets and metaphors.

In comparison to the XIX century we may say that there is a bigger amount of compliments in general and people are more confident, open and they freely express their thoughts. This period is marked by the presence of humorous and ironic compliments (43%) which was not typical to the previous century. In such compliments the use of humor is appropriate and does not go beyond the rules of etiquette.

2.3. British compliments in the end of the XX – the beginning of the XXI centuries

The end of the XX – the beginning of the XXI centuries is known for such direction as postmodernism. It mixes literary genres and styles in an attempt to break old forms. Among the literary genres the novel dominates. Unlike modernists, postmodernists treat everything with irony. In literature the concept of "black humor" appears. In addition, this affects the ways to pay compliments.

From this period we have analyzed compliments in such works as “The Magus” (1965) by J. Fowles, “The Black Prince” (1973) by I. Murdoch,

“Harry Potter” (1997-2007) by J. K. Rowling, “Atonement” (2001) by I. McEwan and “Swing Time” (2016) by Z. Smith.

Among stylistic means used in compliments of this period such tropes and figures of speech can be distinguished:

- epithet

“...he was probably **the bravest man** I ever knew.” [102, p. 253]

“**He’s a noted activist...**” [106, p. 42]

“**You are a bright young woman.**” [106, p. 40]

- metaphor

“**They saved my life, those cakes.**” [103, p. 139]

“**And she’s a dancer?**” – “**Yes.**” – “**Best type of people! Their bodies tell them what to do!**” [106, p. 117]

- simile

“**You look like Miss Beyoncé herself!**” [106, p. 90]

“**...you remind me of my favorite sister.**” [99, p. 76]

In order to classify the compliments of the end of the XX – the beginning of the XXI centuries a certain typology should be created.

Typology of compliments:

1. Typology of compliment by its purpose

1) Compliment as a way to start a conversation

“**I’m glad to see you! I looked forward to you on the ship.**” [100, p. 75] In the example compliment expresses happiness about the meeting.

“**Luc. Luc Cornet. And yours?**” – *She hesitated.* “**Tallis.**” – “**Tallis. That’s very pretty.**” [100, p. 13] The two people got to know each other and one of them pays compliment about the name of the recipient.

2) Compliment as an expression of approval, admiration for something

“**I detest and fear Arnold and there are moments when I could kill him. Yet I love him too. If I didn’t love him he wouldn’t have this awful power over me. And I admire him, I admire his work, I think his books are marvellous.**” [100, p.50]

The compliment expresses an admiration of a person, his books and his whole nature.

*“She took a deep, calming breath, then pointed her wand at Dolohov’s forehead and said, “Obliviate.” – “**Brilliant!**” said Harry, clapping her on the back.”* [102, p. 56] This is an approval of the idea suggested by the speaker.

*“She’s moping around outside and I’m going to bring her in.” – “**Good idea.** I was worried about her too...”* [99, p. 37]

*“**Harry, well done!**” Hermione cried. “**You did it, you found out how all by yourself!**”* [103, p. 125] This compliment is an approval and admiration of the person who managed to succeed in the competition by the close friend.

*“I was ten when you first dropped — I bought the single. **It’s mental for me that I’m meeting you. I’m one of your people!**”* [106, p. 96] The speaker expresses an admiration being a fan and a friend of the recipient.

*“**Harry, I really think you’ve got it!**” said Hermione delightedly.*” [103, p. 71] This compliment shows an approval.

*“**You were the best, you know, no competition.**”* [103, p. 98]

3) Compliment as an expression of a hint or gaining benefit

*“...**you’ve got strengths if I say you’ve got them.** Think now. What are you best at?”* [103, p. 114] By means of this compliment the speaker wants the recipient to understand his strong sides by himself.

4) Compliment as an expression of gratitude

*“**Bradley, you’ve been sweet, thank you, I’ve so much enjoyed it.**”* [100, p. 23] The addresser is grateful for the time spent together.

5) Compliment as an expression of romantic feelings towards the addressee

In the following examples of compliments the interlocutors show such feelings as love and sympathy to each other.

*“**I think I like you. You’ve got a nice mouth.**”* [88, p. 69]

*“**God, Bradley, I do love you.**” – “**That’s very kind of you.**”* [100, p. 63]

“I’m sorry. You’re nice. You’re terribly nice in bed. Only now what?” [88, p. 54] The speaker expresses the feeling of love by showing his emotions to the addressee.

“The truth is, I feel rather lightheaded and foolish in your presence, Cee, and I don’t think I can blame the heat!” [99, p. 87] A man pays compliment to a woman expressing his feelings.

“There is nobody here but me,” I said. You’re just something in my dream.” [100, p.65] Here a man compliments a woman by claiming that he sees her in the dreams.

“Well, you are hard to know well. But I want to know you. That is what it’s like, being in love. You want to know someone, better.” [106, p. 92] In the provided example a man saying that he wants to know the recipient better expresses compliment.

“If you only knew how much I’ve always admired you.” [100, p. 67]

6) Compliment as an expression of friendly feelings

Here there are compliments paid by friends to each other.

“I’ve enjoyed meeting you very much.” [88, p. 15] After having an appointment the addresser expresses the happiness of seeing a friend.

“There’s so much I want to talk to you about, not just about the old days but about life, you know. You’re my only friend in London, I’m so out of touch.” [100, p. 85] By saying this phrase the speaker pays compliment to the addressee.

“When you meet him you’ll love him — everybody loves this man. You’ll have a lot to talk about. He met Malcolm X! He’s a noted activist...” [106, p. 42] The addresser compliments her friend speaking about him in his absence.

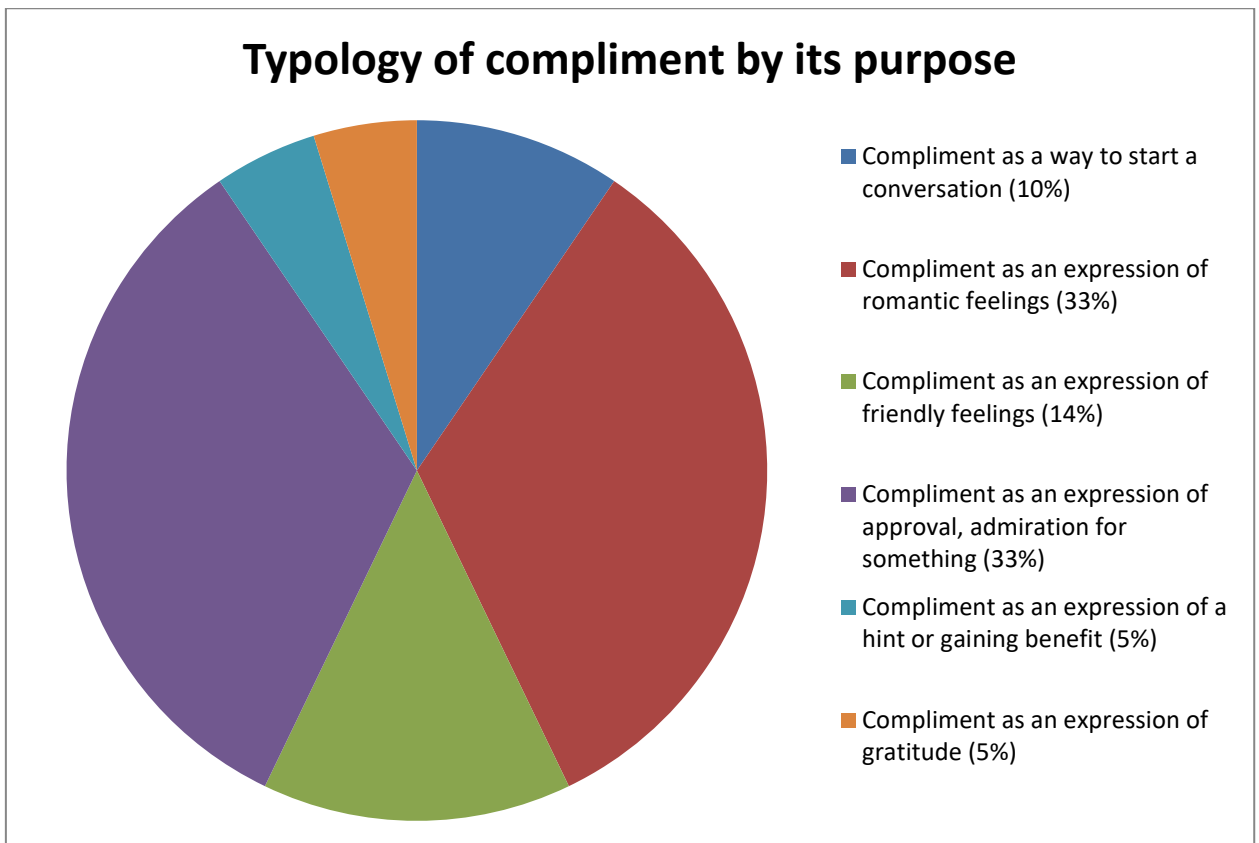


Figure 2.6. Typology of compliment by its purpose

From the analyzed examples we may claim that in the end of the XX – the beginning of the XXI centuries the most popular compliments according to their purpose were those that express romantic feelings (33%) and approval or admiration (33%).

2. Typology of compliment by its subject

In this period the new type of compliments about the profession of the addressee appears. In the end of the XX – the beginning of the XXI centuries it becomes one of the most important values of people`s lives.

1) Compliment about personal traits

At this time such personal qualities as courage, intelligence, kindness, simplicity, etc. are important matter to pay compliments.

“They said that the people would be cold and unfriendly, but the opposite is true. They’re very kind. And you’re very kind, coming to see me again.” [99, p. 70] In this example compliment is paid about the kindness of the recipient.

“...you were named for two headmasters of Hogwarts. One of them was a Slytherin and he was probably the bravest man I ever knew.” [102, p. 253] In this compliment the courage is described.

“But you’re clever. Doesn’t matter if you’ve got flat feet, doesn’t matter because you’re clever and you know where you came from and where you’re going.” [106, p. 136] In the example the ability to find your place in life is complimented.

“Bradley, how I adore your simplicity. As if I understood that language any more!” [100, p. 97]

“He was very brave, wasn’t he?” Hermione said, leaning forward to watch Krum land.” [103, p. 115] Here we can see compliment about the courage of the addressee.

2) Compliment about appearance

Both men and women pay compliments to each other about their appearance, as beautiful people are always valued and pleasant to look at.

“Nice girl, dear boy. Most attractive.” [88, p. 69] A man pays compliment to his friend about the beauty of his girlfriend.

“You’ve jolly good taste in clothes. Those trousers suit you especially well, I think.” [99, p. 12] Compliment is paid about the clothes of the recipient.

“Wow,” he added, blinking rather rapidly as Hermione came hurrying toward them. *“You look great!”* [102, p. 39]

“You look very well,” said Fern, beaming at me. *“Very happy.”* [106, p. 130]

“This girl is very nice-looking,” Krum said, recalling Harry to his surroundings. *Krum was pointing at Ginny, who had just joined Luna.”* [102, p. 157] In the example a man compliments a woman about her appearance.

“I like the frock.” – *“Can you see it?”* – *“Turn round. Gorgeous. I’d forgotten about that mole.”* [99, p. 67]

“Look at you! You look like Miss Beyoncé herself! Well, I hope your nails are not too fancy, my lady, because now you have to come and show this poor Fern

man how it's done." [106, p. 90] The speaker compares the girl with the famous singer which is a pretty high assessment.

"Oh, it's fine," said Luna, sucking her finger in a dreamy fashion and looking Harry up and down. "You look smart." [102, p. 34] A girl pays compliment to a boy about his general look.

3) Compliment about skills

In this period we may see examples of compliments about such skills as cooking, singing, playing piano.

"You play very well. I hope I shall hear you play again." [88, p. 60]

"You're a singer," Lola said. "At least, you have a nice voice." [99, p. 97]

"You are not the first English person to have admired Maria's cooking." [90, p. 48]

"You're a damn good flier from what I've heard." [103, p. 66] As this example is taken from fiction such skill as flying is a usual thing in it.

4) Compliment about the personal belongings of the addressee

"What did you think of our baguettes and ficelles?" – "Delicious." – "And our croissants?" – "The best in Millau." [99, p. 158] The recipient pays compliment about the food cooked by the speaker.

"Did you get our food parcels and everything?" – "Yeah, thanks a lot," said Harry. "They saved my life, those cakes." [103, p. 139]

"I hope you haven't dirtied your pretty dress. Good night." [100, p. 47] In this compliment the addresser pay attention to the clothes of the recipient.

"Nice socks, Potter," Moody growled as he passed, his magical eye staring through Harry's robes." [103, p. 96]

5) Compliment about the profession of the addressee

"I think we might have made a good teacher of you, Urfe. And you might have made something of us, you know. But it's too late flow..." [88, p. 92]

"And she's a dancer?" – "Yes." – "Best type of people! Their bodies tell them what to do!" [106, p. 117] The addressee receives compliment about her profession of a dancer.

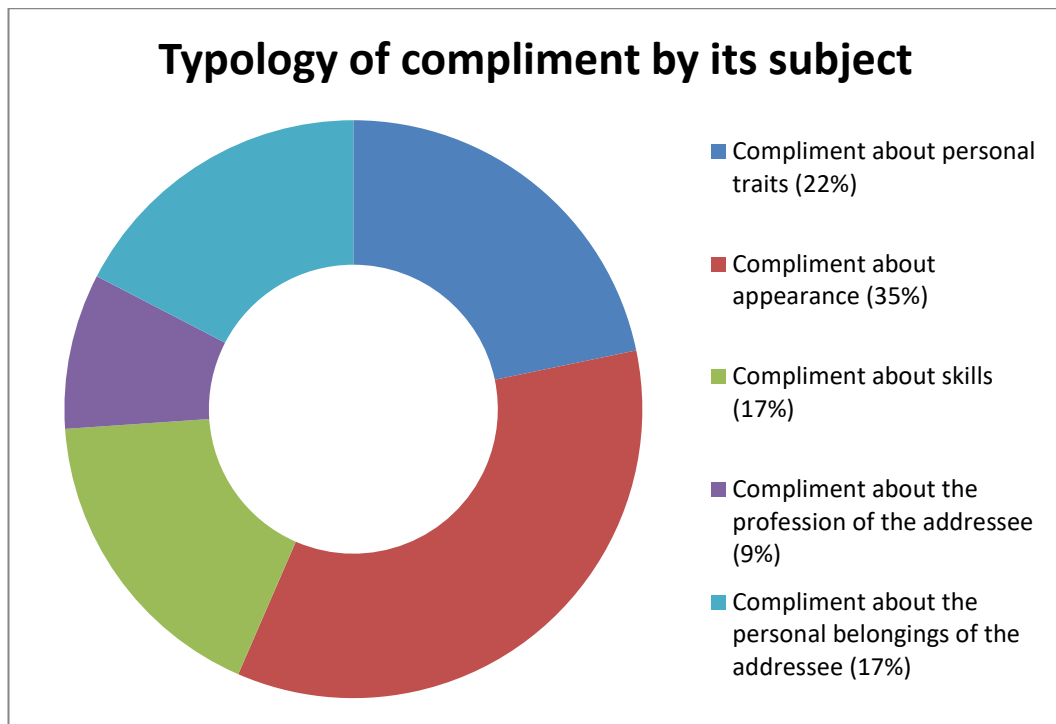


Figure 2.7. Typology of compliment by its subject

Two prevailing subjects of this period about which the interlocutors tend to compliment each other are appearance (35%) and personal traits (22%).

