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Master's Qualification Paper

**LINGUISTIC ASPECT OF SPEECH INTERRUPTION: A
STUDY OF MODERN ENGLISH DIALOGICAL DISCOURSE**

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INTRODUCTION

The ability of people to speak is one of the most controversial issues in scientific society of psychologists and linguists. In recent decades, many of them focused on HOW people communicate, on the mechanisms in our brain and body letting us to produce language. These mechanisms are highly specialized, dedicated to performing specific subroutines, such as retrieving appropriate words, generating morpho syntactic structure, computing the phonological target shape of syllables, words, phrases and whole utterances, and creating and executing articulatory programmes (Levelt, 1995).

Of course, no communication can be performed without at least 2 participants. Strictly speaking, communication is defined as the process of understanding and sharing meaning (Pearson, Nelson, 2000). The word “dialogue” has the same meaning, according to Merriam-Webster dictionary: “a conversation between two or more persons; also: a similar exchange between a person and something else (such as a computer)” (Merriam-Webster dictionary).

Moreover, it is worth mentioning that many linguists have quite different views at the problem of interruption classification. For instance, Sacks and others stated that overlapping may happen when people tend to outpace the interlocutor`s expressing their opinion. (Sacks et al., 1974). Other scientists, differentiates “overlapping” from “interruption”: the first is an inadvertent action, the second is vice versa – has more negative emotional and attitudinal coloring (Levinson, 1983). There are also other classifications and the ways to classify interruptions on which we will focus further in order to properly choose the methods of analyzing the real dialogues.

In this study, we will primarily pay attention to the process of dialogue development, and we will try to analyze and categorize different examples of the so called “speech interruptions” in dialogues, concentrating on modern TV serials and films.

The object of this study is speech interruptions in Modern English

dialogical discourse.

The subject of this study is investigation of distinctive features of verbal interruption as a speech phenomenon, analysis of functions of interruptions in dialogues and systemization of their interactive characteristics.

The aim of this study is to find, single out, analyze and categorize the cases of speech interruptions in Modern English dialogical discourse taken from TV series, shows and films.

The main objectives are:

- To study the phenomenon of interruptions in dialogues, its theoretical fundament and linguistic characteristic.
- To find out and classify interruptions into the groups according to their linguo-stylistic character.
- To study the ethical point of interruptions in different social and cultural groups.
- To analyze the meaning and role of interruptions in dialogical discourse.

Methodology:

In the process of writing the **P**aper several research methods were applied. Generalization method was used to gather information from the scientific articles, books etc., and to look for the media material for the further analysis. The descriptive method was used to find out the linguistic peculiarities of every media material, to transcribe the speech, to group up speech interruptions in each case and explain them in correspondence with the theoretical basis.

The Narrative analysis method was used in the second part of the study to collect and interpret the particular stories from chosen dialogues of TV series and films. The Content analysis method was used to interpret and find the specific features and peculiarities of communication within the chosen dialogues from TV series and films in order to build up the whole picture of the subject of our study.

Contextual and conversational methods were used to analyze the circumstances under which the participants of the chosen dialogues tend to make

overlapping and interrupt each other (and if possible, find the reasons why those circumstances influenced or provoked interruption).

Also, we resorted to discourse analysis methods in order to find and distinguish the main causes of people's interrupting and overlapping each other. In addition, it helped to gain an understanding of how these processes influence the further conversation development.

The Paper's **theoretical significance** is due to the fact that we gathered and classified the researches of last years on the topic of our study which may help in further progress in this sphere. The theoretical basis of our research helped us to develop a proper classification of our own of speech interruptions.

The Master's Paper **practical value** can be explained by the fact that the results and conclusions of our work may help (people who are beginners in the study of the language) students of English how to react when they are interrupted; our study can also help students of linguistic specialties to come better in their practical phonetics and grammar by mastering the main points and rules of interrupting in English.

The **materials** for the Paper were taken from the modern British and American TV series and films. We also used the videos from YouTube of the English-speaking authors to present and illustrate the phenomenon under study.

Structure:

The Diploma Paper consists of the Introduction, two Chapters (Theoretical and Practical) with conclusions to each one, General Conclusions, Resume, the List of references and the List of illustration materials.

Chapter One:

This Chapter deals with the notions of overlapping and interruption. Here we develop theoretical basis for analyzing interruptions and overlaps in dialogues. Also, we make up a general overview of the scientific works on the topic – it is an actual background for us to conduct the further investigation in this area. To be specific, the Chapter includes such theoretical issues like: “interactivity of a dialogue”, “differences between overlaps and interruptions”,

“the general classification of the strategies and types of interruptions in dialogues”.

Chapter Two:

This chapter deals with the practical aspects of communicative phenomena of “interruption” and “overlap”, the peculiarities of their analysis and the differences in their use in dialogical discourse; in the chapter, the scheme and algorithm of analysis of these two phenomena are offered.

General conclusions:

Here we sum up and generalize the results of our investigation.

CHAPTER ONE. SPEECH INTERRUPTIONS AS A LINGUISTIC AND COMMUNICATIVE PHENOMENON

1.1. Interactivity of the dialogue. Overlapping and interruptions

The first and the most important point to mention in this Chapter, is that any dialogue is interactive by nature. It is the main feature that differentiates a dialogue from a monologue. In a classic approach to what we call a dialogue, each participant of it, is rather viewed as a chess player. In chess, you think and then you make a move. Then I think for a bit and make a move. Then you think for some time and make another move. Each move depends on the move that precedes it, but the decisions that are achieved (get made) are made by each individual by thinking and acting alone. A similar process in dialogue would start with me saying something and you listening. When I'm done, you say something and I listen. We go back and forth, each taking turns to speak (Cherry, 1956).

Though, according to modern approaches, dialogues are not viewed as a battle between two chess players. They tend to look at dialogues as if they are a flow or a stream. For instance, the opinion moves from the classic view of dialogue that "simply involves chunks of monologue stuck together" to not so sequential exchange of phrases – the beginning of one person's speech often overlaps with the end of someone else's turn – and significant portions of the dialogue are created by partners interacting, cooperating, and collaborating on the content of the dialogue (Clark, 1996; Garrod & Pickering, 2004; Stivers et al., 2009).

The phenomenon of overlapping is wonderfully illustrated in the book by Mathew Traxler "Introduction to Psycholinguistics: Understanding language science": the author shows that a real dialogue is not built up from the sequence of phrases, though quite the contrary, dialogue is built up from multi-turn exchanges. As the author explains the situation, "a director is attempting to tell a listener how to put together a set of Lego blocks to make a specific figure (* marks indicate where the two participants were speaking simultaneously)."

Here is that dialogue:

A1: Okay. Um let's see. So we need a yellow two by two. Okay and that's going to fit on the right side of the blue block.

B1: M-hm.

A2: So that half of it oh yeah on one row of the right side of the blue block.

*B2: Okay *so half of it's pointing to the right.*

*A3: *So half of it is pointing off to the right. Yeah.*

B3: Got it. (Traxler, 2020)

Furtherly, the author explains the overlapping occurred in here, he pays attention to the fact that "...according to the classical theory of dialogue, speaker A would think about how to describe the arrangement of Legos, produce a statement that communicates that arrangement, and the listener would decipher the speaker's statement in order to recover the information it conveyed." Though he comes to the conclusion that real dialogues aren't an independent activity performed individually by each interlocutor, like in example with chess; vice versa – real dialogues involve a great deal of collaboration and joint, cooperative activity, helping speakers to "produce tentative descriptions before they have fully worked out all the details of their messages or determined the most effective way to express their ideas." The author also focuses attention at interlocutors not being passive exchangers, but actively anticipating in the conversation: "(they)... will evolve, and they provide speakers with explicit evidence of their understanding via both backchannel responses (head nods, mhmhhh noises) and main channel responses. (What? Speak up, sonny! Got it.)"

