

3. Strinyuk, S. A. Personalized story in Graham Swift's novel "Last orders" [Electronic resource] / National research University "Higher school of Economics". – Mode of access: <https://publications.hse.ru/mirror/pubs/share/direct/224269686> – Date of access: 29.10.2019.
4. Swift, G. Last Orders [Electronic resource] / RuLit 2011-2018. – Mode of access: <https://www.rulit.me/books/last-orders-get-70462.html> – Date of access: 22. 10. 2019.

COMMUNICATIVE AND PRAGMATIC SPECIFICITY OF ENGLISH-LANGUAGE RADIO DISCUSSION

Lizaveta Yuchkovich

VSU named after P.M. Masherov, Vitebsk, Belarus

In contemporary world the mass media exert a special influence over the opinion of society. Yet, the mechanisms of opinion formation remain poorly understood, and therefore require systematic linguistic investigations. Radio discourse, in particular, is of current importance because it reflects the latest trends in social reality. Due to the increasing human need to receive information, discuss it, form one's own views on a particular issue, in order to better navigate in the modern world, the discussion takes a prominent place and acquires an extremely important role as an independent genre of radio discourse.

In this regard, the aim of our research is to study compositional, pragmatic and communicative components of English-language radio discussion.

Material and methods. Our research material is English-language radio discussion, taken from bbc.com (October, 1, 2019) on such an urgent social issue as abortion in Northern Ireland. In our research the following pragmatic scheme of radio discussion is applied: *communicative strategy – tactics – language techniques*. The methods of the research include contextual analysis, logical and semantic analysis, interpretation method.

Findings and their discussion. The study has shown that compositionally the radio discussion opens up with the introduction and presentation by a radio host: *'Hi. This is Jane Garvey. This is the Woman's Hour podcast. It is Tuesday 1 October 2019'*. It's essential to mention, that in the introduction anaphora is used to implement the strategy of drawing attention. The introduction is followed by a problem statement with further appealing to the listeners to join the discussion: *'Today the anti-abortion posters...'* *'...you can take part as well. You can tweet at BBC Woman's Hour...'*.

Stella Creasy, one of the guests, uses the strategy of self-presentation and employs the *tactics of appeal to feelings* to form a favorable image in connection with the need for trusting relationships with the listeners, as well as influencing their attitude: *'So I would be very clear that I have debates about abortion.... All the time I have debated and discussed ... I believe it is their fundamental rights.... And I have respectful debates. This is a campaign of stained harassment against myself'*. *'This organization has been explicated that*

they are **targeting** me as a **hypocrite** being pregnant'. 'I'm a **passionate** defender of free speech'. Stella Creasy tries to present herself at her best by means of introductory constructions containing such adjectives with positive connotation as *clear* and *honest*, forcing the listeners to trust her: 'So **I would be very clear** that I have debates...', 'To **be honest** what I'm really angry with...'. 'I **have to be honest** that the community...'. For the need of social approval, Stella Creasy uses *the technique of contrast*, emphasizing that she honestly fights for women's rights. The contrast is evident in the functioning of such words as *respectful*, *passionate*, on the one hand, and *stained harassment*, *targeting*, *a hypocrite* – on the other hand. At the same time Stella Creasy focuses mostly on the negative qualities of the company that acts as her opponent.

Using the pronoun *every* Stella Creasy embodies *the tactics of generalization* to show that she's worrying about every woman in her constituency: 'My heart went out to **every woman** in Walthamstow who have ever had miscarriages, that I have'. The same tactics is used by radio host Jane Garvey to show that Stella Creasy concerns about all women: 'Stella Creasy is trying to give women in Northern Ireland the same rights **that you, and I, and every other woman** in the country'.