3. Typology of compliment by the interlocutors

1) Man compliments woman

*“He smiled, pulled open the sliding doors, his head cocked to the side like a terrier: “Ah, **but you look really beautiful.**” [106, p. 136]* In this example a man pays compliment about the appearance of a woman.

*“**You are a bright young woman.** I’m sure you probably heard about that.” [106, p. 40]* This compliment shows an admiration of a woman.

2) Woman compliments woman

Compliments where the interlocutors are two women often are paid by friends or relatives as in the following examples.

*“**How marvelous. How awfully clever of you, Briony, to think of that. Did you really make it all by yourself?**” [99, p. 73]*

*“You might not like it, you might be living in the past, but I’m singing this time, right now.” – “**But I do like it!**” [106, p.122]* This compliment is paid about the singing of the addressee.

3) Woman compliments man

*“When I was a child I used to say I wanted to marry you. Do you remember? I'm sure you don't. **You've been my ideal man for ever and ever.**”* [100, p. 135]

This compliment is a love confession of a woman to a man.

*“To be or not to be.” – “That is the question,” she agreed. “**And I like your shoes.**”* [99, p. 97] Here we can see how women pay compliments to men about their appearance.

4) Man compliments man

“Now I've always liked you, Brad, and wanted to see you again, I've always admired you, I read your book” - “Which book?” [100, p. 87]

*“We just need to wipe their memories,” said Harry.” – “**You're the boss,**” said Ron, sounding profoundly relieved.”* [102, p. 187] By means of this compliment the speaker means that Harry should decide how to act.

5) Compliment towards the close people of the addressee

Often to impress the addressee the speakers pay compliments not only to them, but also about their relatives, friends, etc.

*“Now you two listen carefully to me. It's clear to everybody that **your parents are absolutely wonderful people who love you very much and think about you all the time.**”* [99, p. 35] In the example compliment is made towards the parents of the recipient.

*“I'm enjoying it very much,” I said, blushing. “**Hawa has been very kind.**”* [106, p. 74] This compliment describes the close friend of the addressee.

*“**Your sister is very kind.**” Then he cocked his head and added, “But she always was. And is all going well for her? What does she do these days?”* [99, p. 106] The sister of the addressee is being complimented.

6) Compliment towards several people

Sometimes when the conversation is held between several people compliment can be paid to all of them be the speaker.

“When it was the girl’s turn she said, “Lola Quincey. This is Jackson and that’s Pierrot.” – “What marvelous names you all have. But how am I supposed to tell you two apart?” [99, p. 27]

“I still can’t work out how you two got the best looking girls in the year,” muttered Dean.” [103, p. 151]

4. Typology of compliment by the direction

1) Direct (explicit) compliments

In the explicit compliments the addresser directly expresses his/her thoughts to the recipient.

“I don’t believe in God. And I certainly don’t feel chosen.” - “I think you may be.” [88, p. 73]

“Nice and easy does the trick, Potter,” he growled.” [103, p. 95]

2) Indirect (implicit) compliments

“I’m just as clever as he is. He wouldn’t let me take a job.” [100, p. 18] In this example the speaker gives a hint that “he” is clever.

“So that’s little Scorpius,” said Ron under his breath. “Make sure you beat him in every test, Rosie. Thank God you inherited your mother’s brains.” [102, p. 260] By means of such compliment the speaker means that the mother of the addressee is clever.

“D’you know, you remind me of my favorite sister . . .” [99, p. 76] The comparison of the recipient and the speaker’s favorite sister is considered to be an implicit compliment.

5. Typology of compliment by the time period

1) Compliment about the past

“The first thing I remember clearly is my mother’s singing. She always sang, whether she was happy or sad. She could sing classical music quite well, and play the piano, but it was the Greek folk tunes I remember best.” [88, p. 130] The speaker recollects the memories from the childhood and how his mother used to sing.

“Harry, you were brilliant!” Hermione said squeakily. There were fingernail marks on her face where she had been clutching it in fear. “You were amazing! You really were!” [103, p. 165] A friend congratulates the recipient with the success after the competition.

“That was excellent, Potter!” cried Professor McGonagall as he got off the Firebolt.” [103, p. 166]

2) Compliment about the present

“You’re a deeply censorious and self-righteous person. Still, you mean well, you’re a nice chap.” [100, p. 25]

“Yes. I’m glad to be back, I think. You look great. Are you working?” [106, p. 74] In the example compliment is paid about the appearance of the addressee.

“You’re amazing, you are,” said Ron, handing her his bundled-up robes.” [102, p. 35]

6. Typology of compliment by the tone

1) Ironic compliments

“Then Julian started to talk about the boots you’d bought her. I must say I was rather surprised. You are a cool customer.” [100, p. 67] This compliment is expressed with the sarcastic notes and the reality is the opposite.

“Interesting choice,” she said, to Judy. “Wearing another artist’s shirt when you’re meeting an artist? Professional.” [106, p. 145]

“Let’s try. I need you.” – “That’s the best thing you’ve said yet.” [100, p. 69] The speaker shows an irony by which it is clear that compliment is insincere.

“I think I will go back to bed,” Snape said curtly.” – “Best idea you’ve had all night,” said Moody.” [102, 138] The speaker doesn’t like the recipient of compliment and wants him to leave.

2) Shy compliments

“You—er—look nice,” he said awkwardly.” [103, p. 175] The addresser is not used to pay compliments and feels shy while doing it.

3) Rude compliments

“Let’s cut corners. To hell with literature. You’re clever and I’m beautiful. Now let’s talk about what we really are.” [88, p. 68] The main goal of this compliment is not to please the recipient, but to gain benefit from the conversation.

“Poor old Evans. There was a sort of kindness in him, a sort of gentleness, but he was so mortally dull he nearly killed me. At least you were never dull.” [100, p. 79]

“...but I don’t think you do know, yet. OK, so you’re smart, we get that. You think what I’m saying doesn’t apply to you, but it does.” [106, p. 36] This compliment is expressed with sarcasm and is rather offensive than pleasant.

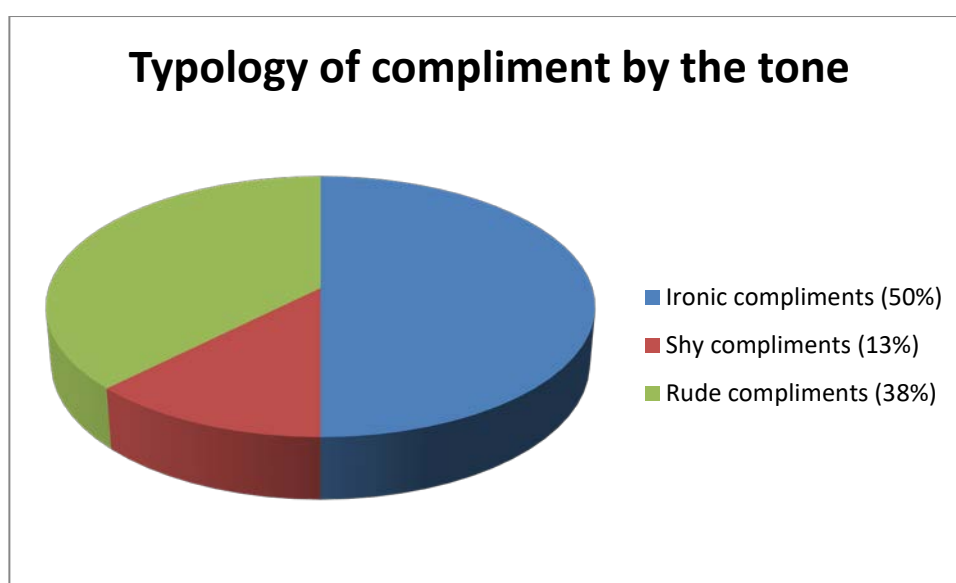


Figure 2.8. Typology of compliment by the tone

The study of compliments by their tone shows that most compliments of this period are ironic (50%) and some of them are rude (38%).

After analyzing compliments of the end of the XX – the beginning of the XXI centuries we may conclude that like in the previous two periods most compliments are about appearance (35%), skills (17%) and personal traits (22%). They are used to show admiration, approval (33%) and romantic feelings (33%). Women are praised for their beauty, while men – for intellectual abilities and courage. Among the tropes and figures of speech the most popular are epithets, metaphors and simile. Compliments of the modern period (the end of the XX – the beginning of the XXI centuries) can be characterized as concise in form and rather eccentric by

their content, in which, unlike compliments of the other two periods, sophisticated epithets and poetic comparisons are rare. The implementation of compliments takes on a sharper, more emotional, often ironic (50%) and sometimes even rude (38%) form.

2.4. Analysis of the British compliments in British literary works of the XIX – XXI centuries

In order to obtain a complete picture and understanding of a number of compliments within the British culture of the XIX – XXI centuries, general conclusions should be provided.

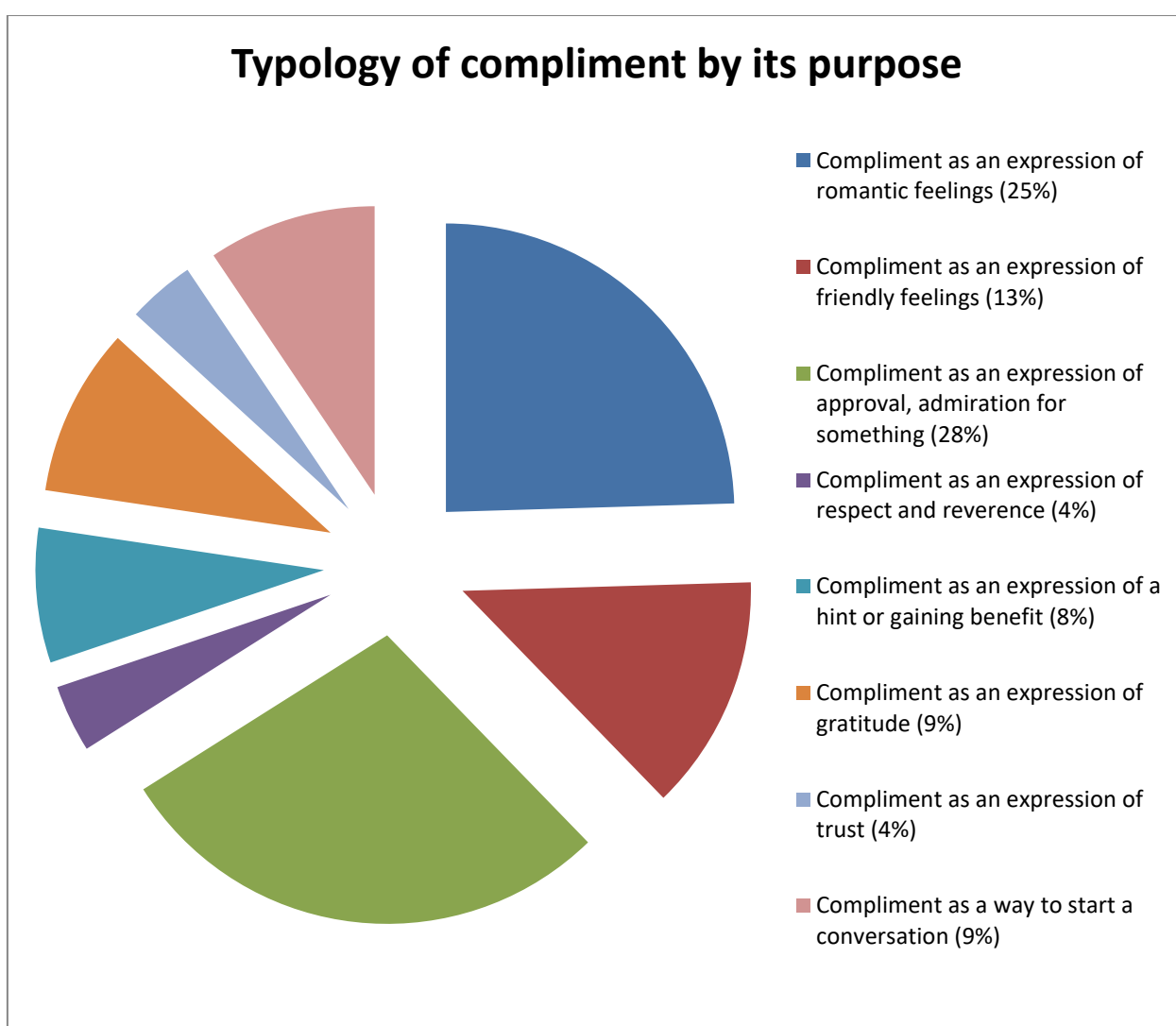


Figure 2.9. Typology of compliment by its purpose

The analysis of compliments as speech acts in the British culture and their diachronic characteristics within British literary works of the XIX – XXI centuries provides certain results. The general typology of compliments by their purpose

shows that among three centuries of the British history 28% of compliments are aimed to express approval and admiration. One more popular category of compliments is that helps to express romantic feelings to the addressee (25%). The third largest type is compliments that tend to show friendly feelings (13%).

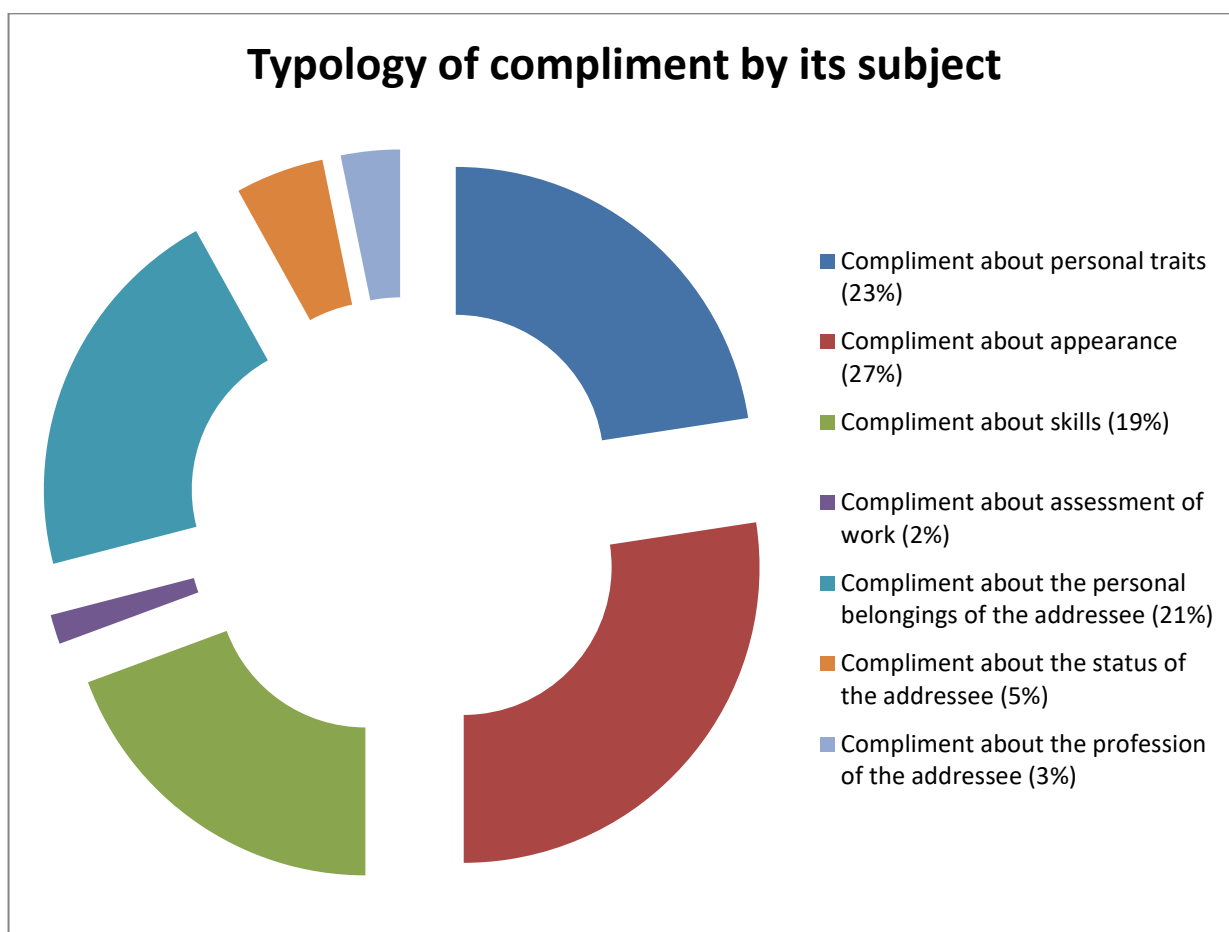


Figure 2.10. Typology of compliment by its subject

The results of the study of compliments by their subjects within British literary works of the XIX – XXI centuries allows concluding that compliments about appearance (27%), compliments about personal traits (23%), compliments about personal belongings of the addressee (21%) and compliments about skills (19%) are the most common. They are paid in order to arouse the sympathy or affection, establish solidarity and communicative balance, show great attitude and intentions.