So, as we see, the overlapping in dialogues is one of the main features of the real communication between people; furtherly, we will concentrate on the specific ways how it's usually happening when people speak.

The other point for us to recognize is the difference between "overlapping" and "interruption". We already mentioned the studies of Levinson and Sacks et al. For instance, according to Sacks et al. overlapping can happen "by competing

self-selectors for a next turn, when each projects his start to be the earliest possible start at some possible transition-relevance place, producing simultaneous starts". To put it simply, people might start speaking simultaneously if the topic of the conversation is obvious for both sides and everyone wants to take the leading position in the dialogue.

Levinson's study (1983) of the problem is important for us because he developed the idea of simple overlapping and made difference between "inadvertent overlap" and "violative interruption". He considers the last one as having the primarily negative and slightly aggressive meaning. At the same time, overlapping in his study does not possess such a quality. Vice versa, he mostly tends to state that overlapping is usually perceived and interpreted by one's interlocutor as co-operative and encouraging sign which can even help to find common ground in the conversation. Another point here to add is that, according to his study, overlapping usually stops in the case if someone wants to yield the floor (or your interlocutor stops speaking naturally). And on the other hand, interruption may be the way of an aggressive conversation between people (the process of interrupting someone may meet resistance and people may start quarrelling as a result).

However, K. Murata in her study (Murata, 1994) slightly criticizes Levinson's approach to what is considered overlapping and interruption. She states that Levinson's "violative interruption" is very much different from some types of overlap, which, according to Sacks et al. (1974), result in misprojection of "possible completion or transition-relevance places" (1974: 707). Murata defines such overlapping as "response-oriented" one and pays attention to where people tend to make overlap: "The superficial difference between the two seems to be, first, that the latter is briefer than the former in the actual overlapping. This is because overlaps tend to occur at a 'transition relevance place' (TRP), where conversational interactants are entitled to take turns; thus, overlaps usually resolve instantly, while interruptions seem to take place at non-TRPs as well, and last for some time, the interactants competing for the floor."

Here we consider reasonable to look at the communicative nature and functions of interruptions in speech. Usually, the process of interrupting possesses the dual communicative function. On the one hand, somebody interrupts their interlocutor's speech if there is a desire to assert themselves and dominate upon the other person, to grab the floor, to change the topic of the conversation, or simply to show the status. As R. Bell states (Bell, 1985), the violation of conversational norms, among them are interruptions, happen more frequently when someone wants stand out from or just to diminish and humiliate the other person no matter the gender. And it seems true, if look at our personal experience and recall the last quarrel with the other person. In this case, the strongest, the most authoritative side would prevail upon the other and gains the feel of self-assertion and power. We can also add that such interruptions may cause the "loss of face" which is destructive for the image of the interlocutor.

On the other hand, interruption can be a marker of consent and support, active listening, encouragement for further conversation. In this case, the one who interrupts, at the same time, maintains the conversation. This establishes a contact between speakers. Based on the fact that this type of interruption is aimed at interaction and cooperation, it can be attributed to cooperatives.

To sum up, we may say that an interruption is an occasion in the process of the dialogue development which usually makes interlocutors change the topic of the conversation, overlapping is not supposed to lead to this situation. And again, according to K. Murata's paper (1994) interruptions are intentional acts of taking the floor at non-TRP (for instance, pauses between both interlocutors' phrases), while overlaps are unintentional interposing of one side or even simultaneous speaking of both.

1.2. Speech act theory as a basic means of analyzing dialogues. General overview of the theory's development

As we already stated that dialogues are interactive, we need the theoretical

basis and fundament to categorize interruptions and overlapping in dialogues in some specific groups.

Firstly, we consider that the most convenient and proper way to analyze interruptions in speech lies within the scope of the Speech Act theory in general and the notion of a “speech act” in particular. A speech act can be distinguished as an action of expressing information and, what is more important, of performing an action itself. According to J. Austin’s Speech Act theory, a speech act is not only a number of phrases being exchanged between interlocutors: speech act is associated with the expression of a statement, question, explanation, description, etc., and is implemented according to generally accepted principles and rules of behavior (Austin, 1962). Moreover, the structure of a speech act can be divided into 3 components (or levels): a locutionary act – the performance of utterance itself: pronunciation of sounds, usage of a particular lexis, establishing of grammatical correspondence between the words; an illocutionary act – basically, the communicative aim of an utterance (Austin states that people communicate not for the process of speaking, but for achieving some specific goal) and a perlocutionary act – can be distinguished as a set of additional means of expression which influence the interlocutor (e.g., threats, prohibitions and so on). To be specific: “She said that I needed to write her a letter” is an example of a locutionary act; “She insisted that I wrote her a letter” – an example of an illocutionary act; “She forced me to write her a letter” is an example of a perlocutionary act (1962)

J. Austin, arising out of the notion of “illocutionary force”, within the scope of his theory, identifies and singles out such types of performative acts: verdictives, expositives, commissives, behabitives and exersitives.) J. Searle (Searle, 1986), criticizes the classification of performative acts by J. Austin and notes that it provides a classification not of illocutionary acts, but of English illocutionary verbs. Taking as a basis, the purpose of an utterance, the differences between the utterance and the reality, the inner emotional and psychological state of the speaker, the peculiarities of the propositional content and the connection

between the extra lingual institutions, the scientist offers the own classification of the illocutionary acts: representatives, directives, commissives, expressives, declaratives. D. Wunderlich builds his classification of speech acts based on the classifications of J. Austin and J. Searle (Wunderlich, 1979). The researcher takes the function performed by the illocutionary act as the main classification feature. He identifies the following illocutionary acts on the basis of syntactic and semantic criteria: exercitives, commissives, erotitives (questions), representatives, satisfactives, retractives, vocatives and declaratives.

Looking at the history of J. Austin's theory, we may add that it was criticized and furtherly developed by many other scientists. The theory also gets into the scope of studies of such scientists like: A. Vezhbytska (1985), V.G. Gak (1998), V.Z. Demyankov (1986), D. Gordon and J. Lakoff (1985), J. Searle (1986), V.P. Konetska (1997), L.M. Medvedev (1989).

Moreover, one of the most recent studies on the topic of Speech Act theory is Y. Masaki's paper "Critique of J. L. Austin's Speech Act Theory: Decentralization of the Speaker-Centered Meaning in Communication" (Masaki, 2004), where he states that Austin's theory mostly uses the "speaker-centered" model of communication and considers it as some static entity which leads to diminishing the significance of a listener, decreasing the number and diversity of interpretations (which cannot be true in many cases, if we look at real communication). Masaki tries to develop the model of a dialogue taking up communication as more dynamic construct "realized throughout the language". He also scrutinizes upon the problems of Austin's theory related to decentralization of meaning: the ontological issue and the epistemological one. What is more important – Masaki states that "convention is not a necessary condition for the illocutionary act to be performed".

And he seems to be right – let us imagine a situation: students are having an English class. A teacher planned to give students a test. He says: "Take a double piece of paper, now we will write a dictation on the words we have learnt recently". One of the students says to the teacher: "Oh, I am sorry, I don't have a

piece of paper”. The teacher takes up a piece of paper from the drawer and gives it to the student. As we see, the student, apparently, didn’t mean anything by saying it. He simply stated the fact of not having a piece of paper; and, of course, he didn’t mean the teacher to give it to him (he might have thought of somebody from the class to give him some paper, but anyway not a teacher who was a person this phrase was said to). It is obvious here that there was no convention between these two people, an illocutionary act was performed without it.