The strategy of drawing attention in radio discourse is a technique that contributes to the effective organization of dialogue interaction. To pinpoint the attention upon the listeners Ruth Rawling uses *the technique of contrast* and parallel constructions to accomplish *the tactics of attention retention*: 'It's interesting **why Stella Creasy wants to cry victim** when **she is victimizing the unborn** in the womb'. 'We're **targeting** Stella Creasy because **she is targeting the unborn child**'. Ruth Rawling resorts to *the tactics of intimidation* using *grading technique* to get the listeners to concentrate their attention on the abortion issue: 'We will be **targeting** and other, you know, celebrities, people who **are supporting, and promoting, and pushing**'.

To capture the audience's attention to the problem indicated by Ruth Rawling and her company, radio host Jane Garvey refers to the guest using the *tactics of introducing an element of informality* with a help of pronouns *you* and *your*, *she* and *her*: '...the placards that **you and your campaign group** will holding', 'So **you and your fellow members of the Centre for Bio Ethical reform UK...**', 'Do you know from Ruth that **she and her group** are planning...'.

To achieve the strategy of persuasion the *tactics of appealing to emotions* has been realized: 'She's been a **prominent** campaigner for abortion rights... Stella Creasy is also been **public** about the miscarriages...'. We see that Jane Garvey touched upon a rather hard and personal topic for the guest. Using the adjectives *prominent*, *public* Jane Garvey shows to the radio listeners that Stella Creasy has no secrets from her supporters and definitely deserves their trust. She also employs the words with negative connotation to emphasize that women have abortions for their own personal, sometimes terrible, reasons: 'Unfortunately, not the life of the **desperately poor** woman, **who can't afford** another pregnancy or a young girl **who**

has been raped by her stepfather'. *'That will be for a multitude of very challenging reasons and in women and desperately challenging circumstances'*.

It should be noted, that Stella Creasy uses parallel constructions in her speech in order to facilitate the flow of information: *'When posters started appearing..., when the leaflets went caught with these graphic...'*. Ruth Rawling in turn uses the technique of parallel syntactic constructions to show her protest against abortion: *'It's the rights to kill an innocent human being in the womb'*. *'That is extremely distasteful to be killing babies in the womb'*. *'...every abortion violently ends the life of an innocent human being, of a child, in the womb'*.

In the following statements: *'...women will always require safe legal abortions'*, *'...women would die in numbers having backstreet abortions as they always did'*, the radio host uses antonyms *legal* and *backstreet* to message to the listeners the impact of anti-adoption law and its consequences. In expressing her understanding of the problem, Jane Garvey appeals to elliptical construction to convince Ruth Rawling: *'But you are a minority in this country. You really are'*.

Finally, the incentive strategy is implemented by means of parallel construction that contains an appeal to action: *'We need legislation. We need fair'*. Through equally constructed special questions the radio host compels Ruth Rawling to answer the question she is interested in: *'Have you thought of targeting, I don't know, the constituency...'*, *'Have you thought going and putting up the posters in those places?'* *'Have you considered doing that?'*

In turn, Ruth Rawling prompts the listener to think about the rights of unborn children, using rhetorical questions: *'What about the rights of the unborn child you know?'* *'What about the human rights of the unborn child? Don't they deserve the right to life?'* In doing so, she resorted to the language technique of repeating both the construction of the question and the repetition of the adjective *unborn* in order to win the addressees to her side. And finally, she invites the listeners of the radio station to visit her campaign website: *"People can go to our website cbruk.org and they will see..."*.

At the end of the program the radio host reads out the listeners' letters: *'There were many different points of view here'*. *'Jane was obviously pro abortion.... That's from Malik'*. In this case Jane Garvey thanks the participants of the discussion and attracts the listeners' attention with a new radio program referring to a famous writer: *'I was grateful to Ruth and to Stella for... she'll be talking to the novelist Joe Joe Moyers'*.

Conclusion. Thus, we can conclude, that radio discussion as a rule consists of such semantic components as the introduction and presentation, the greeting, the statement of the problem, the problem discussion, reading out the listeners' comments and farewell to the audience. During our research we have identified the key strategies of radio discourse: *the strategy of self-representation, the strategy of persuasion, the strategy of drawing attention and the incentive strategy*. Within each strategy certain tactics and language techniques serving the most effective means of persuasion have been established.