Typology of compliment by the interlocutors of all three analyzed periods shows that there are enough situations when man compliments woman, woman

compliments woman, woman compliments man, man compliments man. Moreover, compliments can be paid towards the close people of the addressee and towards several people.

Typology of compliments by the direction divides them into direct (explicit) compliments and indirect (implicit) compliments. Among all the analyzed compliments in the Chapter 2 (190) there are 10 implicit ones.

After studying compliments by the time period it would be relevant to say that compliments about the present are featured in each of the three periods, compliments about the past in two of them (XX – XXI centuries) and about the future only in the first half of the XX century.

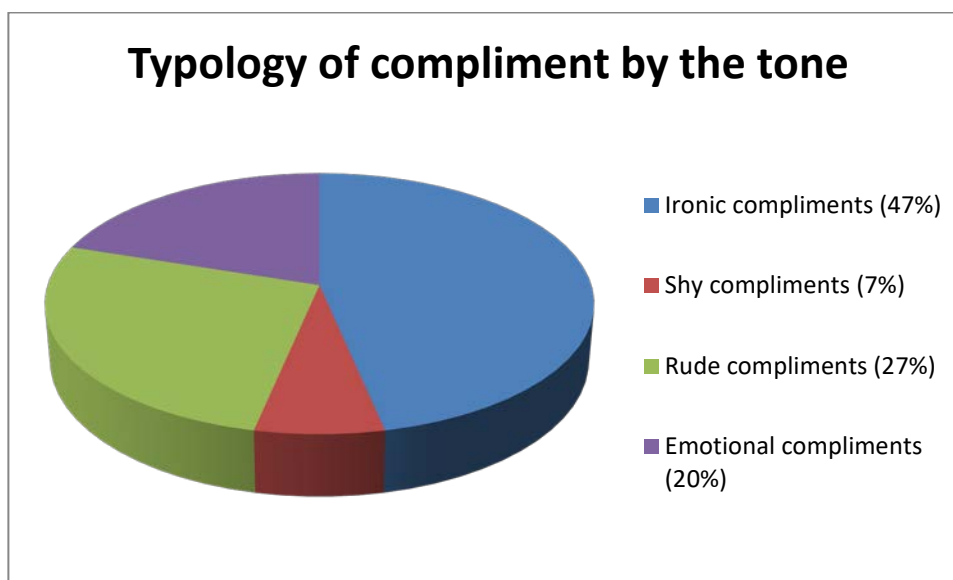


Figure 2.11. Typology of compliment by the tone

Among the British compliments of the XIX – XXI centuries by their tone it is possible to claim that a big part (47%) of them is ironic or sometimes compliments may be rude (27%).

Conclusions 2

In this chapter we have analyzed the diachronic characteristics of compliments as the speech acts in the British culture. In order to research the nature of the development of a speech act of compliment we have conducted a study of some bright works of the British literature from the three periods: the XIX century, the first half of the XX century and the end of the XX – the beginning of the XXI century.

The analysis of compliments of the XIX century in the literary works of the British writers shows that by means of compliments people tend to express approval, admiration for something, respect and reverence, gratitude, trust as well as feelings of love and friendship in relation to the addressee. Compliments of the XIX century are characterized by the adherence to the rules of speech etiquette. Moreover, the number of compliments increases by the end of the century same as the behaviour of the interlocutors becomes more open. However, people almost didn't compliment each other. That was popular only in family circles. Compliments were paid by showing the approval through behaviour and social acknowledgement such as invitations to dinners, morning calls and correspondence.

The study of the British compliments of the first half of the XX century shows that most compliments paid are about skills (25%), personal traits (20%) or possessions (25%). People also tend to compliment in order to start a conversation (23%) or show their admiration (38%). Women are praised for their beauty, education and upbringing. Along with these aspects in the XX century, we may come across compliments about women's achievements, intellectual abilities and even career. Men are usually complimented for their external and internal virtues, talents and capacity for work. In comparison to the XIX century we may say that there is a bigger amount of compliments in general, people are more confident and they freely express their thoughts. This period is marked by the presence of humorous and ironic compliments (43%) which was not typical to the previous century.

After analyzing compliments of the end of the XX – the beginning of the XXI centuries we may conclude that like in the previous two periods most compliments are about appearance (35%), skills (17%) and personal traits (22%). They are used to show admiration, approval (33%) and romantic feelings (33%). Compliments are often ironic (50%) and sometimes even rude (38%). By means of such compliments people tend to express their feelings, emotions, trying to be witty at the same time.

After studying compliments in British literary works of the XIX – XXI centuries the general conclusion allows claiming that the most common types of compliments express approval and admiration (28%), romantic feelings to the addressee (25%), show friendly feelings (13%). In addition, there are compliments about appearance (27%), about personal traits (23%), about personal belongings of the addressee (21%) and compliments about skills (19%). According to the interlocutors there are situations when man compliments woman, woman compliments woman, woman compliments man, man compliments man. Moreover, compliments can be paid towards the close people of the addressee and towards several people. Typology of compliments by the direction divides them into direct (explicit) compliments and indirect (implicit) compliments. Among all the analyzed compliments in the Chapter 2 (190) there are 10 implicit ones. After studying compliments by the time period it would be relevant to say that compliments about the present are featured in each of the three periods, compliments about the past in two of them (XX – XXI centuries) and about the future only in the first half of the XX century. As for the British compliments by their tone it is possible to say that a big part (47%) of them is ironic or sometimes compliments may be rude (27%).

Among the stylistic means, namely, tropes and figures of speech that add expressiveness and emotions to the compliments most popular during all three periods (XIX – XXI centuries) are epithets, metaphors and simile.

3. Compliment in the American culture: its diachronic characteristics

The United States has been influenced by many cultures, including its customs, traditions, religion, art, etc. This country is sometimes described as a "melting pot" in which various nations have added their taste to form one large American culture. Just as cultures around the world have influenced the United States, now the USA is affecting the whole world.

The communicative behavior of the Americans and the British significantly differs from each other. The Americans are more emotional, express their feelings openly, they are businesslike, pragmatic and democratic. These features certainly affect the usage of complementary phrases. The subject of the American compliment is mainly the skills and the achievements of the addressee. Unlike the English compliment, which most often assesses the interlocutor's manners, the Americans praise professional abilities. The focus of the American compliment is most often the interlocutor, his/her appearance, skills and achievements. The Americans do not tend to use a lot of different linguistic means and poetic expressions; their compliments are accurate phrases with positive evaluation. In the American communication compliment can be used in absolutely different situations, from starting a conversation to the workplace.

The recipient of the American compliment can be not only a woman, but also a man. Usually the object of compliment that a man pays to another man is the skills, abilities, professional qualities of the interlocutor. However, a man makes compliment to a woman mainly about her appearance. In the American communication, both the addresser and the addressee of compliment most often have equal status. In spite of this fact, compliments to high-status or low-status interlocutors can also occur in the American society. Usually a boss wants to support a subordinate, stimulate further fruitful work. The reaction of the Americans to compliments can be either their acceptance or ignorance. Non-verbal reaction is also possible [28, p. 14].

In order to study the development of a speech act of compliment and its diachronic characteristics in the American culture, we have analyzed some great works of the American literature from the three periods: the XIX century – the beginning of the XX century, the first half of the XX century and the second half of the XX – the beginning of the XXI century.

3.1. American compliments in the XIX century – the beginning of the XX century

After the end of the War of Independence (1775 - 1783), the USA sought to acquire its own unique features different from the European ones. At this time the American Romantic Movement began and brought to the country its own stories, novels and poetry. Later from 1865 while the USA was rebuilding itself after the Civil War the new direction of realism appeared in the American literature. In the works of writers of that time reality was portrayed with its inherent urgent problems. The industrialization that began in the country awakened people from dreams and life no longer seemed a romantic adventure, but was described in its usual form. The writers began to show the difficult life of characters, conveying the features of that time and social classes.

Moreover, such circumstances in the country had a certain impact on the communication tactics of the population. In order to understand them better we have analyzed compliments in such works as “The Spy: a Tale of the Neutral Ground” (1821) by J. F. Cooper, “The Adventures of Tom Sawyer” (1876) by M. Twain, “Sister Carrie” (1900) by T. Dreiser, “The Gift of the Magi” (1905) by O. Henry and “The Valley of the Moon” (1913) by J. London.

Among stylistic means used in compliments of this period such tropes and figures of speech can be distinguished:

- epithet

“...*that mild, plain hearted, observing aunt, has given you the victory.*” [84, p. 56]

“...*you are one of its bright spirits.*” [84, p. 75]

- metaphor

“Oh, Joe, you’re an angel.” [107, p. 63]

“You’re a daisy.” [86, p. 74]

In order to classify the compliments of the XIX – the beginning of the XX centuries we have distinguished a number of categories with the similar features. The given typology describes compliments by the most common criteria and situations when they are paid and, namely, by their purpose, subject, interlocutors, direction and time period. Such division allows studying compliments thoroughly, researching their peculiarities in different periods of the American history and analyzing their difference.

Typology of compliments:

1. Typology of compliment by its purpose

1) Compliment as an expression of romantic feelings towards the addressee

Often the interlocutors use compliments to show feelings such as love or sympathy. It helps to express their emotions clearly.

“Becky, I — I don’t care for anybody but you.” [107, p. 98] The speaker shows how important the recipient (Becky) is to him, expresses the feeling of child’s sympathy, which is compliment and brings pleasure to the addressee.

*“Maybe the hairs of my head could be counted,” she said, “but **no one could ever count my love for you. Shall we eat dinner, Jim?**”* [93, p. 4] Here there is compliment in the form of expression of love.

“No, I’ll never love anybody but you, Tom, and I’ll never marry anybody but you — and you ain’t to ever marry anybody but me, either.” [93, p. 25] Such words of love confession as in this example are certainly regarded as compliment to the recipient.

2) Compliment as an expression of friendly feelings towards the addressee

Delightful could be words not only as an expression of romantic feelings, but as friendly feelings too, which is also considered to be compliment.

“Mr. Robert Miss Brown. She’s my best friend. Her first name’s Saxon. Ain’t it a scream of a name?” “Sounds good to me,” Billy retorted, hat off and hand extended. “Pleased to meet you, Miss Brown.” [97, p. 57] The addressee shows the

sense of politeness by meeting a new person and becoming a friend with her (Miss Brown).

"Permitted!" echoed the colonel. "Who is there to prevent it, my pretty Miss Fanny?" [84, p. 83] In this example the speaker and the recipient are friends and when addressing the colonel pays compliment by saying that Miss Fanny is pretty.

3) Compliment as an expression of approval, admiration for something

The analysis of compliments of the different cultures (British and American) has shown that such type as expressing approval and admiration is quite common in both of them.

"What have you?" He studied for a moment. "That's rather good," he said. "You're lucky." [86, p. 64] This is the situation when the interlocutors are playing cards and one of them shows approval by complimenting about the choice of the recipient.

"You're Big Bill Roberts," he said thickly, clinging to the table as he reeled. "I take my hat off to you. I apologize. I admire your taste in skirts, an' take it from me that's a compliment; but I didn't know who you was." [97, p. 61] Here the speaker apologizes for not recognizing his recipient at once, shows his attitude and admiration.

"This, then, is heaven—and you are one of its bright spirits. Oh! how glorious is its radiance! I had thought the happiness I have lately experienced was too much for earth. But we shall meet again; yes—yes—we shall meet again." [84, p. 75] In this example the addresser expresses his best intentions towards the addressee as well as admiration.

"Did you see that woman who went by just now?" he said to Carrie on the first day they took a walk together. "Fine stepper, wasn't she?" [86, p. 49] The speaker sees the woman across the road, compliments her and shows his admiration.

"I tell you she's some goods. Watch me go across an' win her from them cheap skates." [97, p. 36] The man admires the girl and wants to win her attention.

4) Compliment as an expression of respect and reverence

One more purpose with which the speaker can use compliment is to show respect to the addressee. Here are the examples:

"Did you ever see Jefferson?" he questioned, as he leaned toward Carrie in the box. "I never did," she returned. "He's delightful, delightful," he went on." [86, p. 42] In the dialogue the addresser describes the person (Jefferson) to his friend and shows the reverence to him.

"How can I tell!" he answered. "I never saw any of'em before. But they all look good to me. May the best one win, that's all." [97, p. 72] The speaker shows his politeness and respect to the unfamiliar people.

5) Compliment as an expression of a hint or gaining benefit

Sometimes it is useful to compliment in order to gain benefit or give a hint. Of course, such types of compliments are not always sincere.

"Please, Tom — that's a good boy." [107, p. 54] The speaker asks Tom to do what he wants and pays compliment so his request would be certainly ready. This example can be regarded as gaining benefit.

"Well, that sounds like a good way; but that ain't the way Bob Tanner done." [107, p. 68] The addresser gives a hint to the addressee that his offer is great, but Bob's one was better, so he should make more efforts.

6) Compliment as an expression of gratitude

There are cases when compliments are used by the polite people with good manners in order to express gratitude.

"I have had such a nice time," said Carrie, when it was all over and they were coming out." [86, p. 27] After spending some time together Carrie expresses her gratitude for having such a good company.

"Oh, Joe, you're an angel. I'll bless you for this the longest day I live.' And Potter began to cry." [107, p. 63] In this example the addressee (Joe) has rescued the speaker in the dangerous situation and is grateful for this.