Masaki gives another example: “Suppose that a male student, John, goes to a party with his female friend, Mary, who loves John. But John does not notice that Mary has such feelings for him. At the party, John finds one girl dancing in the center of the floor. John is sure that he met her before, but cannot remember when and where it was. Intending to ask Mary who she is, John says to her, “I wonder who she is.” Mary thinks that John is attracted to the woman, so she feels upset. Because Mary does not want John to know what she feels, she simply says, “Well, I don’t know.” In this case, Masaki explains that John’s didn’t follow any convention because his initial intention was to simply satisfy interest about the dancing girl and just to ask Mary if she knew her. Here, as we observe, illocutionary act is performed without convention between people.

As we may conclude, J. Austin supported the idea illocutionary acts are based on the idea of convention; the perlocutionary acts, to his mind, had no such convention.

Of course, there were other works devoted to the Speech Act theory which need to be mentioned in here. For example, P. Grice in his work (Grice, 1996) speculated upon the notion of “meaning”. He offered two separate ideas of “natural meaning” and “non-natural meaning”. The difference is that the first relates to something that has natural connection between the phrase or utterance said by somebody with reality (to be more specific, the connection between the phrase and what is actually meant by it). “Non-natural meaning”, vice versa, does not have such a property. For example, “the fact that water in a kettle is boiling means that the fire on your cooker is on” is “natural meaning” as it refers to the

gas needs to be set on fire by someone (and, of course, water cannot be boiling on its own). “Non-natural meaning” can be illustrated if we say “the fact that water in a kettle is boiling means that he is having lunch” – he might simply forget to turn it off or he needs hot water to get washed or else. As we see, the difference in here lies within how we interpret the meaning of the utterance: in the first case there exists natural connection between the one’s words and reality and facts; in the second case, we may understand the utterance in different ways and there can be the gap between what the speaker means and what actually exists or happens in reality.

P. Grice distinguishes these two notions and states: “A meantNN (non-natural meaning) something by x’ is roughly equivalent to ‘A uttered x with the intention of inducing a belief by means of the recognition of this intention’”. Martin in his work (Martin, 1987) generalizes Grice’s statements and says: “the meaning of a language token consists in its intentional use by the speaker to accomplish his or her desire to get the hearer to do something by revealing to the hearer that the speaker has this intention”.

The other important work for us in here is Strawson’s research (Strawson, 1969) because his view on Speech Act theory was quite innovative: he also considered the convention between speakers an unnecessary option to perform a dialogue. Strawson believed (Grice had also stated this fact) that there must exist an “intention” in order to perform a speech act. He explains it in following way: “S non-naturally means something by an utterance x if S intends (i1) to produce by uttering x a certain response (r) in an audience and intends (i2) that A shall recognize S’s intention (i1) and intends (i3) that this recognition on the part of A of S’s intention (i1) shall function as A’s reason, or a part of his reason, for his response r.” (pp. 386-387) As we see, Strawson turns down the illocutionary and perlocutionary differences which presuppose the conventions to be present and presumes three levels of intentions.

To sum it up, we should state that the Austin’s Speech Act theory is well-developed nowadays and wonderfully fits for our classification of interruptions

in dialogues. We will find useful the initial Austin's classification and we will pay attention to the other scientists' contribution and critique of it.

1.3. G. Pocheptov's classification of pragmatic utterances, its further studies and development. Strategies of interruption

Another necessary and important means which can help us analyze the interruption in dialogues is G. Pocheptov's classification of pragmatic utterances. In his study (Pocheptov, 1975), the scientist constructs the classification of speech acts on the basis of the linguistic theory of propositions. What is more important for us is that G. Pocheptov singled out the structural, semantic and pragmatic components within the sentence. The communicative and functional center is a communicative intention which, in its turn, is an intentional core of the proposition. It is usually being actualized during the communication. According to Pocheptov, there exist the pragmatic types of utterances which are based on the similarities of the listener's reactions. It was offered the following classification of pragmatic utterances: constative, promissive, menasive, performative, injunctive, requestive, and quesitive. Here we consider necessary to explain in brief each type separately:

Constative – being or relating to an utterance (such as an assertion, question, or command) that is capable of being judged true or false; promissive – an utterance which is a semantic sign that transmits and expresses the intended promise, which is understood by the hearer as such; menasive – is an utterance which is aimed into making someone to do what is said, very often with the shade of threat; performative – an utterance which is basically equal to an action (e.g., oath, congratulations, damnation and so on); injunctive – an utterance which is used to encourage someone to do something (usually with the shade of order); requestive – an utterance which expresses a request or entreaty; quesitive – is an utterance (always an interrogative sentence) which addresses to clarifying some information from the interlocutor.

This very classification concentrates on the communicative intention of the speaker, and it can be more useful to investigate the process of interruption itself.

As for the further analysis and development of Prof. Pocheptsov's studies, the work (Kyrychenko, 2017) by T. Kyrychenko marks out especially vastly. She used different scientific and linguistic methods (including quantitative analysis method) to gather the information from many media sources; and as a result, she offered the statistical distribution of the frequency of usage of speech acts occurring during the process of interruption. The scientist states that constative is the most frequently used speech act in the process of interruption. According to this paper, it occurs in 39 % of such cases. Injunctives also very frequently function as interruptions (in 32% of cases) as they convey an order, the verb of action is used in this case. Quesitive (which is always a question, interrogative sentence) can be found in 21% of interruptions. They can be both intrusive and cooperative interruptions. Performatives are speech acts which convey congratulations, gratitude, warranty, apology etc. and are found in 4% of cases of interruptions. For example, in the sentence "We congratulate you to have won the prize" we observe an action itself. Promisives are found in 2% of cases of interruption. They usually refer to an action in the future which the speaker is to perform (because of the promise). Requestive is found in 1% of interruptions. They are used to ask, to request or to offer something. Menasive is also found in 1% of interruptions. It is basically a threat which is addressed to one's interlocutor and the threat is usually directed into the future.

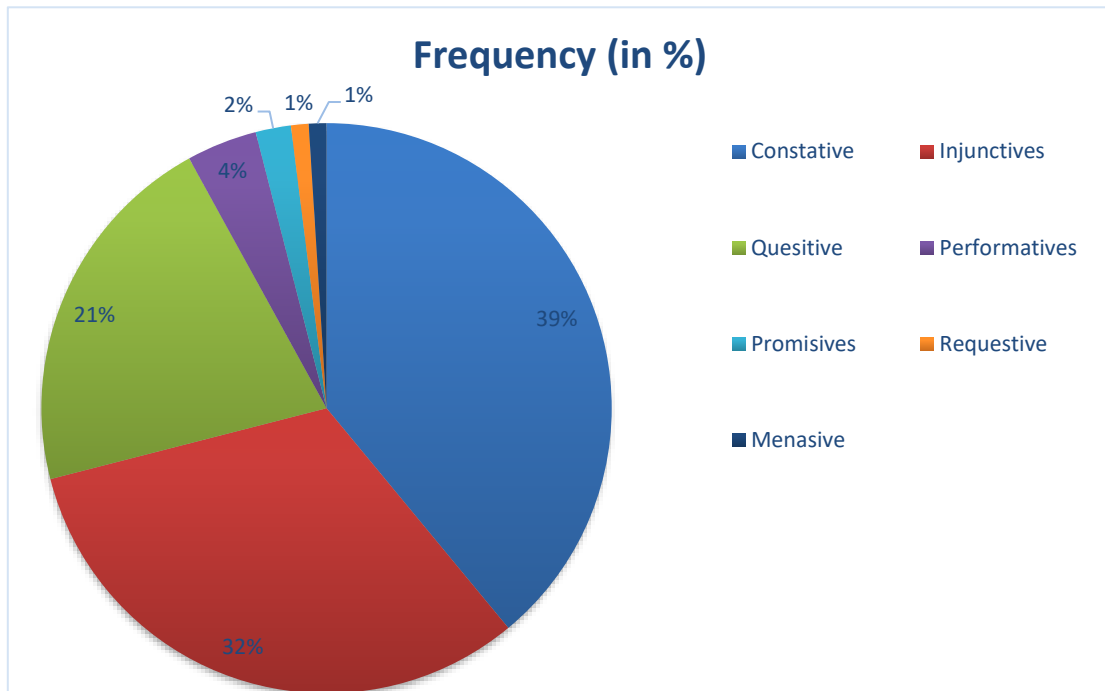


Figure. 1 The graphical representation of the frequency of usage of interruptions in different speech acts.

To sum up, we would like to underscore the importance of Pocheptsov's classification of pragmatic utterances and its further studies by T. Kyrychenko in our work as for giving us an opportunity to properly distribute the interruptions in dialogues according to their pragmatic meaning and reasons.

The following important issue to investigate in this Chapter is strategies of interruption and how people tend to interrupt each other. Here we have to mention the K Murata's study "Intrusive or co-operative? A cross-cultural study of interruption." (1994) and her previous work "A cross-cultural approach to the analysis of conversation and its implications for language pedagogy" (1992) where she elaborated upon the strategies and types of interruptions. Murata offered two large groups in which the interruptions can be subdivided: co-operative and intrusive ones. For the first type, as it is obvious from its name, the basic features are the interlocutor's collaboration and support in the process of speaking: "Co-operative interruption (CI) takes place when a conversational partner joins the speaker's utterance by supplying a word or a phrase for which the speaker is searching, or even completes it for him/her." For this type of interruption is possible to attribute such a inherent features like the mutual

interlocutor's showing the lively interest to what the other person is talking about; revealing listenership and participation; the absence of intention on the interrupter's side to change topics or trespass on the speaker's territoriality; the co-operating with the speaker in making the conversation flow by supplying a word which the speaker is trying to find. And, of course, there cannot be any threat to the speaker's ongoing conversational topic: it can only show solidarity or co-operation of the interrupter. Though, as Murata notices, "...even this cooperative interruption could be interpreted as threatening or disturbing in certain cultures, where the 'territorial imperative', 'deference', and 'independence' are highly valued." So, we should also pay attention to the culture in which a conversation happens, in order to properly distinguish if an interruption is co-operative or not.

Another type of interruption is called "intrusive" because it entails a more aggressive and (a) rough style of conversation. It is aimed at the topic changing, floor-taking, or disagreement, thus threatening the "territory" of the speaker. Murata divides the intrusive interruptions into three sub-classes: topic-changing, floor-taking, and disagreement interruptions.

Topic-changing interruptions change the actual topic of the conversation between the speakers. The one who interrupts tries to switch to the topic he or she wants to speak about. Murata gives the following characteristic to this sub-type of interruption: "This interruption results in a complete abolition of the speaker's topic and in the introduction of a new topic by the interrupter. It may therefore be called 'intrusive' in that it threatens the speaker's conversational floor, and forces him/her to allow an unwarranted topic change."

Floor-taking interruption is quite similar to the previous one. Though, its aim isn't to completely change the topic of the conversation, but to "to obtain the conversational floor in order to keep a balance of turn-taking". Usually, it may lead to some sort of development of the topic which is currently under discussion between speakers. As we see, this type of interruption may, in some cases, also be a productive way to hold a conversation and debates.

Disagreement interruption may happen in a case when one of the speakers is not satisfied with what the other person is talking about or wants to express discontent on something like that.

Conclusions to Chapter One

As we know from our personal life experience, interruptions may play an important role in our communication with people. As we have already discussed the actual types and functions of interruptions, the differences between interruptions and overlaps in this Chapter, we would like to conclude here: *overlaps* are the undeliberate or even random coinciding of the interlocutor's speech in the process of the dialogue development. It was mentioned previously that overlaps tend to be primarily positive and co-operative attitudinal markers in communication, though there can be exceptions. *Interruptions*, on the contrary, carry mostly the negative meaning and are aimed usually at grabbing the floor in the dialogue. Though, some scientists do not divide interruptions and overlaps so dramatically. We cleared up, that interruptions may be classified in the following way (to illustrate it more vividly, we made up a diagram):

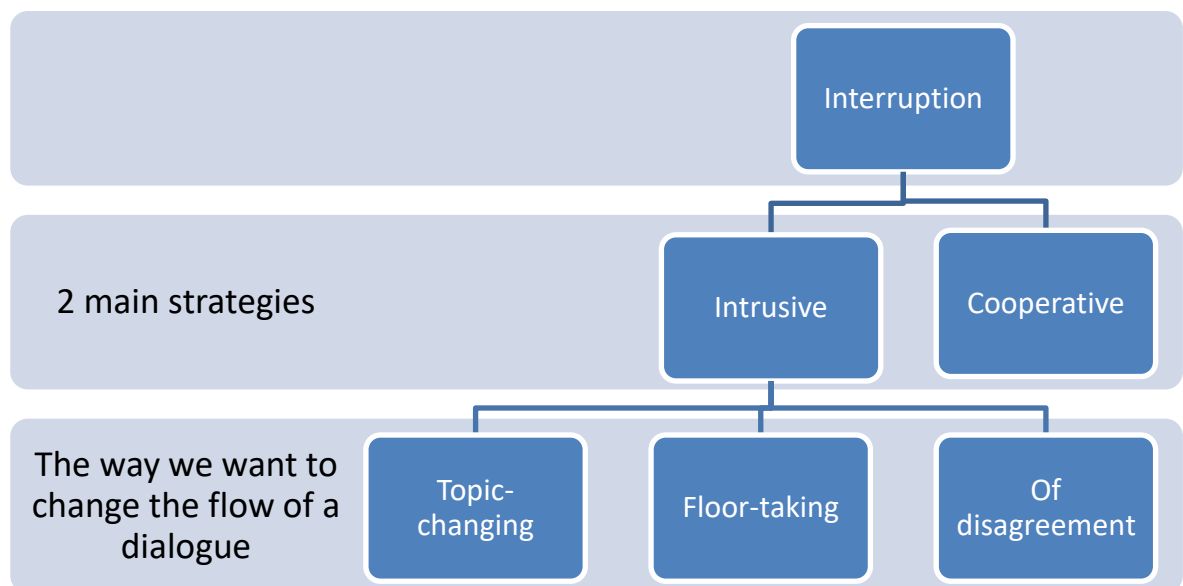


Figure 2. Types of interruptions

We have also found out that J. Austin's Speech Act theory takes one of important places in our investigation. It states that any dialogue can be viewed from the point of the so called "speech acts" – the expression of statement, question, explanation, description, etc., and is implemented according to generally accepted principles and rules of behavior. There are three levels of a

speech act: locution, illocution and perlocution. *Locution* is usually associated with the performance of speech; illocution is the aim of what we say (why we say something to reach some goal); perlocution is understood as the set of the additional means of reaching that goal. Below we provide the diagram which illustrates these levels in detail:

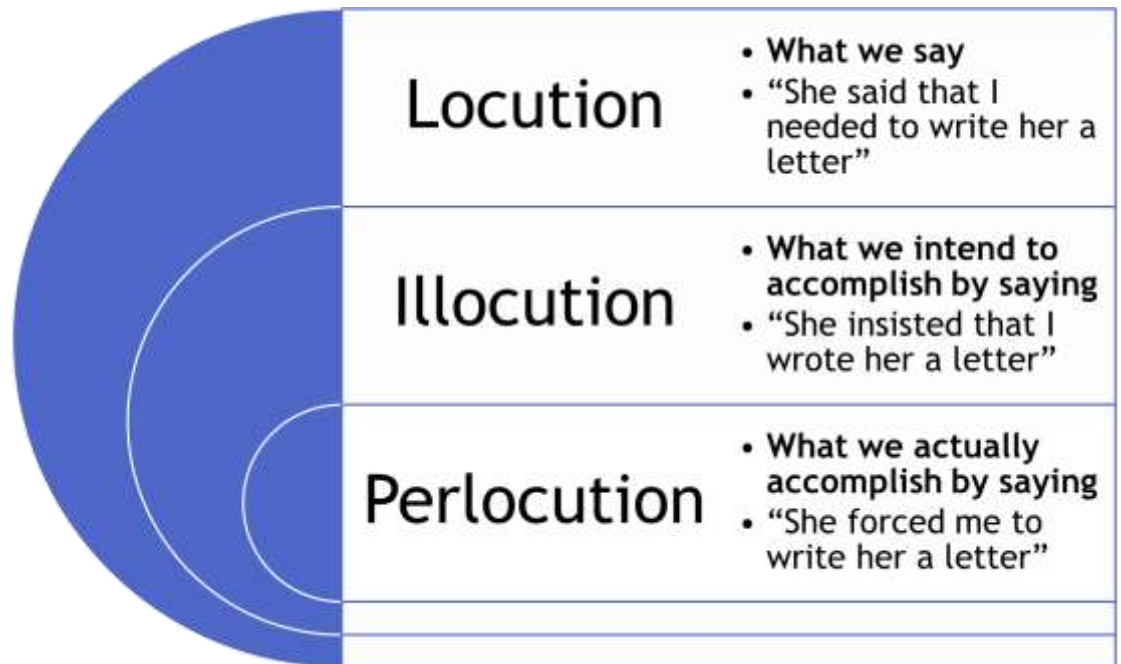


Figure 3. J. Austin’s Speech Act theory. Levels of a speech act with examples

In the Chapter we also dealt with the further development of J. Austin’s theory and offered some other methods of classifying interruptions in dialogical discourse. For example, Prof. G. Pochepsov’s classification of pragmatic utterances views the speech acts from the point of the communicative intention of the speaker, so that interruptions can be analyzed more thoroughly. The scientist introduced the following classification:

- Constative;
- Menasive;
- Promisive;
- Quesitive
- Menasive;
- Performative;
- Injunctive;
- Requestive

In our work we also provide a statistical distribution of the frequency of interruptions in different speech acts. (The numbers are such): constatives (39%), injunctives (32%), quesitives (21%), performatives (4%), promisives (2%), requestives (1%) and menasives (1%). The data are taken from T. Kyrychenko's study.

To sum up, speech interruptions can be analyzed from different perspectives: from the point of view of J. Austin's speech act theory, by using G. Pocheptsov's classification of pragmatic utterances and with the help of K. Murata's strategies of interruption. All above mentioned facts will make it possible to answer the question: "Why, when, under which circumstances and what for can people interrupt each other?"

CHAPTER TWO. INTERRUPTIONS IN MODERN ENGLISH DIALOGICAL DISCOURSE

2.1. Functioning of overlaps in Modern English dialogical discourse

The first thing in this Chapter for us to concentrate on is the process of realization of overlaps in dialogues. It may seem obvious what actually overlaps are; besides, we have already discussed the notion of overlapping in the previous Chapter. Though, we would like to focus here on the mechanisms of this phenomenon in conversations.

On the one hand, Deborah Tannen (1983) in her study “When is Overlap Not an Interruption?” shows that overlaps may be used as a cooperative device under particular circumstances. She recorded naturally occurring conversation over a Thanksgiving dinner in 1978 among six native English speakers and her analysis indicated that a cooperative overlap was one of the devices used by three of the participants. Other devices they resorted to included expressive phonology; sharp shifts in amplitude and pitch; fast rate of speech and fast pacing with respect to turn-taking, frequent, expressive back-channel responses and frequent topic switching, amongst others (Tannen, 1983).

Lucy Cantrell in her work (2014) “The Power of rapport: an analysis of the effects of interruptions and overlaps in casual conversation” states that overlaps and interruptions are mostly “cooperative and rapport-orientating without any face-threatening or domineering consequences, proving their theories to be correct within this fieldwork study”.

On the other hand, overlapping may sometimes cause misunderstanding between the interlocutors. We investigated several sources, including videos from *YouTube* to illustrate the examples when overlapping may lead to disagreement between people. In the cases demonstrated below, there will be present, as we have called it, “over-overlapping”, the overlapping which makes harder to speak (sometimes, even understand) for one or both interlocutors. The following dialogue is taken from the video called “The Guy Who Finishes Your

Sentences”, from a *YouTube* channel “CollegeHumor”. A brief explanation of the situation in the video is needed to be given: a guy, whose name is Ronathan, is speaking to the girl (her name is unknown); she is his colleague and she is asking him for help to tackle with her phone’s access to the e-mail. Here the actual overlaps are marked with “--” symbols. Let us look closely:

<p><i>Ronathan: Hey! Heard you were having trouble.</i></p> <p><i>Girl: Oh no, you're that guy who won't stop saying "yeah".</i></p> <p><i>Both: Ronathan.</i></p> <p><i>Ronathan: Yeah, I was, but I heard people hate that, so I am committed to being a better listener.</i></p> <p><i>Girl: Okay, that's great.</i></p> <p><i>Ronathan: Yeah.</i></p> <p><i>Girl: Okay well, I think that there's something wrong with--</i></p> <p><i>Ronathan: With your computer.</i></p> <p><i>Girl: No, my phone, actually.</i></p> <p><i>Ronathan: Oh.</i></p> <p><i>Girl: I just can't seem--</i></p> <p><i>Ronathan: Can't update to the new OS, yeah.</i></p> <p><i>Girl: No, access--</i></p> <p><i>Ronathan: The internet.</i></p> <p><i>Girl: No, my e--</i></p> <p><i>Ronathan: Trade.</i></p> <p><i>Girl: Mail.</i></p> <p><i>Ronathan: Got it. E-trade.</i></p> <p><i>Girl: Mail. Email.</i></p>	<p><i>Girl: Really? You thought I was going to say eating?</i></p> <p><i>Ronathan: Say eating, yeah.</i></p> <p><i>Girl: Okay yes, that time I was going to say eating, but not the time--</i></p> <p><i>Ronathan: Of your life.</i></p> <p><i>Girl: No, I was saying not the time before that. None of your guesses make--</i></p> <p><i>Ronathan: Him an offer he can't refuse.</i></p> <p><i>Girl: Sense! Just shut up for one--</i></p> <p><i>Ronathan: Direction.</i></p> <p><i>Girl: Why are you doing--</i></p> <p><i>Ronathan: Drugs?</i></p> <p><i>Girl: This. Why are you doing this?!</i></p> <p><i>Ronathan: Oh, I'm just helping the conversation along and just showing you that I understand.</i></p> <p><i>Girl: But you clearly don't under--</i></p> <p><i>Ronathan: Pants.</i></p> <p><i>Girl: Stand. Okay, this would take less time if you just waited half a second and really listened to my problem.</i></p>
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<i>Ronathan: Email.</i>	<i>Both: Instead of--</i>
<i>Girl: Okay.</i>	<i>Ronathan: Piloting a single-engine jet to a remote jungle in Peru in quest for some legendary Inc artifact that was supposedly hidden shortly after Spanish conquest, and then finding and learning that it's far too powerful for any one man to control regardless of his intentions and casting it into the ocean, yeah, I get that a lot.</i>
<i>Ronathan: Got it, yeah.</i>	<i>Girl: Interrupting.</i>
<i>Girl: The way you keep finishing my sentences is really--</i>	<i>Ronathan: Yeah, of that, sure.</i>
<i>Ronathan: Really helpful, I know.</i>	<i>Girl: That's what I was gonna say.</i>
<i>Girl: Annoying.</i>	<i>Ronathan: So... Uh, okay, whatever.</i>
<i>Ronathan: Uh-huh.</i>	<i>Your problem is...?</i>
<i>Girl: You keep guessing wrong, just let me finish what I'm--</i>	
<i>Ronathan: Eating.</i>	
<i>Girl: Eating?</i>	
<i>Ronathan: Eating.</i>	