7) Compliment as an expression of trust

"Yes, good woman, you, at least, is not a stranger to me; you may do me partial justice; when others revile me possibly your feelings may lead you to say

something in my defense.” [84, p. 124] The speaker can trust the recipient and proves it by paying compliment to his friend.

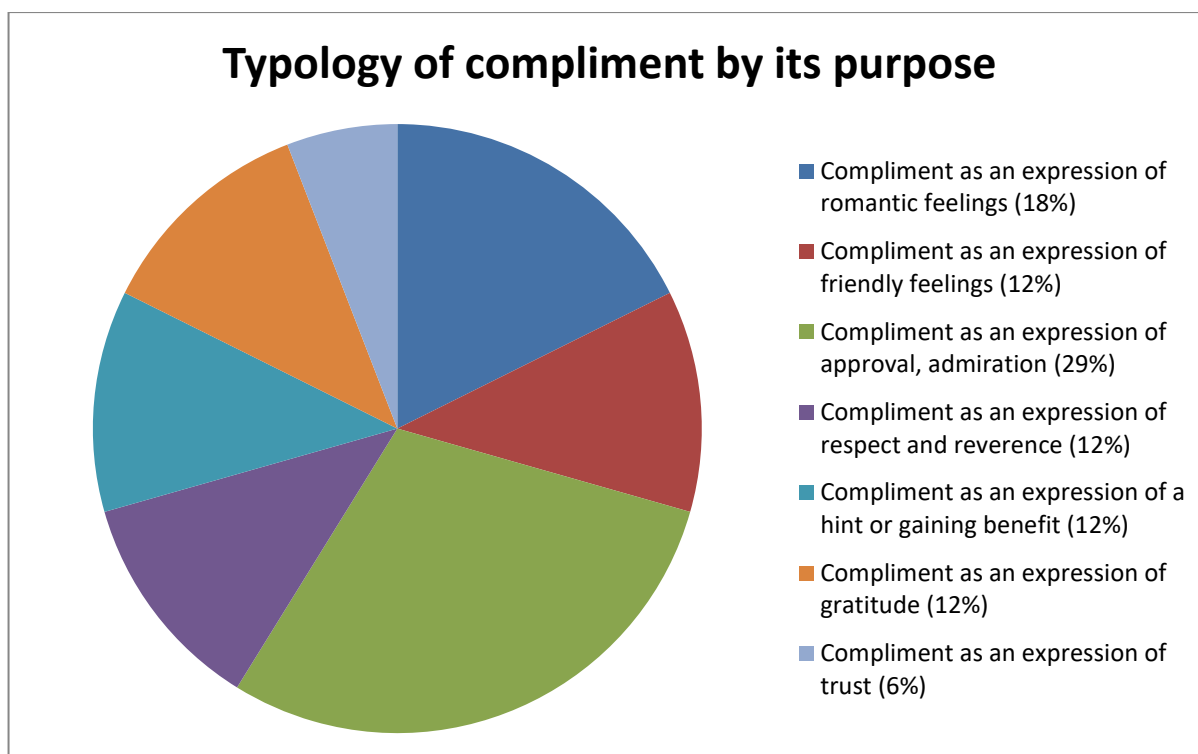


Figure 3.1. Typology of compliment by its purpose

After analyzing compliments by their purpose we may conclude that the biggest number (29%) is aimed to express approval or admiration and also 18% of compliments help to show romantic feelings.

2. Typology of compliment by its subject

In the XIX century – the beginning of the XX century there are different subjects of compliments of the Americans, such as personal traits, appearance and skills.

1) Compliment about personal traits

In this typology the best qualities of human being are described, such as courage, intelligence, kindness and others. Usually the speaker expresses his/her opinion and praises the best traits of the addressee.

“You're so kind,” said Carrie, feeling the goodness of such attention in her strange situation.” [86, p. 96] In this compliment the speaker is pleased with the kindness of the recipient.

“Isabella,” he at length uttered, “I know you to possess a courage beyond the strength of women.” [84, p. 105]

“You are brave,” she said to him.” [97, p. 37] A woman pays compliment about the courage of a man.

“Who could prove a recreant, and witness such a spirit! Hundreds of warriors have I witnessed in their blood, but never a firmer soul among them all.” [84, p. 60]

“You’re so kind,” observed Carrie. “Not at all,” said Hurstwood.” [86, p. 131]

“We’re both old American stock. And if you aren’t a Saxon there never was one—your hair, your eyes, your skin, everything. And you’re a fighter, too.” [97, p. 58] In the example a woman pays compliment to a man about being brave and a fighter.

2) Compliment about appearance

This is one of the most popular subjects of compliments among both analyzed cultures and all historical periods. The speaker may pay compliment about the general look of the addressee, for instance, *“You look fine that way”* or about one particular part of the body (e.g. hair, eyes, waist, legs, etc.). Such types of compliments can be made by both women and men.

“Oh!” cried the captain, gayly, “he yet continues there, as handsome and as gallant as ever.” [84, p. 62] In the given example a man compliments man about his appearance.

“As they were moving out he whispered down to her, “You look lovely!” [86, p. 55] A man pays compliment to a woman about her beauty.

“He saw the new bow in her hair and the new way of arranging her locks which she affected one morning. “You look fine that way, Cad,” he said.” [86, p. 51] This compliment shows an admiration of a woman`s beauty by a man.

“I perceive that you belong to the baggage guard; but my sword belt will encircle your little waist, as well as my own.” Katy was too much pleased with this

compliment to make any resistance." [84, p. 135] Here we can see compliment from a man to a woman about her waist.

"Well, you're mighty pretty," he went on, slipping his arm around her. "Put on that navy-blue dress of yours and I'll take you to the show." [86, p. 49] A man compliments a woman and gives her advice what is better to wear.

"You will!" exclaimed the trooper, musing. "Here, give me leave to feel your arm above the elbow. There—you are not deficient in bone, let the blood be as it may." So saying, he gave the spinster a sudden whirl, that effectually confused all her faculties, until she found herself safely, if not comfortably, seated on the crupper of Lawton's steed. [84, p. 78] In this example a man pays compliment to a woman about her natural beauty.

3) Compliment about skills

The typology of compliments about skills can be also regarded as one of the most common categories. The subject varies and includes such skills as dancing, singing, drawing, etc.

"It's ever so nice — I wish I could draw." [107, p. 49] A girl pays compliment to a boy about the picture he painted.

"Now THAT is singing what is," he proclaimed, when she had finished. "Sing it again. Aw, go on. You do it just right. It's great." [97, p. 62] A man compliments a woman about the beauty of her voice.

"You're a dream of a dancer," Billy Roberts was saying. "I've heard lots of the fellows talk about your dancing." [97, p. 58] In this example such skill as dancing of a woman is praised by a man.

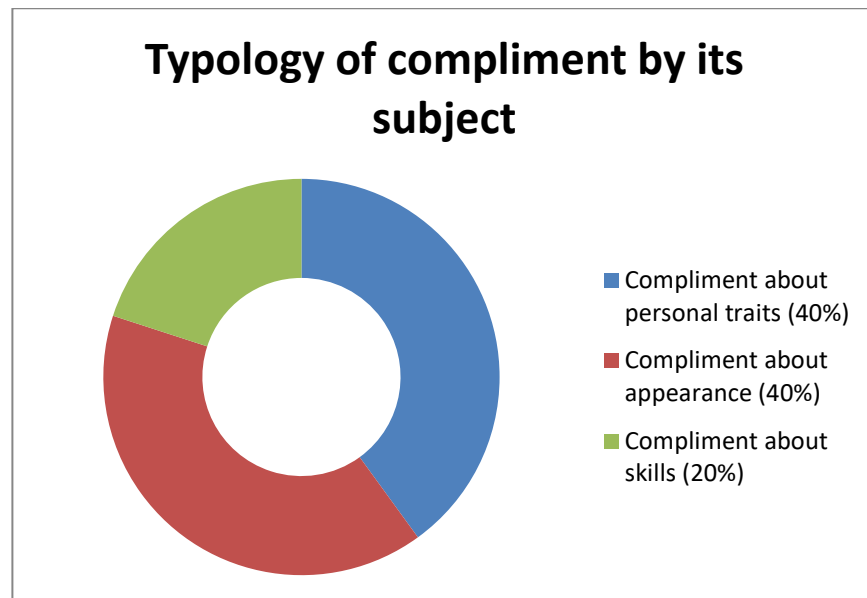


Figure 3.2. Typology of compliment by its subject

The study of compliments of the XIX century – the beginning of the XX century by their subject shows that there is equal amount (40%) of compliments about personal traits and appearance.

3. Typology of compliment by the interlocutors

The main criterion in this typology is the addresser and the addressee of compliments. There are cases when man compliments woman, woman compliments woman, woman compliments man, man compliments man and the speaker pays compliment to the close person of the recipient. In the analyzed period of the American history there are enough examples in every category.

1) Man compliments woman

"How are you, Carrie?" he said. "You're a daisy." [86, p. 74]

"I want you to understand me, Dell," he said. "Nothing like a haircut could make me love you any less." [93, p. 5]

2) Woman compliments woman

"You look good to me," she cried, in extenuation. "If was a man I couldn't keep my hands off you. I'd eat you, I sure would." [97, p. 25]

"You look beautiful, and you will yet find one; but," she continued, dropping her voice to a whisper, "see that he has no other wife..." [84, p. 41]

3) Woman compliments man

“But to you, Captain Lawton, nature has been more bountiful; you have an arm and a heart to devote to the cause; and I know they are in arm and a heart that will prove true to the last.” [84, p. 73]

“...she was satisfied with the monster, and whispered: ‘It’s a beautiful man — now make me coming along.’” [107, p. 103]

4) Man compliments man

“Yes, I saw George,” returned Drouet. “Great old boy, isn’t he? We had quite a time there together.” [86, p. 12] m-m

“You really look so much better in your proper person, Captain Wharton,” said Harper, with a slight smile.” [84, p. 34]

5) Compliment towards the close people of the addressee

“No, it’s your wife. She brings me luck. Why shouldn’t she win?” [86, p. 68]
In the example a man pays compliment to his friend about how great his wife is.

“We are both motherless; but that aunt— that mild, plain hearted, observing aunt, has given you the victory.” [84, p. 56] Here it would be relevant to say a woman compliments the aunt of her friend with some expression of envy.

“There’s a nice man,” he remarked to Carrie, as they returned to their cosy chamber. “A good friend of mine, too.” [86, p. 40] While being in the theatre a man sees his friend and describes him to his girlfriend in a form of compliment.

4. Typology of compliment by the direction

Compliments can be either direct or indirect. The interlocutors may express their feelings and emotions freely or through the undertone.

1) Direct (explicit) compliments

“Say, you know, your name is a funny one. I never heard it tagged on anybody before. But it’s all right. I like it.” [97, p. 31] The speaker expresses his thoughts directly to the recipient.

“It’s so nice. I never heard of it before.” [107, p. 6]

2) Indirect (implicit) compliments

“Watch out for him, Saxon,” Mary warned facetiously. “He’s liable to get a crush on you.” “I guess I know a good thing when I see it,” Billy responded

gallantly." [97, p. 12] In this example by the "good thing" the speaker means that he sees the girls that he likes at once.

5. Typology of compliment by the time period

Compliments may differ depending on the time period. The speaker can pay compliment about the events or subjects which are relevant in the present, the past and the future.

1) Compliment about the past

"An old acquaintance of mine that I ran into just as I was coming up from the station," explained Drouet. "She used to be quite a beauty." [86, p. 97]

2) Compliment about the present

"That's it! That's a good boy. Fine boy. Fine, manly little fellow." [107, p. 8]

"Who is he?" asked Carrie, doubtfully. "Oh, he's a nice man. He's manager of Fitzgerald and Moy's." [86, p. 75]

3) Compliment about the future

"...you'll be a great man and a good man yourself, some day, Thomas, and then you'll look back and say, It's all owing to the precious Sunday-school privileges of my boyhood." [107, p.15]

"You sing something now, Saxon. I bet you sing good. I can tell it from lookin' at you." [97, p. 48]

After analyzing compliments of the XIX century – the beginning of the XX century we may conclude that most compliments are about appearance (40%), skills (20%) and personal traits (40%). They are also often paid as an expression of romantic feelings (18%), approval or admiration for something (29%). In the American communication of this period both men and women can compliment each other. The most popular tropes and figures of speech are epithet and metaphor.

In comparison to the compliments in the British culture of this time it would be relevant to say that the Americans do not use linguistic and stylistic means as much as the British do. Their speech is simpler and contains a lot of colloquial

phrases, shortenings and sometimes even swear words. Moreover, in the USA there are almost no compliments about property and personal belongings of the addressee. However, people compliment each other quite often either being on romantic or friendly terms.

3.2. American compliments in the first half of the XX century

This period of the history of the USA is closely connected with the First World War and known for such direction in the American literature as modernism. The destructive war has taken the lives of the best representatives of the generation of that time. It has changed beyond recognition the young people who went to the front and the writers of that time were called the “lost generation”. They considered human perception as a means of cognizing the world. In other words, for modernists the thoughts of characters meant more than the storyline and what the character says was more important than his/her actions. However, after the war the good times which are known as Roaring Twenties came. That was a period of prosperity for all the industries in the country. Moreover, with the Jazz Age the new music and dance styles appeared which, obviously, influenced the way of life. But in 1929 the Great Depression began and lasted until World War II which caused economy crash and high unemployment in the USA. From this period we have studied compliments in such works as “The Age of Innocence” (1920) by E. Wharton, “The Great Gatsby” (1925) by F. S. Fitzgerald, “A Farewell to Arms” (1929), “The Snows of Kilimanjaro” (1936) by E. Hemingway, “The Day of the Locust” (1939) by N. West.

In the American communication of the first half of the XX century different stylistic means that add expressiveness to the speech of the interlocutors are used. Among them we can identify such tropes and figures:

- epithet

You're so original!" she exulted.” [109, p. 51]

And then you are so very beautiful.” [91, p. 18]

- metaphor

“He’s just a baby, but he’s got loads of talent.” [108, p. 85]

"It's delicious—what you've done here," he repeated." [109, p. 45]

- simile

You remind me of a— of a rose, an absolute rose. Doesn't he?" [87, p. 21]

"How do you like my funny house?" she asked. "To me it's like heaven."
[109, p. 45]

In order to analyze the peculiarities of compliments of this period we should single them out by the certain criteria and compile into different groups.

Typology of compliments:

1. Typology of compliment by its purpose

1) Compliment as a way to start a conversation

In most case when people haven't seen each other for a long time, compliment is a polite way to start a conversation. They express the happiness from the meeting.

"I certainly am awfully glad to see you again." [87, p. 43]

"Claude was still using his peculiar rhetoric on Mrs. Jennings when she came to the door of her house to greet them. "It's so nice to see you again," she said."
[108, p. 16]

"I'm delighted to see you," said Gatsby standing on his porch. "I'm delighted that you dropped in." [87, p. 24]

2) Compliment as an expression of approval, admiration for something

"Fine fellow, isn't he? Handsome to look at and a perfect gentleman." [87, p. 36] This is an example of admiration when the person seems to be an ideal.

"When I sent your lilies yesterday afternoon I saw some rather gorgeous yellow roses and packed them off to Madame Olenska. Was that right?" "How dear of you! Anything of that kind delights her." [109, p. 50] Here we can see an approval of the action made by the speaker which is supported by compliment.