Taken from the YouTube channel "CollageHumor" (link:

<https://www.youtube.com/watch?v=65GbpVZTgAk>)

Of course, this is an example, where we clearly see hyperbolization and exaggeration, which even creates (the humor) a humorous effect of this video, though it is a suitable case, when overlaps can simply interfere in the process of communication. Ronathan tries keeping a dialogue by finishing the girl's sentences, but he does not actually cope with it, because he cannot guess what the girl means. From the point of view of Austin's Speech Act theory, the illocutionary acts failed to happen as far as there were no conventions and common ground for these people to communicate. Ronathan, obviously, wanted to make an impression on the girl by continuing her words; the girl simply was confused by those awkward attempts of him and even told him to stop interrupting her. The overlaps here tend to look like interruptions (though, we

cannot classify them so, because Ronathan had no intention to interrupt the girl and it seemed to him that he correctly and inextricably continues the girl's sentences).

At this point, we should also pay attention to the so called "backchannel responses" and their use in the process of communication and overlapping. We found the first mentioning of them in the work of Yngve (1970), he called these responses in the process of active speaking like that. Drummond and Hopper developed these ideas and described the process in more detail: "Through verbal and nonverbal messages, such as "uh-huh" or head nods, those listening to another's telling indicate that they are listening, that they acknowledge that the other speaker has the floor, and that they want the interaction to continue in this vein". The further studies on this question led to the thought that "Most researches involving backchannel responses focuses on short verbalizations such as "oh" or "uh-huh". In sum, backchannel responses are generally considered not to challenge primary speakership." (Heinz, 2003) As we see, such communicative behavior is intended to serve as a mediator of mutual understanding and in no way should interfere with that process.

Nevertheless, the next example will show how people can fail an overlap with backchannel responses by overdoing it. The following dialogue is also taken from the video on the *YouTube* channel "CollageHumor". The situation here is similar to the previous one: again, Ronathan was called to tackle with the other guy's problem with a computer (his name is Murph). In the video we see the satirizing upon the so called "active listening", in our terminology "backchannel responses" in dialogues. Let us see:

<i>Ronathan: Hey, Murph!</i>	<i>Murph: Are you saying that you get</i>
<i>Murph: Hey, Ronathan!</i>	<i>or that seems that way?</i>
<i>Ronathan: I heard you're having</i>	<i>Ronathan (at the same time): ...well,</i>
<i>trouble with your computer.</i>	<i>yeah, yeah, that's, that makes sense...</i>
<i>Murph: Yeah, thanks for coming</i>	<i>(nods his head).</i>
<i>down.</i>	<i>Murph: Okay, you need to stop!</i>

Ronathan: Okay, so what's, uh, what seems to be the problem?

Murph: So, every time I try to get online it's asked me for an admin password...

Ronathan (at the same time): Sure, uh-huh.

Murph: ...it shouldn't need a password to get under the internet...

Ronathan (at the same time): Sure (nodes his head).

Murph: ...you should already have admin privileges on this computer...

Ronathan (at the same time): Okay, yeah, that makes sense.

Murph: Did you get all that?

Ronathan: Yeah, yeah, totally. So, you need admin privileges?

Murph: No, no. I already have admin...

Ronathan (at the same time): Okay! (Nodes his head).

Murph: ...I just need to get on the internet...

Ronathan (at the same time): Okay, yeah, yeah...

Murph: ...I shouldn't need admin privileges...

Ronathan (at the same time): Yeah, yeah, yeah, I got it! (Nodes his head

Ronathan: Yeah, okay... doing what?

Murph: You need to stop...

Ronathan (at the same time): Okay, right, yeah...

Murph: ... you need to stop saying "yeah".

Ronathan: What do you mean?

Murph: It seems like you're not listening!...

Ronathan (at the same time loudly): Oh, got it! Got it! Yeah!

Murph: ...and just focusing on saying "yeah" and "got it" ...

Ronathan (at the same time loudly): Oh, yeah. That makes sense... (nodes his head).

Murph: ...and everything looks like you took some active listening class, but not actually paying attention...

Ronathan (at the same time): Yeah, totally, yeah... No, I don't think so.

Murph: So, then why did you just agree with me a million times while I said it?

Ronathan: mm-hmm, mmhmm, mmhmm, okay, yeah, yeah, okay, yeah... (nodes his head).

Ronathan (continues): ...I'm just showing you that I'm listening to you. So, you have a problem with your

<p><i>lively).</i></p> <p><i>Murph: ...I feel like you're not actually listening to me.</i></p> <p><i>Ronathan (at the same time): Yeah, yeah, sure...</i></p> <p><i>Murph: Are you actually not listening to me?...</i></p> <p><i>Ronathan (at the same time): Okay, sure, yeah...</i></p>	<p><i>dog? ...Is what I'm hearing?</i></p> <p><i>Murph: No! You're clearly not listening to me!</i></p> <p><i>Ronathan: Okay, sure, mm-hm, sure, yeah... (nods his head)</i></p> <p><i>Murph: Just shut up, shut up, shut up!</i></p> <p><i>Ronathan (at the same time): Okay, sure, yeah...</i></p> <p><i>Murph (shouts): SHUT UP!</i></p>
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Taken from the YouTube channel "CollageHumor" (link: <https://www.youtube.com/watch?v=TChRv8m79zs>)

As we see from the dialogue, humor here is completely based on backchannel responses and their overuse. It is a wonderful example of when people violate this tactic in the process of dialogue development. Of course, the intension of Ronathan is obvious – he wanted to show a lively interest to what Murph was saying, though, he couldn't grasp the gist of Murph's problem. In this case, the communicative behavior of Ronathan wasn't appropriate and led to the conflict on the basis of his pretending listening to the actual problem. We have to conclude in here that not always backchannel responses and active listening help to mediate the productive communication between the interlocutors. It is a video which does not claim to be a sample of real communication in real circumstances; it is a funny, humorous, and like in the previous example, hyperbolized and exaggerated video, though our aim here was to demonstrate that overlaps may not always serve as means of making communication easier. And it seems to be true: just recall the situation when you heard a person, but actually were not listening to him or her; it could happen that either you did not want to listen or could not understand. Or both. You were simply nodding your head and saying "yeah", "mm-hmm" etc. And it could help to deceive a person,

making him or her believe that you understand, though you simply turned a deaf ear. The dialogue demonstrates what can happen if the person you try to deceive, does not believe you.

This case is suitable to be analyzed by applying J. Austin's Speech Act theory. As we mentioned in Chapter One, there are three levels of a speech act unfolding. Firstly, we would like to concentrate on Ronathan's words. He constantly repeats "yeah", "okay", "got it", etc. From the point of locution, there is nothing special; he speaks without any mistakes on all language levels. The only problem in here is a constant repetition of the same words (what is more important, these words do not convey any explicit semantic meaning), which never seems nice in one's speech. Illocutionary level of most of his remarks consists of the intention to make Murph believe that he is actually listening. He constantly says that he understands his colleague, though in the end we see that it is not true. So, it appears that Ronathan simply lies to Murph (the probable reasons are the absence of the desire to listen or a real lack of understanding the problem). And the perlocutionary level here consists of such additional means of reaching the Ronathan's aim of communication like: the nodding of his head, the face expression (in the video Ronathan shows the mimics of highly intelligent, smart and understanding person) which illustrates the full immersion into the topic of the conversation, the gestures and posture – Ronathan sometimes adjusts glasses and puts his hands on his hips, as if he is ready to give an answer immediately. At this stage he did not cope with making his interlocutor believe that he really listens and understands the problem which leads to the conflict.