"Yes. That's the good destruction. That's the way we're made to be destroyed." [92, p. 9] The speaker approves the suggestion made by the addressee and shows his consent.

“Miss Baker’s a great sportswoman, you know, and she’d never do anything that wasn’t all right.” [87, p. 46] In this sentence the admiration of Miss Baker by the speaker is evident. That is why he pays compliment to her.

3) Compliment as an expression of a hint

“I will send Miss Barkley. You are better with her without me. You are purer and sweeter.” [91, p. 38] The addresser gives a hint that the recipient makes a great couple with Miss Barkley.

4) Compliment as an expression of gratitude

“Thanks a million, Mr. Simpson,” she said. “You’ve been very kind. Thanks for the lunch and for helping Daddy.” [108, p. 43] After the meeting the speaker is grateful for spending time together which she shows by means of compliment.

5) Compliment as an expression of romantic feelings towards the addressee

In this period of the American history compliments that express romantic feelings become more personal and straightforward which is proved in the analyzed examples.

“She laughed. It was the first time I had ever heard her laugh. I watched her face. “You are sweet,” she said. “No, I’m not.” “Yes. You are a dear. I’d be glad to kiss you if you don’t mind.” [91, p. 18]

“I’d like to destroy you a few times in bed,” he said.” [92, p. 9]

“You strange man,” she said coyly. “I could kiss you for being so nice.” [108, p. 28] By means of such compliment the speaker expresses the newly aroused feeling of sympathy.

“You know I love you. I’ve never loved anyone else the way I love you.” He slipped into the familiar lie he made his bread and butter by. “You’re sweet to me.” [92, p.11]

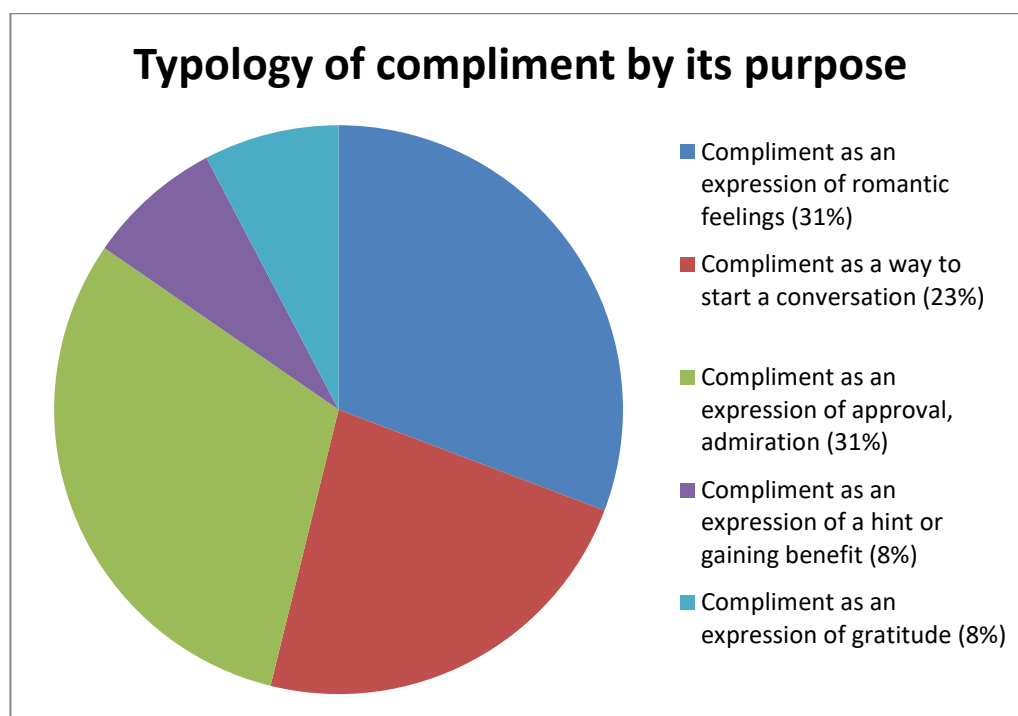


Figure 3.3. Typology of compliment by its purpose

From the diagram above it is possible to claim that compliments of the first half of the XX century by their purpose most often express romantic feelings, approval as well as admiration (31%).

2. Typology of compliment by its subject

As in the previous period the main subjects of compliments are personal traits, appearance and skills. However, now the new category (compliments about personal belongings of the addressee) appears.

1) Compliment about personal traits

In such compliments the speaker pays attention to the best qualities of the addressee, for instance, kindness, intelligence, politeness, etc.

"You're a fine woman," he said. "Don't pay any attention to me." [92, p.7]

The addresser pays compliment to the recipient about having a good heart.

"You're very polite but I belong to another generation," he announced solemnly. "You sit here and discuss your sports and your young ladies..." [87, p. 58] In the given example such quality as politeness is complimented a man who wants to leave the conversation.

*“Darling daughter,” he said. “I have been badly taken, and **this gentleman has been kind enough** to let me rest for a moment.” “He had a fit or something,” Homer said.” [108, p. 36] Here we can notice that a man pays compliment to another man for his kindness.*

*“Why isn’t he in jail?’ ‘They can’t get him, old sport. **He’s a smart man.**” [87, p. 60]*

*“Newland! **You’re so original!**” she exulted.” [109, p. 51] A woman pays compliment about the ability of the person to always suggest interesting ideas.*

*“He made another attempt to flatter her. This time by assuming an attitude of serious interest. “**You’re educated,**” she said.” [108, p. 48] In this compliment the intelligence of a man is praised by a woman.*

*“Last night,” he said, “New York laid itself out for you. The van der Luydens do nothing by halves.” “No: **how kind they are! It was such a nice party. Everyone seems to have such an esteem for them.**” [109, p. 46]*

2) Compliment about appearance

This type of compliments describes the beauty of the addressee, mainly women. Such compliments are quite common in both British and American cultures.

*“You see I’ve been leading a sort of a funny life. And I never even talk English. And then **you are so very beautiful.**” I looked at her.” [91, p. 18] A man compliments a woman about the nature of her beauty.*

*“I guess it’s hard to get a start in pictures. But **Faye is awfully pretty.**” [108, p. 85]*

*“Well—what harm was there in inviting her? **She was the best-looking woman in the room;** she made the dinner a little less funereal than the usual van der Luyden banquet.” [109, p. 54] The interlocutors discuss and give their assessment about the woman who was the most beautiful at the dinner.*

*“I said you were **the most beautiful girl in the place.**” [108, p. 93]*

“We sat down on a bench and I looked at her. **“You have beautiful hair,”** I said. “Do you like it?” **“Very much.”** [91, p. 14] In this example a particular part of the body (hair) is being complimented.

3) Compliment about skills

In the examples of this period we may see skills that were absent before, such as shooting and oratory.

“You shoot marvellously, you know.” [92, p. 3]

“You have a delightful voice and you handle it well,” he said. He couldn’t help it. Having once seen her secret smile and the things that accompanied it, he wanted to make her repeat it again and again.” [108, p. 93] In this example a man compliments woman about singing.

“You’re an orator.” [92, p. 31]

4) Compliment about the personal belongings of the addressee

This category was absent in the previous period. The appearance of such compliments may be the result of changes in the American history.

“He turned to Homer. **“Nice place you’ve got here. Married?”** [108, p. 36] In this compliment a man pays attention to the house of another man and voices his opinion.

“How do you like my funny house?” she asked. **“To me it’s like heaven.”** **“You’ve arranged it delightfully,”** he rejoined, alive to the flatness of the words, but imprisoned in the conventional by his consuming desire to be simple and striking.” [109, p. 45]

“They’re such beautiful shirts,” she sobbed, her voice muffled in the thick folds. **‘It makes me sad because I’ve never seen such—such beautiful shirts before.’** [87, p. 41] This compliment is paid about the clothes of the addressee.

“Sit down—sit down, Beaufort: push up the yellow armchair; now I’ve got you I want a good gossip. I hear your ball was magnificent; and I understand you invited Mrs. Lemuel Struthers?” [109, p. 18]

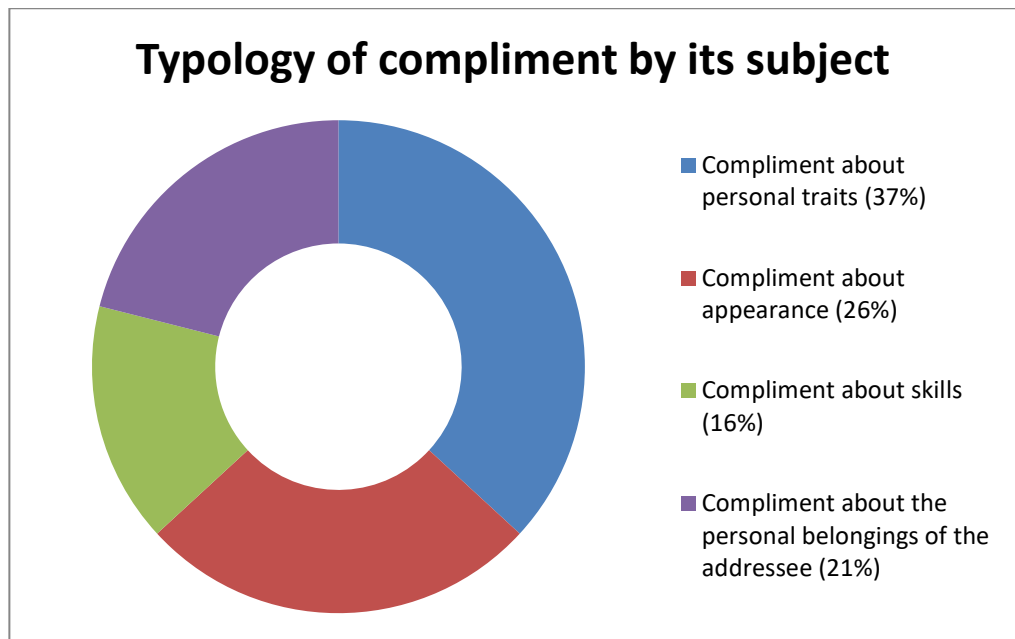


Figure 3.4. Typology of compliment by its subject

In this period among the compliments analyzed by their subject most often people pay compliments about personal traits (37%) and appearance (26%).

3. Typology of compliment by the interlocutors

In this typology the new category when compliment is paid towards several people appears. The rest of the types remain the same. People compliment each other being friends, having relationship or just as a means of politeness.

1) Man compliments woman

“She’s a nice girl,” said Tom after a moment. ‘They oughtn’t to let her run around the country this way.’ [87, p. 67]

“Miss Ferguson walked away in the dark. “She’s nice,” I said. “Oh, yes, she’s very nice. She’s a nurse.” [91, p. 17]

2) Woman compliments woman

“I like her,” said Daisy, ‘I think she’s lovely.’ [87, p.93]

“I like your dress,” remarked Mrs. McKee, ‘I think it’s adorable.’ Mrs. Wilson rejected the compliment by raising her eyebrow in disdain. ‘It’s just a crazy old thing,’ she said. ‘I just slip it on sometimes when I don’t care what I look like.’ ‘But it looks wonderful on you, if you know what I mean,’ pursued Mrs. McKee. ‘If Chester could only get you in that pose I think he could make something of it.’ [87, p. 30]

3) Woman compliments man

*"He's just a baby," Mrs. Loomis said proudly, "but **he's got loads of talent.**"*
[108, p. 85]

*"You've never lost anything. **You're the most complete man I've ever known.**"* [92, p.10] This compliment is an expression of love towards the addressee.

4) Man compliments man

*"**You are indeed kind, sir,**" he said. "Never fear, someday I'll repay you a thousandfold."* [108, p. 33] In the example such personal quality as kindness is being praised.

*"**You're a good old boy.**" "Now you see. Underneath we are the same. We are war brothers. Kiss me good-by."* [91, p. 39]

5) Compliment towards the close people of the addressee

*"Your friend is a doctor, isn't he?" "Yes. **He's very good.**"* [91, p. 14] Here compliment is paid by a man about his close friend.

*"Yeah, **Gatsby's very careful about women.** He would never so much as look at a friend's wife."* [87, p. 78] A man pays compliment about personal traits of his friend.

6) Compliment towards several people

*"The van der Luydens," said Archer, feeling himself pompous as he spoke, "**are the most powerful influence in New York society.**"* [109, p. 46] We can see that compliment is made towards the whole family.

4. Typology of compliment by the direction

1) Direct (explicit) compliments

*"I love to see you at my table, Nick. **You remind me of a— of a rose, an absolute rose.** Doesn't he?" She turned to Miss Baker for confirmation. 'An absolute rose?'"* [87, p. 21] The speaker directly expresses her thoughts to the addressee by paying compliment.

"It's delicious—what you've done here," he repeated." [109, p. 45]

“It sounds very funny now—Catherine. You don’t pronounce it very much alike. But you’re very nice. You’re a very good boy.” [91, p. 20]

2) Indirect (implicit) compliments

“I want to forget everything else, to become a complete American again, like the Mingotts and Wellands, and you and your delightful mother, and all the other good people here tonight.” [109, p. 40] The addresser doesn’t say directly to the recipient that she is a good person, she gives a hint to it.

“I hope I never will,” she answered. ‘I hate careless people. That’s why I like you.’ [87, p. 17] By saying that she “hates careless people”, the speaker means that the addressee is not this type of people.

“Of course I want to know you, my dear,” cried Mrs. Struthers in a round rolling voice that matched her bold feathers and her brazen wig. “I want to know everybody who’s young and interesting and charming.” [109, p. 49] Here compliment is also not implicit. The addresser doesn’t say directly to the recipient what she (Mrs. Struthers) thinks about her.

5. Typology of compliment by the time period

As well as in the previous period there are three types of compliments: about the present, about the past and about the future.

1) Compliment about the past

“He was a very nice boy. He was going to marry me and he was killed in the Somme.” [91, p. 13] A woman pays compliment to her former groom.

“You were very good to come, father.”-“Will you drink a glass of vermouth?” “Thank you. You keep it. It’s for you.” [91, p. 40]

2) Compliment about the present

“I’ve just heard the most amazing thing,” she whispered. ‘How long were we in there?’ [87, p. 26]

“May is a darling; I’ve seen no young girl in New York so handsome and so intelligent. Are you very much in love with her?” [109, p. 39]

3) Compliment about the future

“We’ll all come over to your next party, Mr. Gatsby,” she suggested. “What do you say?” “Certainly. **I’d be delighted to have you.**” [87, p. 74] By this compliment the speaker means that he would be happy to see his guests in the house again.

6. Typology of compliment by the tone

This is the new typology which was absent in the previous period of the American history. During this period compliments begin to acquire some strongly marked tones, for instance, ironic and rude.

1) Ironic compliments

“**You’re a nice boy,**” she said. “**And you play it as well as you know how. But it’s a rotten game.**” [91, p. 20] This compliment is expressed with notes of sarcasm which means that the boy actually doesn’t know how to play the game.

“**You were sweet to tell me.**” “**We won’t quarrel, baby. I love you too much. But don’t be a fool.**” “**No. I’ll be wise like you.**” [91, p. 39] The phrase “I’ll be wise like you” is said with some sarcastic notes which means that the speaker doesn’t actually think that the recipient is wise.