As for Murph, it is simpler. The illocutionary level of his remarks, until he understood that Ronathan was not listening to him, consists of the intention to figure out the reason of the computer working inappropriately. Then, he tries to understand if Ronathan actually listens to him or simply pretends to do it. As for the perlocutionary level, we can say that Murph at the end of the dialogue shows the dramatic frustration of his colleague's behavior and simply starts shouting to stop his "mm-hm" and "yeah". So, we can tell that there was no common ground

in this case which led to the falling out between these two guys. To conclude in this case, we should say that such overlaps are unacceptable under different circumstances – beginning from the everyday in formal communication up to official interviews while applying for a job.

2.2. Realization of interruptions in Modern English dialogical discourse

Another interesting criterion for the analysis of interruptions in the next case would be the principles of Communication Accommodation Theory. Previously, we did not discuss this issue. Nevertheless, in this particular case, we consider the theory suitable for analyzing the interruptions in the following dialogue. In general, these principles were formulated by many scientists working in the sphere, though, we would like to single out the recent works of such authors as: Giles et al. (2007) and Berger et al. (2015). The theory dwells upon the matters of “behavioral changes that people make to attune their communication to their partner, the extent to which people perceive their partner as appropriately attuning to them”. (Giles et al., 2007) The theory states that there are two main strategies of accommodation: convergence and divergence. The first refers to specific communicative behavior of an individual which helps to reduce and soften the social and status differences between interlocutors (for example, when a student gets into a new academic group, he or she tries to speak and behave just like their groupmates do). The second refers to completely opposite behavior – one tries to underline verbal and non-verbal differences in communication between that group and himself or herself (for example, teachers tend to look and speak completely differently from their students, at least, in the presence of students).

The following dialogue is taken from Quentin Tarantino interview on Channel 4. The situation here is as follows: Krishnan Guru-Murthy (furtherly abbreviated as KGM), a journalist, asks a film director, Quentin Tarantino (furtherly abbreviated as QT), about the violence in his films. The underlined

units here show the interrupted speech. Let us look:

<p><i>KGM: But why are you so sure that there's no link between enjoying movie violence and enjoying real violence?</i></p> <p><i>QT: I don't... I'm going to tell you why I'm so sure? Don't ask me a question like that — I'm not biting. I refuse your question.</i></p> <p><i>KGM: Why?</i></p> <p><i>QT: Because I refuse your question. I'm not your slave and you're not my master. You can't make me dance to your tune. I'm not a monkey.</i></p> <p><i>KGM: I can't make you answer anything. <u>I'm asking you interesting questions...</u> (1)</i></p> <p><i>QT (interrupts): And I'm saying... and I'm saying I refuse.</i></p> <p><i>KGM: OK. I was just asking you why. That's fine. But you see, Jamie Foxx has said: "We can't turn our back and say that violence in films, <u>that anything that we do...</u> (2)</i></p> <p><i>QT (interrupts): Then you should talk to Jamie Foxx about that. And I think he's actually here, so you can!</i></p> <p><i>KGM: I'd love to, but, I mean, you know... It's interesting that you have a different view, and I'm just trying to explore that.</i></p>	<p><i>But I haven't changed my opinion one iota.</i></p> <p><i>KGM: No, but you haven't <u>fleshed it out...</u> (3)</i></p> <p><i>QT (interrupts and raises his voice): It's not my job to flesh it out.</i></p> <p><i>KGM: No, it's my job to try and <u>ask you to...</u> (4)</i></p> <p><i>QT (interrupts and raises his voice): And I'm shutting your butt down!</i></p> <p><i>KGM: That's entirely your... <u>that's entirely your right...</u> (5)</i></p> <p><i>QT (interrupts): This is a commercial for my movie.</i></p> <p><i>KGM: No, but it's my job to try and explore some serious themes as well.</i></p> <p><i>QT: Well, I... I invite you to explore some serious themes, but not things that I haven't already been <u>on the record for talking about...</u> (6)</i></p> <p><i>KGM (interrupts): Well, violence is such a big part of all of your movies, and it's, you know, it's an enjoyable part of your movies for so many people. And that's why I'm talking about this, because, as you know, it's a very sensitive time at the moment. I mean, the vice-president is talking to people in the movie industry today</i></p>
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<p><i>QT: And I don't want to! 'Cause I'm here to sell my movie. This is a commercial for the movie — make no mistake.</i></p> <p><i>KGM: So you don't want to talk about anything serious?</i></p> <p><i>QT: I don't want to talk about what you want to talk about. I don't want to talk about the implications of violence. I haven't wanted... because... The reason I don't want to talk about it: because I've said everything I have to say about it. If anyone cares what I have to say about it, they can Google me and they can look for 20 years what I have to say.</i></p>	<p><i>about violence <u>in response to...</u> (7)</i></p> <p><i>QT (interrupts): And you know where I stand on it.</i></p> <p><i>KGM: Which is that there's no relationship.</i></p> <p><i>QT: Yes.</i></p> <p><i>KGM: But you haven't said why you think <u>there's no relationship...</u> (8)</i></p> <p><i>QT (interrupts): It's none of your damn business what I think about that!</i></p> <p><i>KGM: Well, it's my job to ask you why <u>you think that because...</u> (9)</i></p> <p><i>QT (interrupts): And I'm saying no! And I'm shutting you down.</i></p>
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Taken from the official YouTube channel of Channel4 News (link: <https://www.youtube.com/watch?v=GrsJDy8VjZk>. Time code: 4:30 – 6:39)

This interview concerns the work of Quentin Tarantino as a director and producer of his films in general, and the depiction of violence in his films in particular. The interviewer starts asking questions which obviously irritate Quentin. We know him as one of the most famous contemporary movie-makers. He shot such films like: “Kill Bill”, “Kill Bill 2”, “From Dusk Till Dawn”, “Pulp Fiction”, “Once Upon a Time... in Hollywood” and others. All of his creations are full of bloody scenes. To be more specific, this is called “graphical violence” – depiction of especially vivid, brutal and realistic acts of violence in visual media such as film, television, and video games. It may be real, simulated live action, or animated. The "graphic" in graphic violence is a synonym for "explicit", referring to the clear and unabashed nature of the violence portrayed

(Bruder, 2003).

In this case, we would like to scrutinize upon each case of interruptions in this interview separately. The numbers denote every particular case of the interruption. Let us look:

1) Here we see Quentin saying that he refuses the interviewer's question:

“KGM: I can't make you answer anything. I'm asking you interesting questions... QT: And I'm saying... and I'm saying I refuse.” Here he interrupted his interlocutor and refused to answer the question if there is a link between the real violence and its depiction in his movies. Firstly, we should refer to the Communication Accommodation theory: here it is obvious that Quentin follows the divergence strategy of communication. The main reason for him to do so is that he associates himself with the group of movie-makers and artists. The interviewer, on the contrary, as Quentin thinks, belongs to the group of people who do not understand and criticize the graphic violence in any artistic works. As a result, Quentin starts being nervous as considers the question too provocative, so he interrupts Krishnan and refuses to answer the question directly. Quentin will follow the strategy of divergence till the end of the interview.