“**Is everything all right?**” he asked immediately. “**The grass looks fine, if that’s what you mean.**” [87, p. 94] Here the speaker is worried and the recipient tries to joke and pays compliment about the grass.

“**I will send her. Your lovely cool goddess. English goddess. My God what would a man do with a woman like that except worship her? What else is an Englishwoman good for?**” [91, p. 38] The speaker is being ironic about the girlfriend of his friend.

2) Rude compliments

“**They’re a rotten crowd,**” I shouted across the lawn. “**You’re worth the whole damn bunch put together.**” [87, p. 105] In this example even being rude the speaker has warm feelings toward the addressee.

“**This is a nice restaurant here,**” said Mr. Wolfshiem looking at the Presbyterian nymphs on the ceiling. “**But I like across the street better!**” [87,

p. 62] Here the speaker pays compliment about the restaurant, but after the second phrase we can see that he actually doesn't like it.

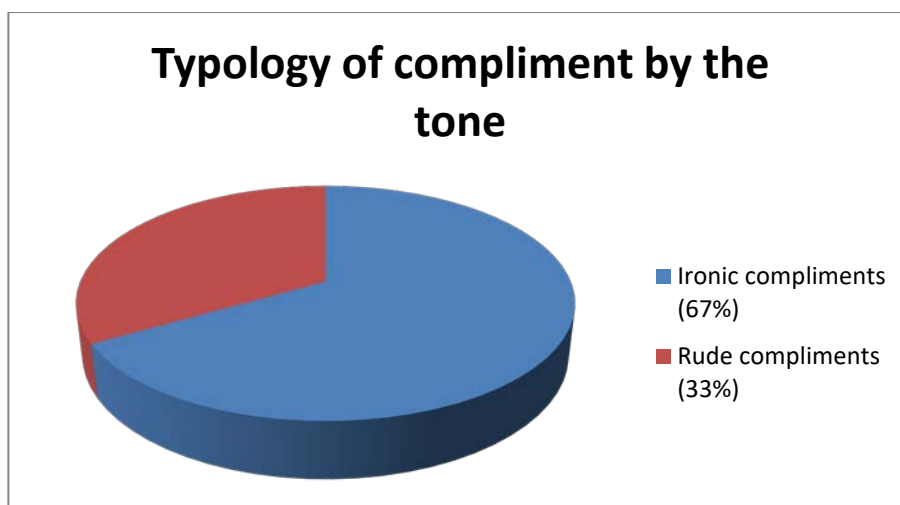


Figure 3.5. Typology of compliment by the tone

The result of the study of compliments by their tone shows that ironic (67%) ones prevail.

To sum up, on the basis of the analysis of compliments of the first half of the XX century it is possible to say that most compliments are paid in order to express romantic feelings (31%), show approval, admiration (31%) or to start conversation (23%). The most frequent are about personal traits (37%), appearance (26%) and personal belongings of the addressee (21%). Moreover, compliments can have not only positive connotation, but sometimes are ironic (67%) and rude (33%) which was not typical to the previous analyzed period of the American communication. The most frequently used tropes and figures of speech are epithets, metaphors and simile. In addition, comparing to the XIX century in the first half of the XX century a huge number of compliments concerning possessions of the addressee appeared which may be the consequence of the historical events that cause changes in the lives of the Americans.

3.3. American compliments in the second half of the XX century – the beginning of the XXI century

The American modern period of literature began at the end of the World War II. In the works of this period the main character is looking for his place in the world, it is difficult and lonely way of understanding his/her destiny, he often feels

himself as a stranger in the society. In order to study American compliments of this period we have analyzed them in such works as “The Catcher in the Rye” (1951) by J. D. Salinger, “Fahrenheit 451” (1953) by R. Bradbury, “The Godfather” (1960) by M. Puzo, “The Corrections” (2001) by J. Franzen, “The Brief Wondrous Life of Oscar Wao” (2007) by J. Diaz.

By means of every compliment the speaker wants to attract the interlocutor’s attention using various tropes and figures of speech. The most common of this period are the following:

- epithet

“Oscar is a brilliant writer, Ana offered.” [85, p. 36]

“You’re a fantastic engineer.” [89, p. 239]

- metaphor

“You sound a little on the young side.” [104, p. 35]

“You sound like a very attractive person. But it is late.” [104, p. 36]

- simile

“You look like a guy in the movies.” [104, p. 52]

“She looks like an angel.” [101, p. 20]

“...you’re twice as good as she was.” [104, p. 38]

Typology of compliments:

1. Typology of compliment by its purpose

1) Compliment as a way to start a conversation

In these examples compliments are expressed as happiness from meeting or as an expression of friendly feelings after a long time apart.

“Holden!” Mrs. Spencer said. “How lovely to see you! Come in, dear! Are you frozen to death?” I think she was glad to see me.” [104, p. 3]

“Dad, Mom,” Chip murmured through his teeth, hoping the azure-haired girl was out of earshot. “Good to see you.” [89, p. 14]

“Tell me the story of your fascinating life, Ackley kid,” I said.” [104, p. 27]

2) Compliment as an expression of approval, admiration for something

"You're a real prince. You're a gentleman and a scholar, kid," I said. He really was, too." [104, p. 26] The speaker expresses his admiration to a friend.

*"...why you haven't any daughters like me, if you love children so much?" "I don't know." "You're joking!" "Well, my wife, she . . . she just never wanted any children at all." "I'm sorry. I really, thought you were having fun at my expense. I'm a fool." "No, no," he said. **"It was a good question. It's been a long time since anyone cared enough to ask. A good question."*** [81, p. 26] Here we can see an approval of the question.

*"I'm just trying to imagine what it's like to be you." "What do you mean?" **"I mean beautiful. Smart. Disciplined. Rich. Going to college. What's it like?"*** [89, p. 353] This is an example of an admiration of a woman.

*"He's crazy about you. He told me he thinks **you're a goddam prince,**" I said.*" [104, p. 13]

3) Compliment as an expression of gratitude

"Thanks for a wonderful evening. Someday I'll tell my children I had supper with the great Johnny Fontane all alone in his apartment." [101, p. 95] The speaker is grateful for the time spent together and appreciates the person who shared this evening with her.

*"No idea. I just want to thank you for being such a goddam prince, that's all," I said. I said it in this very sincere voice. **"You're aces, Ackley kid,"** I said. "You know that?"* [104, p. 28] The speaker expresses gratitude to the recipient of being a good person.

4) Compliment as an expression of romantic feelings towards the addressee

*"Well, I'd like awfully to get together with you sometime, Mr. Cawffle. **You sound very attractive. You sound like a very attractive person. But it is late.**"* [104, p. 36] This is an expression of sympathy to the new acquaintance.

*"What shall I get you for Christmas?" She pressed against him. **"Just you,"** she said.*" [101, p. 44] The woman expresses the feeling of love to her partner.

5) Compliment as an expression of friendly feelings

In these examples friends pay compliments to each other to show their good attitude and intentions.

"We'd certainly miss you if you didn't show," said Beatty, putting his pipe in his pocket thoughtfully." [81, p. 60]

"Appreciate it. You're a good friend and a good Christian." [89, p. 240]

6) Compliment as an expression of trust

This category is new within the typology of compliments by purpose. The interlocutors have a necessity to share their feelings with somebody, namely, with the person they can trust. Such words make the recipient feel important and are regarded as compliment.

"I wouldn't mention it to anyone but you." [89, p. 240] m-m

"I need you so much right now, I can't tell you." [81, p. 64]

"Anyway, I thought you'd be somebody I could talk to. On the whole I'm coping brilliantly, but I could kind of use a friend." [89, p. 48] By means of this compliment the speaker explains that he considers the addressee to be his friend.

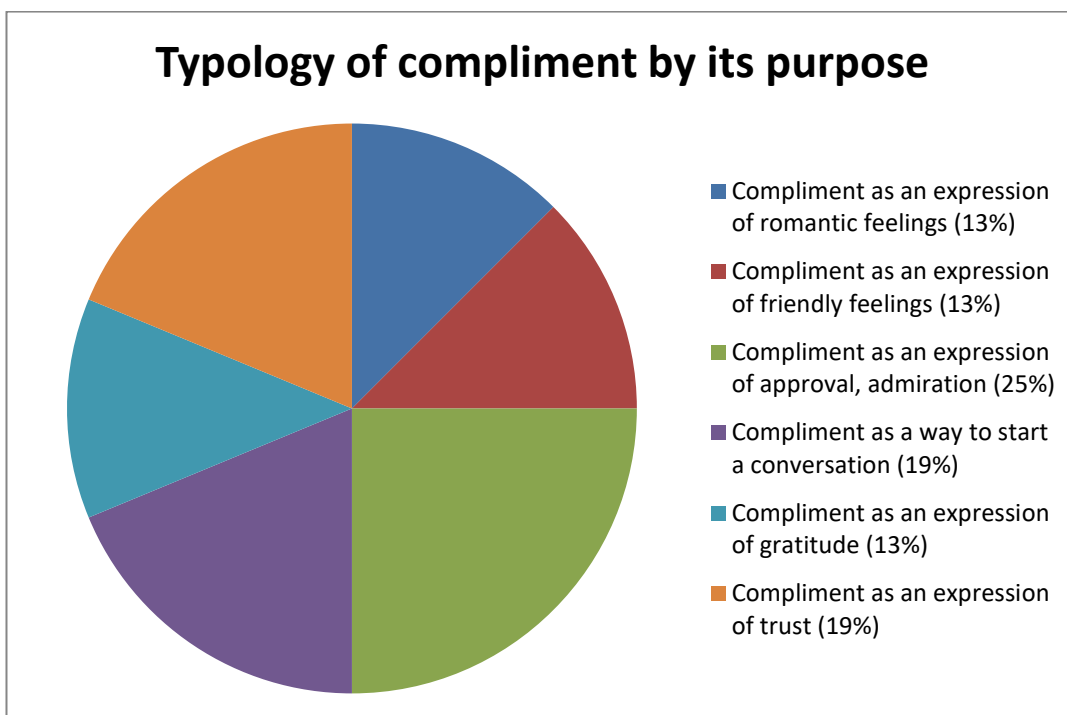


Figure 3.6. Typology of compliment by its purpose

The study of compliments of the modern period by their purpose proves that most frequently (25%) they tend to express approval or admiration. In addition,

people can quite often use compliments to start conversation (19%) or to show their trust (19%).

2. Typology of compliment by its subject

The main categories within this typology are personal traits, appearance, skills and personal belongings of the addressee. In this period the new type of compliments about the profession appears.

1) Compliment about personal traits

Here we can see different types of personal qualities, such as intelligence, good heart, kindness, etc.

*"Everything you've told me about him shows him doing something for other people. **He must be goodhearted.**"* [101, p. 24] A woman pays compliment to a man about his great personal qualities.

*"**He's a grand person.** What's he doing now?" She was getting friendly as hell, all of a sudden.*" [104, p. 35] A woman compliments her old friend.

*"**Sollozzo is too smart.**" Hagen paused.*" [101, p. 68] A man emphasizes how clever his friend is.

*"My father, **who really is a lovely man,** is coming out to Westport for the day. I want to go be with them."* [89, p. 56]

*"**You've been a fine godson,** you've given me all the respect."* [101, p. 22] By means of this compliment the love to the relative is expressed.

*"**You're a smart man, Don,**" Beuerlein said. "You'll land on your feet no matter what." *[89, p. 348]**

2) Compliment about appearance

As in the two previously analyzed periods compliments about appearance describe beauty of the interlocutors and are aimed to make the recipient feel pleased.

*"No kidding, Ginny, **you look good. I wish I looked that good.**"* [101, p. 96] A man pays compliment to his ex-wife about being beautiful despite the age.

"You look like a guy in the movies. You know. Whosis. You know who I mean. What the heck's his name?" [104, p. 52] This comparison means that the recipient is handsome and strong like usually men in movies are.

*"I asked: Is she **beautiful**?" He smiled. "**She is.**"* [85, p. 251]

*"I was crazy about that bitch. The biggest star in Hollywood. **She looks like an angel.**"* [101, p. 20] As angels are considered to be beautiful, smiling and kind creatures, this is quite a great compliment.

*"**You're really beautiful**, he said. Like a girl I once knew."* [85, p. 52]

*"More coffee, **good-lookin'**?" "Ah, yes, please."* [89, p. 238] This compliment is a sort of a flirting of a waitress with her client.

"Please, Oscar, I haven't slept in a week. I don't want you to end up hurt or dead. Go home." *"But **beautiful girl, above all beautiful girls, this is my home.**"* [85, p. 255]

*"She said loyally, "**You were always better looking than you photographed.**"* [101, p. 96]

3) Compliment about skills

In this category the new mentioned skills are writing and teaching which is an evidence of the popularity of these engagements.

*"**You really can dance,**" I told the blonde one. "**You oughta be a pro. I mean it. I danced with a pro once, and you're twice as good as she was. Did you ever hear of Marco and Miranda?**"* [104, p. 38] In this dialogue compliment is paid to a woman about her dancing skills.

*"**Boy, you can dance good.**"* [85, p. 255]

*"**You're a very good conversationalist,**" I told her. "**You know that?**"* [104, p. 39] Here the ability of always keeping up the ball is praised.

*"**Oscar is a brilliant writer,** Ana offered. **Even though she had never once asked to read anything he wrote.**"* [85, p. 36]

*"**Basically! Except you're a much better teacher. I mean, I learned a ton from you. That's what I wanted to tell you.**"* [89, p. 47] A woman pays compliment to a man about his teaching skills.

4) Compliment about the personal belongings of the addressee

"I like your suitcase," Chuck Meisner said through the window of his commuter Fairlane, braking in the street alongside him." [89, p. 239]

5) Compliment about the profession

This is the new category within this typology. In the modern period profession becomes an integral part of people`s life and is one more reason to compliment each other.

"We're excited about your new job," Enid said. "One of the great papers in the country," Alfred said. "The Wall Street Journal." [89, p. 17]

*"Like, that was just one office," he said. "Maybe another boss wouldn't have been so great. But **that boss was great**. I mean, nobody's pretending that's an average office, right?"* [89, p. 39]

"You do your job well, Al," he said. "You're a fantastic engineer. So there's got to be a reason why the Erie Belt." [89, p. 239]

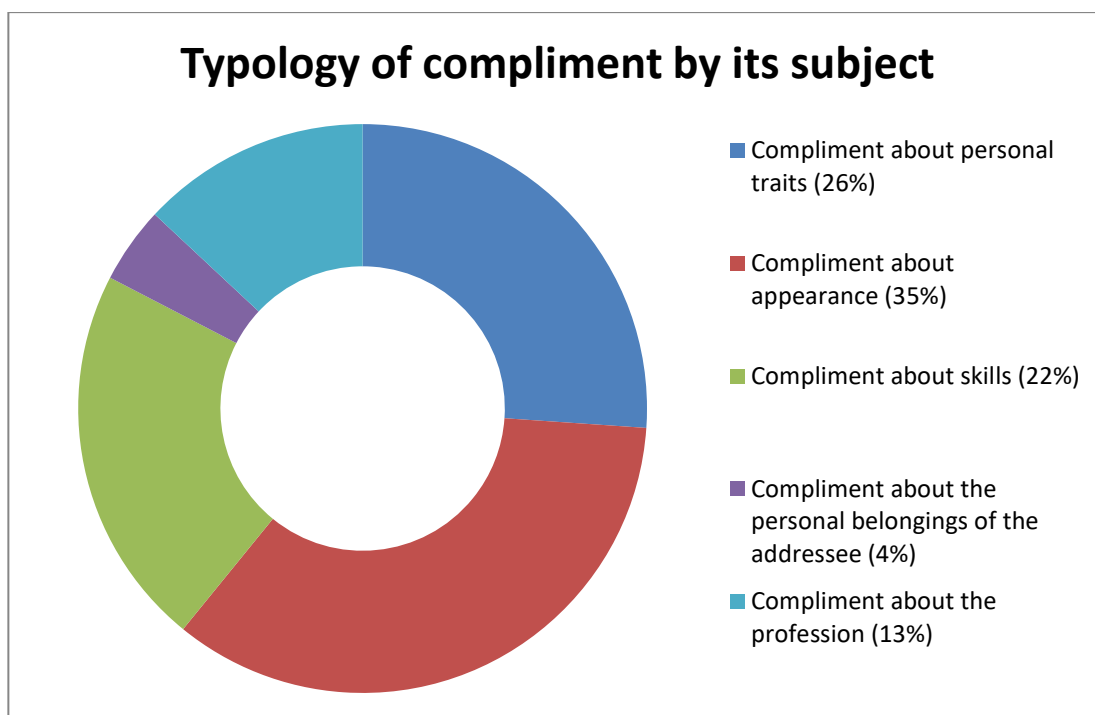


Figure 3.7. Typology of compliment by its subject

Compliments of the second half of the XX century – the beginning of the XXI century studied by their subject allow to assume that those about appearance (35%) and personal traits (26%) are used oftentimes.

3. Typology of compliment by the interlocutors

The interlocutors in this period are as follows: man compliments woman, woman compliments man, man compliments man. There are compliment towards the close people of the addressee and towards several people.

1) Man compliments woman

"I'll be ready," she said. "Aren't I always?" "Yes, you are," he said. "That's why you're my best girl." [101, p. 67] Compliment in this example is an expression of love.

"You have beautiful breasts, he said as an opener." [85, p. 39] Compliment is paid about the appearance of the addressee.

2) Woman compliments man

"Then she sat down on my goddam lap. "You're cute." [104, p. 52]

"Leave him alone, Leticia said. "I think you're cute, Oscar." [85, p. 24]

3) Man compliments man

"Old Ernie," I said. "He's one of the most popular boys at Pencey. Did you know that?" [104, p. 31]

"Let the people enjoy him. Let him come to me when he is ready." He smiled at Hagen. "You see? He is a good godson." [101, p. 19]

4) Compliment towards the close people of the addressee

"Your uncle said, your uncle said. Your uncle must be a remarkable man." "He is. He certainly is..." [81, p. 28] In the given example compliment is paid towards the uncle of the recipient.

"Your father must be a warmhearted person. To adopt somebody just like that when he had so many children of his own." [101, p. 14] Here the father of the addressee is being complimented.

5) Compliment towards several people

"Then he said, "I had the privilege of meeting your mother and dad when they had their little chat with Dr. Thurmer some weeks ago. They're grand people." [104, p. 5] In this dialogue a man compliments the parents of the recipient.

4. Typology of compliment by the direction

1) Direct (explicit) compliments

"I thought we might have just one cocktail together. It isn't too late." "Well. You're very sweet," she said." [104, p. 36] The speaker expresses compliment and the feelings directly to the addressee.

"They both sipped their drinks. "I hear you're great in this picture," she said." [101, p. 93]

2) Indirect (implicit) compliments

"How do you forget a girl like that?" [85, p. 136] In this compliment "a girl like that" means that the girl is special, so the meaning is hidden.

"Your boyfriend must feel very lucky," Don Armour said." [89, p. 353] The meaning of this compliment is "you are such a nice girl, that's why your boyfriend is very lucky"

"You have great lips, she said." [85, p. 136] "You have great lips" means that the speaker likes to kiss the recipient.

5. Typology of compliment by the time period

1) Compliment about the past

"She was as rational as you and I, more so perhaps, and we burned her." [83, p. 48] In this example a man compliments a woman who is not alive anymore.

"I used to come down to New York whenever he sang at the Capitol and scream my head off. He was so wonderful." [101, p. 24] Compliment is made about the singer who used to have a great voice.

2) Compliment about the present

"Your laugh sounds much nicer than it did" "Does it?" "Much more relaxed." [81, p. 26]

"How's Chad?" Chip said. "A sweet boy. Good for about three weekends." [89, p. 48]

6. Typology of compliment by the tone

In this period a number of ironic compliments increases which shows the freedom of speech and thought. People openly use jokes and sarcasm in their compliments.

1) Ironic compliments

"You never told me your family knew Johnny Fontane," she said. "Now I'm sure I'll marry you." [101, p. 24] This compliment has a joke in it, because in reality the speaker loves the addressee and will marry him despite knowing a famous person.

"Wise guy. Someday somebody's gonna bash your--" I didn't even bother to listen to him. I shut the damn door and went out in the corridor." [104, p. 28] The real meaning of this compliment is the opposite and the speaker doesn't think that the recipient is wise.

"You're trying to scare me," Kay said. "You just don't want me to marry you." She smiled at him and poked his ribs with her elbow. "Very clever." [101, p. 14] The interlocutors are in love and such jokey compliments are a usual thing for them.

"You sound a little on the young side." I laughed. "Thank you for the compliment," I said." [104, p. 35] The speaker gives a hint that the recipient is quite young to have relationship with her.

2) Rude compliments

"You really can dance," I said. "I have a kid sister that's only in the goddam fourth grade. You're about as good as she is, and she can dance better than anybody living or dead." [104, p. 38] In this example the speaker explains that the addressee dances beautifully, but he has seen better dancers.

"It's not that I don't like you, Johnny, you're much nicer than I thought you'd be." [101, p. 94] The addresser makes it clear that she didn't think well of the recipient before meeting him.

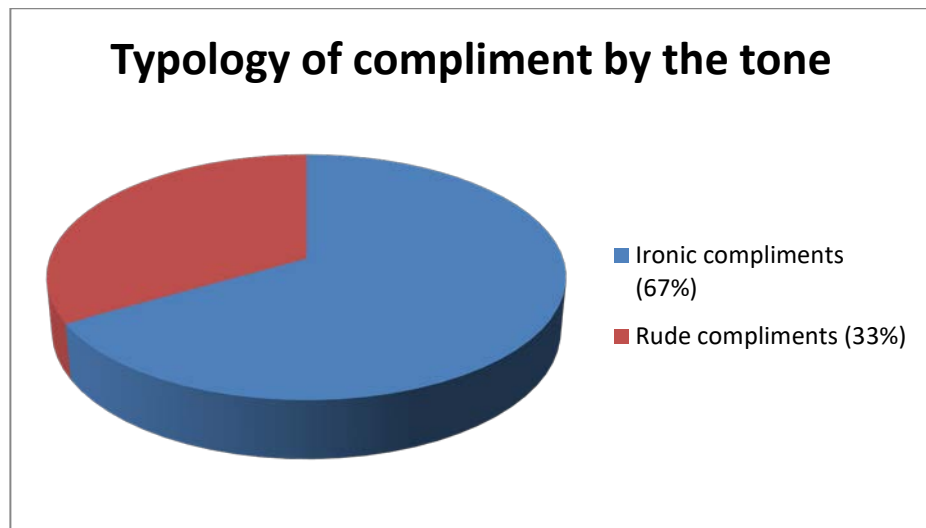


Figure 3.8. Typology of compliment by the tone

As well as in the previous period 67% of compliments distinguished by the tone are ironic.

All in all, the result of the analysis of compliments of the second half of the XX century – the beginning of the XXI centuries shows that mostly people pay compliments to start a conversation (19%) or to express approval and admiration (25%). There is a great number of compliments about appearance (35%), skills (22%) and profession of the addressee (13%). It would be applicable to say that the most used tropes and figures of speech are simile, epithets and metaphors.

In contrast to the previous two analyzed periods of the American history and the usage of compliments during them we may claim that in the modern period of the XX century – the beginning of the XXI century compliments about profession appeared. Moreover, in the works studied we may notice that women pay compliments to men more often than it was before. In addition to that there is a larger number of the ironic compliments and those with swear words. The way how interlocutors express their emotions and feelings changes with time and history, which is evident from the analyzed examples.

3.4. Analysis of the American compliments in American literary works of the XIX – XXI centuries

After analyzing compliments as speech acts within three separate periods of the American history, the general conclusions of the XIX – XXI centuries should be provided.

According to the general typology of compliments in American literary works of the XIX – XXI centuries by their purpose it would be applicable to conclude that the most common types are those which express approval and admiration (28%), help to show romantic feelings (20%) and compliments expressed to start a conversation (13%). The rest of the categories (expression of respect, trust, gratitude, hint) are not so widespread but still exist and are used by the interlocutors.

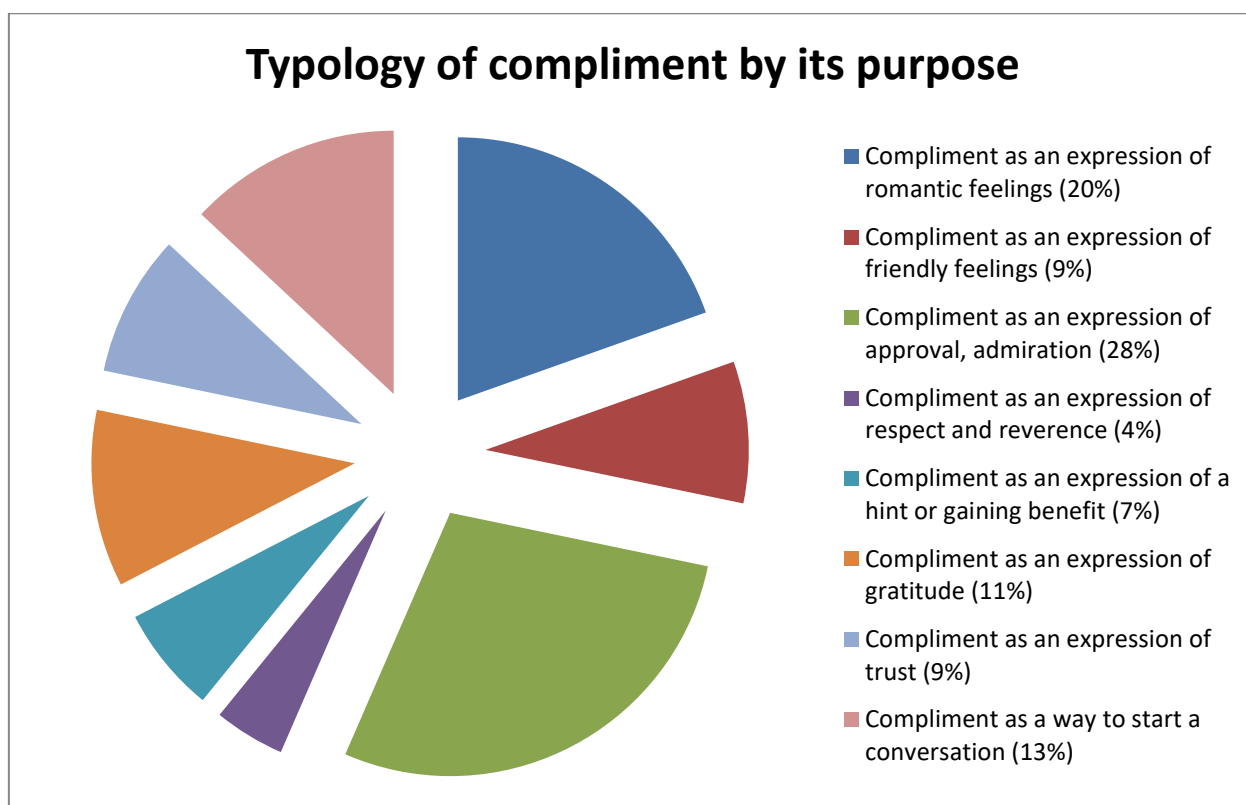


Figure 3.9. Typology of compliment by its purpose

The study of the American compliments by their subjects proves that compliments about appearance (33%), compliments about personal traits (33%) and compliments about skills (19%) can be regarded as the most popular.

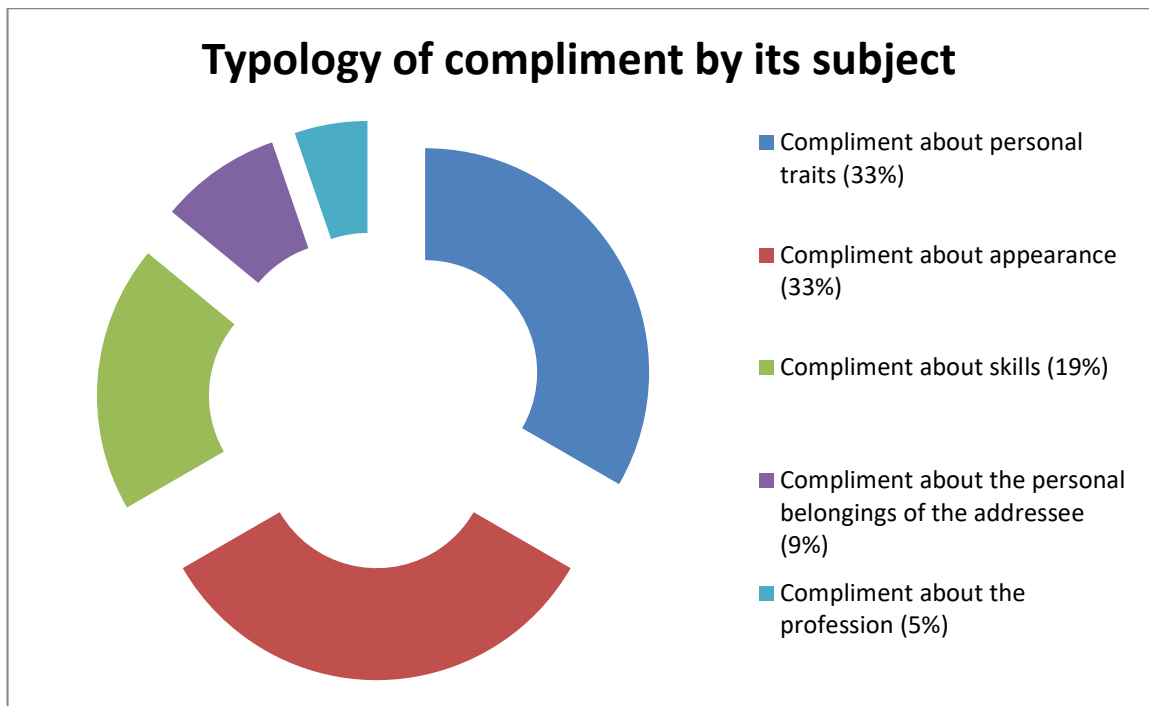


Figure 3.10. Typology of compliment by its subject

As well as in the British communication, typology of compliments by the interlocutors of all three analyzed periods shows that there are examples when man compliments woman, woman compliments woman, woman compliments man, man compliments man. In addition, compliments can be paid towards several people and towards the close people of the addressee.

As for the typology of compliments by the direction, they can be direct (explicit) and indirect (implicit). Among all the analyzed compliments in the Chapter 3 (174) there are 8 implicit ones.

After studying compliments by the time period we may sum up that compliments about the present and about the past are featured in each of the three periods, compliments about the future in two of them (XIX – XX centuries).

The analysis of the American compliments of the XIX – XXI centuries by the tone shows that among studied examples 67% of them are ironic and 33% – rude. However, the rest of compliments outside this typology are of a neutral emotive tone.

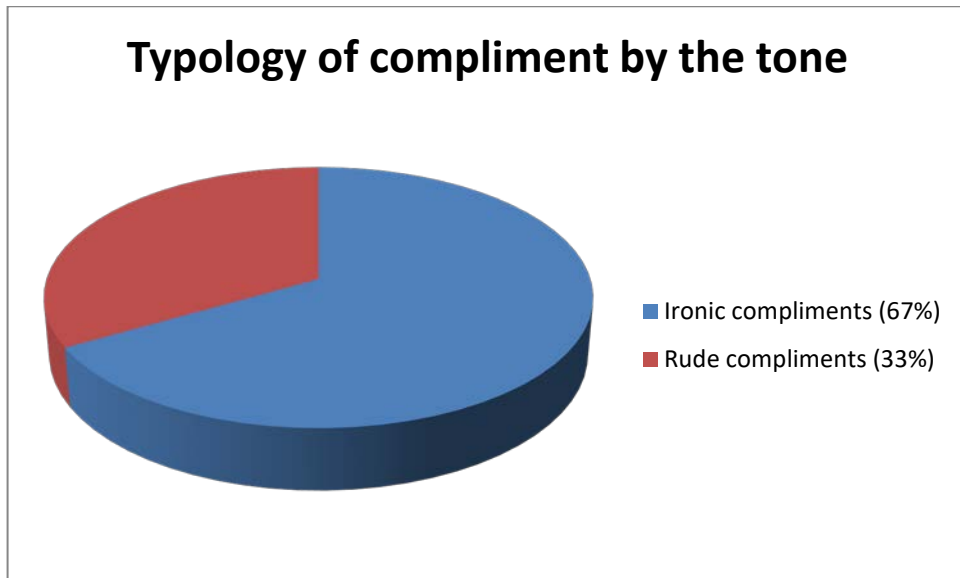


Figure 3.11. Typology of compliment by the tone

Conclusions 3

This chapter is devoted to the analysis of the diachronic characteristics of compliments as the speech acts in the American culture. The research of compliments has been conducted within three periods: the XIX century – the beginning of the XX century, the first half of the XX century and the second half of the XX – the beginning of the XXI century – has been conducted.

The study of compliments of the XIX century – the beginning of the XX century shows that most compliments are about appearance (40%), skills (20%) and personal traits (40%). They are also often paid as an expression of romantic feelings (18%), approval or admiration for something (29%). In comparison to the compliments of the British culture of this time it would be relevant to say that the Americans do not use linguistic and stylistic means as much as the British do. Their speech is simpler and contains a lot of colloquial phrases, shortenings and sometimes even swear words. However, we should mention the fact that the number of compliments in the American communication of this time is bigger than in the British one. People compliment each other quite often either being on romantic or friendly terms.

On the basis of the analysis of compliments of the first half of the XX century it is possible to say that most compliments are paid due to the same reasons and purposes as in the previous period. However, they acquire new connotations being not always positive, but sometimes are ironic (67%) and rude (33%). In addition, comparing to the XIX century in the first half of the XX century a huge number of compliments concerning possessions of the addressee (21%) appeared which may be the consequence of the historical events that cause changes in the lives of the Americans.

The result of the study of compliments of the second half of the XX century – the beginning of the XXI century shows that mostly people pay compliments to start a conversation (19%) or to express approval and admiration (25%). There is a great number of compliments about appearance (35%), skills (22%) and profession of the addressee (13%). In contrast to the previous two analyzed periods of the

American history we may claim that in the modern period compliments about profession appeared. Moreover, in the works studied we may notice that women pay compliments to men more often than it was before. In addition to that there is a larger number of the ironic compliments and those with the swear words.

According to the general typology of compliments in American literary works of the XIX – XXI centuries by their purpose it would be applicable to conclude that the most common types are those which express approval, admiration (28%), romantic feelings (20%) and are used to start a conversation (13%). The study of the American compliments by their subjects proves that compliments about appearance (33%), personal traits (33%) and skills (19%) can be regarded as the most popular. As well as in the British communication, typology of compliments by the interlocutors of all three analyzed periods shows that there are examples when man compliments woman, woman compliments woman, woman compliments man, man compliments man. In addition, compliments can be paid towards several people and towards the close people of the addressee. As for the typology of compliments by the direction, they can be direct (explicit) and indirect (implicit). Among all the analyzed compliments in the Chapter 3 (174) there are 8 implicit ones. After studying compliments by the time period we may sum up that compliments about the present and about the past are featured in each of the three periods, compliments about the future in two of them (XIX – XX centuries). The analysis of the American compliments by the tone shows that among studied examples 67% of them are ironic and 33% – rude. However, the rest of compliments outside this typology are of a neutral emotive tone.

Of course, almost no compliment exists without stylistic means that help the interlocutors to express their emotions and feelings more intense. In the American culture of the XIX century – the beginning of the XX century, the first half of the XX century and the second half of the XX – the beginning of the XXI century the most frequently used tropes and figures of speech are epithets, metaphors and simile.

CONCLUSIONS

The proposed Master paper is a complex linguopragmatic research of compliment as a speech act and its evolution in British and American literary works of the XIX-XXI centuries based on the principles of the theory of speech acts, historical pragmalinguistics and diachronic linguocultural studies. The conducted study allows making the following conclusions:

Compliment is a multifunctional emotive-evaluative phatic speech act, through which the speaker expresses his/her own emotions, positively evaluates the inner world, appearance, achievements, skills or property of the addressee in order to arouse the sympathy or affection, establish solidarity and communicative balance. According to the theory of speech acts compliments are considered to be expressives, or their correspondents – conductives, acts of recognition, speech acts that reflect the speakers` attitude, through which they express feelings, emotions and attitudes towards the interlocutor. As for the theory of maxims by G. Leech, compliment as a speech act concerns the maxims of approbation, modesty and sympathy. According to the politeness theory of P. Brown and S. Levinson compliment reduces social distance, enhances solidarity between the speaker and the addressee, can be used both as a positive politeness device when the speaker pays attention to the listener's interests, needs, wishes and as a face-threatening act.

After studying compliments in British literary works of the XIX – XXI centuries the general conclusion allows claiming that the most common types of compliments express approval and admiration (28%), romantic feelings to the addressee (25%), show friendly feelings (13%). In addition, there are compliments about appearance (27%), personal traits (23%), personal belongings of the addressee (21%) and compliments about skills (19%). According to the interlocutors there are situations when man compliments woman, woman compliments woman, woman compliments man, man compliments man. Moreover, compliments can be paid towards the close people of the addressee and towards several people. Typology of compliments by the direction divides them into direct (explicit) compliments and indirect (implicit) compliments. Among all

the analyzed compliments in the Chapter 2 (190) there are 10 implicit ones. After studying compliments by the time period it would be relevant to say that compliments about the present are featured in each of the three periods, compliments about the past in two of them (XX – XXI centuries) and about the future only in the first half of the XX century. As for the British compliments by their tone it is possible to say that a big part (47%) of them is ironic or sometimes compliments may be rude (27%).

According to the general typology of compliments in American literary works of the XIX – XXI centuries by their purpose it would be applicable to conclude that the most common types are those which express approval and admiration (28%) and romantic feelings (20%). The study of the American compliments by their subjects proves that compliments about appearance (33%), personal traits (33%) and skills (19%) can be regarded as the most popular. The interlocutors of all three analyzed periods are the same as in the British communication. As for the typology of compliments by the direction, among all the analyzed compliments in the Chapter 3 (174) there are 8 implicit ones. After studying compliments by the time period we may sum up that compliments about the present and about the past are featured in each of the three periods, compliments about the future in two of them (XIX – XX centuries). The analysis of the American compliments by the tone shows that among studied examples 67% of them are ironic and 33% – rude.

The evolution of compliment as a speech act in the literary works proves the tendency to its development which is caused by the change of socio-economic, moral-ethical and cultural-aesthetic values of the British and American societies. The study of compliment as a speech act within British and American literary works of the XIX – XXI centuries and its diachronic characteristics has significant prospects for the further research. The obtained results of the research deepen and complement the existing materials which is a definite contribution to the development of the topic.

SUMMARY

Nowadays, modern linguistics has a communicative orientation and the speech is seen as a dynamic process realized within social interactions and ability to influence the mental and practical activity of people. Last but not least, compliment plays an important role in this process as a means of phatic communication and establishing social connections. Compliment as a part of the communication process has a significant place in every linguistic culture, as it promotes a communicative balance and harmonizes social relationships.

In the proposed work compliment as a speech act and its diachronic characteristics are studied within British and American literary works of the XIX – XXI centuries. The research conducted analyzes compliment and studies the evolution of its linguopragmatic properties as a result of the internal development of language and changes in the communicative needs of a particular linguocultural ethnic community.

The **relevance** of the topic involves the general orientation of modern linguistics to the study of speech as a dynamic process, the growing interest in the functioning of speech acts in the process of communication, the originality and significance of compliment as a speech act as an integral part of communication, as well as the need for a comprehensive analysis of compliment and its diachronic characteristics within English speaking society.

The **goal** of the Master paper is to study compliment as a speech act and analyze its diachronic characteristics within British and American literary works of the XIX – XXI centuries. To achieve this goal, the following **tasks** were realized:

- to formulate the theoretical basis of the study of compliment and define it within the theory of speech acts, theory of politeness and etiquette;
- to differentiate compliment from similar speech acts and identify the conditions of its implementation;
- to research the communicative intentions of the speakers in case of compliments and their evolution during the XIX – XXI centuries within British and American literary works;

- to study compliments by their subjects, interlocutors, time periods and tone within British and American literary works of the XIX – XXI centuries;

- to create a typology of British and American compliments of the XIX – XXI centuries according to the obtained results;

- to compare compliments of different centuries and cultures;

The **object** of research is compliment as a speech act within British and American literary works of the XIX – XXI centuries and the **subject** of research are linguopragmatic features of compliment as a speech act according to its diachronic characteristics.

The **methods of the research** are as follows:

- intent analysis (helped to determine the communicative intentions of the speakers during the expression of compliments, subjects of compliments, to reveal the hidden implication of implicit speech acts);

- classification method (applied to systematize the types of compliments by different criteria);

- descriptive analytical method (used to describe the obtained results according to the classification of compliments);

- method of linguocultural analysis (revealed culturally relevant information to study diachronic characteristics of compliments within the XIX – XXI centuries);

- method of quantitative calculation (established the correlation of intentional, functional, thematic-semantic features of compliments).

The scientific **novelty** of the study is that compliment as a speech act and its diachronic characteristics were analyzed based on British and American literary works of the XIX – XXI centuries. In the Master paper the influence of socio-historical events on the formation of ethno-cultural and polite norms of communication in the literary works, their reflection in the communicative intentions of the speaker, the purposes and the subjects of compliments were studied.

The **practical value** allows using the obtained results in the further research, to create the educational-methodical manuals on relevant subjects, to study them during the completion of Bachelor, Master, course papers and to use them during the university courses on pragmatics.

The proposed Master paper is a complex linguopragmatic research of compliment as a speech act and its evolution in British and American literary works of the XIX-XXI centuries based on the principles of the theory of speech acts, historical pragmalinguistics and diachronic linguocultural studies. The conducted study allows making the following conclusions:

Compliment is a multifunctional emotive-evaluative phatic speech act, through which the speaker expresses his/her own emotions, positively evaluates the inner world, appearance, achievements, skills or property of the addressee in order to arouse the sympathy or affection, establish solidarity and communicative balance. According to the theory of speech acts compliments are considered to be expressives, or their correspondents – conductives, acts of recognition, speech acts that reflect the speakers` attitude, through which they express feelings, emotions and attitudes towards the interlocutor. As for the theory of maxims by G. Leech, compliment as a speech act concerns the maxims of approbation, modesty and sympathy. According to the politeness theory of P. Brown and S. Levinson compliment reduces social distance, enhances solidarity between the speaker and the addressee, can be used both as a positive politeness device when the speaker pays attention to the listener's interests, needs, wishes and as a face-threatening act.

After studying compliments in British literary works of the XIX – XXI centuries the general conclusion allows claiming that the most common types of compliments express approval and admiration (28%), romantic feelings to the addressee (25%), show friendly feelings (13%). In addition, there are compliments about appearance (27%), about personal traits (23%), about personal belongings of the addressee (21%) and compliments about skills (19%). According to the interlocutors there are situations when man compliments woman, woman compliments woman, woman compliments man, man compliments man.

Moreover, compliments can be paid towards the close people of the addressee and towards several people. Typology of compliments by the direction divides them into direct (explicit) compliments and indirect (implicit) compliments. Among all the analyzed compliments in the Chapter 2 (190) there are 10 implicit ones. After studying compliments by the time period it would be relevant to say that compliments about the present are featured in each of the three periods, compliments about the past in two of them (XX – XXI centuries) and about the future only in the first half of the XX century. As for the British compliments by their tone it is possible to say that a big part (47%) of them is ironic or sometimes compliments may be rude (27%).

According to the general typology of compliments in American literary works of the XIX – XXI centuries by their purpose it would be applicable to conclude that the most common types are those which express approval and admiration (28%), romantic feelings (20%) and gratitude (11%). The study of the American compliments by their subjects proves that compliments about appearance (33%), compliments about personal traits (33%) and compliments about skills (19%) can be regarded as the most popular. The interlocutors of all three analyzed periods are the same as in the British communication. As for the typology of compliments by the direction, among all the analyzed compliments in the Chapter 3 (174) there are 8 implicit ones and the rest are direct. After studying compliments by the time period we may sum up that compliments about the present and about the past are featured in each of the three periods, compliments about the future in two of them (XIX – XX centuries). The analysis of the American compliments by the tone shows that among studied examples 67% of them are ironic and 33% – rude. However, the rest of compliments outside this typology are of a neutral emotive tone.

Among the stylistic means, namely, tropes and figures of speech that add expressiveness and emotions to the compliments most popular in the studied British and American literary works of the XIX – XXI centuries are epithets, metaphors and simile.

The analysis of compliments as speech acts within two different cultures (British and American) allows comparing them according to the communicative intentions of the speakers during the expression of compliments and subjects of compliments. The most popular categories in both cultures are compliments that express approval, admiration, romantic feelings and the following subjects as appearance, personal traits and skills. However, in the British culture there are compliments about assessment of work and status of the addressee which are absent in the American one. The number of compliments about personal belongings of the addressee is much bigger in the British culture (21%) than in the American (9%). Moreover, the Americans do not use linguistic and stylistic means as much as the British do. Their speech is simpler and contains a lot of colloquial phrases, shortenings and sometimes even swear words.

The evolution of compliment as a speech act in the literary works proves the tendency of the development of the sense and the structure of compliment from emotional to rational, which is caused by the change of socio-economic, moral-ethical and cultural-aesthetic values of the British and American societies. The study of compliment as a speech act within British and American literary works of the XIX – XXI centuries and its diachronic characteristics has significant prospects for the further research. The obtained results of the research deepen and complement the existing materials which is a definite contribution to the development of the topic.

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