From the point of view of G. Pocheptsov's classification of pragmatic utterances, we may state that this interruption belongs to the group of performatives, because Quentin refused to answer the interviewer's question, he completed the action of expressing his desire not to discuss this issue, so that the journalist tried to change the topic of the conversation. According to Murata's classification, this interruption can be distinguished as an intrusive topic-changing one, because Quentin did not want to continue discussing the depiction of violence in his movies; for sure, he wanted to make the interviewer to change the topic. This table illustrates the structure of this speech act according to J. Austin's theory:

Speakers' names	Locution	Illocution	Perlocution
Quentin Tarantino	Slightly fast speech.	The desire to simply make Krishnan stop asking questions about the violence in his movies	The sharp and fast raising of his voice and interrupting the journalist.
Krishnan Guru-Murthy	Normal speech	To persuade Quentin in his genuine interest to the question and calm his interlocutor down.	The facial expression – he smiled and tried not to make a conflict worse

2) The second case of interruption in here is quite similar to the previous one in the matter of reasons. Despite the fact that Krishnan shifted the conversation, the main topic – violence, remained the same: *“KGM: ...But you see, Jamie Foxx has said: “We can’t turn our back and say that violence in films, that anything that we do... QT (interrupts): Then you should talk to Jamie Foxx about that. And I think he’s actually here, so you can!”*

According to G. Pocheptsov’s classification, we would put this interruption into the group of injunctives, because Quentin gives an “order” to the journalist to ask the question to the other person; the movie-maker considers this question unacceptable and addressed improperly. As for Murata’s classification, it is also a case of an intrusive topic-changing interruption – Quentin roughly cuts off his interlocutor’s speech and tries to re-address the question to the other person, hence trying to change the topic of the dialogue.

This table illustrates the structure of this speech act according to J. Austin's theory:

Speakers' names	Locution	Illocution	Perlocution
Quentin Tarantino	Fast, irritated speech, some sounds are assimilated.	The desire to re-address the question.	Loud speech, extensive gesticulation, the face expression of anger and irritation.
Krishnan Guru-Murthy	Normal speech.	The desire to accentuate the attention at the other person's opinion about violence in Quentin's movies.	The soothing voice, the face expression of genuine interest and understanding.

3) The next example of interruption performed by Quentin is more rapid and sharp than the previous ones. Here he says that it is not his job to shed light to the questions concerning his opinion about the graphic violence in his movies: *"KGM: No, but you haven't fleshed it out... QT (interrupts and raises his voice): It's not my job to flesh it out."* Previously in the dialogue Quentin said that he had told everything about the violence throughout his movies which he filmed for 20 years: *"...I've said everything I have to say about it. If anyone cares what I have to say about it, they can Google me and they can look for 20 years what I have to say"*.

As for Pocheptsov's classification, it is a classic example of a constative utterance; Quentin simply asserts the fact that he should not explain the opinion

which had expressed many years ago. This also irritates him dramatically, because, as we suppose, Quentin is disappointed that the journalist does not understand him and his works. It is, actually, the basic reason why the movie-maker follows the strategy of divergence during this interview – he does not find the questions offered by Krishnan interesting. According to Murata’s classification, it is an example of an intrusive disagreement interruption, because Quentin objects against the journalist’s desire to continue speaking on the topic of the violence, he tries to shred the chain of these questions by abrupt and sudden constative utterance. The table of the speech act structure for this example is as follows:

Speakers’ names	Locution	Illocution	Perlocution
Quentin Tarantino	Slowed down speech to put seriousness into his words.	The desire to elucidate that he had explained everything on the question a long time ago.	Gestures; face expression of seriousness; the intensive mimics.
Krishnan Guru-Murthy	Normal speech.	The need to elicit the Tarantino’s opinion on the vast usage of graphic violence in his movies.	The gestures and mimics that show the desire to introduce clarity on the question.

4) This case of an interruption is happening as a continuation of the previous interruption (We mean that the reasons here are the same – Quentin states that he does not want to speak on the topic of the violence in his movies); so that he interrupts the journalist in a very rude way and uses the obscene

language: “KGM: No, it’s my job to try and ask you to... QT (interrupts and raises his voice): And I’m shutting your butt down!”. What is interesting, this phrase was even included into the Urban dictionary in 2013;

As for Pocheptsov’s classification, the interruption is an excerpt of a performative utterance, because Quentin literally performs an action of making the interviewer stop speaking. Though, this case may be viewed as an example of a constative utterance as well; here) the statement narrative is obviously present (Quentin simply states the fact of his making the journalist stop speaking). According to Murata’s classification, this case falls into the group of the intrusive interruptions of disagreement. Just like in the previous case, Quentin here expresses the strong desire to stop the conversation (or at least, stop discussing the topic offered by Krishnan previously). Here is the table to show the structure of the speech act:

Speakers’ names	Locution	Illocution	Perlocution
Quentin Tarantino	Fast, expressive speech.	The desire to make interlocutor stop asking fool questions.	The use of obscene language; the face expression of irritation; corresponding gestures.
Krishnan Guru-Murthy	Normal speech.	The desire to explain the reason of asking question like that.	The mimics and gestures that illustrate frustration of the Quentin’s reaction.

5) This interruption is happening as a logic outcome of the previous

Quentin's words. Here he explains his actual reasons to give this interview: "*KGM: That's entirely your... that's entirely your right... QT (interrupts): This is a commercial for my movie.*" The movie-maker becomes irritated so much that he explicitly confesses on the real reasons for him to be speaking to the interviewer: he needs to sell his movie (he had recently shot "Django Unchained" at that time), so that he is in there, not because he actually wants to speak to the interviewer or to answer any questions.

This interruption is interesting from the point of view of Communication Accommodation theory because here Quentin completely separates himself from the society of the ordinary people, demonstrates the complete divergence from the other person, he reveals his mercantile interest of being interviewed. Such act of being truthful reflects the deep feeling of indignation and dissent with the interlocutor (and with those who seem to Quentin he may represent – the ordinary viewers and those who criticize his movies for being too violent). We suggest that it is a peak point of the conflict in this dialogue, we may say, even its catharsis. As for G. Pocheptsov's classification, it is a constative utterance, because Quentin here states the fact of why he is actually present at this interview. According to Murata's classification, it is an example of intrusive floor-taking interruption, because the movie-maker wants to draw attention to his movie in general, to distract the journalist's attention from the overuse of graphic violence in his movies. The structure of the speech act in here is as follows:

Speakers' names	Locution	Illocution	Perlocution
Quentin Tarantino	Normal speech.	The desire to finally clarify the reason of his giving the interview.	The face expression of relief; the clear mimics.
Krishnan Guru-Murthy	Normal speech.	The desire to get out from the	The face expression of

		awkward situation: he obviously feels sorry for making Quentin swear.	awkwardness; the according gestures.
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6) The next interruption in the dialogue is made by Krishnan. Here Quentin is explaining why he does not want to discuss the violence in his movies. Krishnan specifies what exactly he wants to hear from Quentin: *“QT: Well, I... I invite you to explore some serious themes, but not things that I haven’t already been on the record for talking about... KGM (interrupts): Well, violence is such a big part of all of your movies... And that’s why I’m talking about this, because, as you know, it’s a very sensitive time at the moment...”*

We would put this interruption into the group of constatives according to G. Pocheptsov’s classification, because the journalist here defines his reasons to ask such questions to Quentin: the violence is a very sensitive topic at that time and the people would like to hear the movie-maker’s opinion on his reasons to depict violence so vastly and colorfully in his films. Also, this interruption may be defined as a cooperative interruption, according to the Murata’s classification, because Krishnan wanted to explain himself as for the reasons to ask questions which Quentin had not liked before, thereby to make the dialogue more productive and smoother. The structure of the speech act is given below:

Speakers’ names	Locution	Illocution	Perlocution
Quentin Tarantino	Normal speech.	The desire to explain the reason of refusing from answering the questions.	The gestures to help him provide the though (he moved the opened fist forward)

Krishnan Guru-Murthy	Normal speech.	The desire to explain the reasons to ask such questions.	The gestures and mimics of a person who explains complicated question (he moves his hands back and forth; the face is tense).
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7) – 9) These three cases of interruptions may be grouped together because the dialogue had already come to its final denouement and there is no patience and desire of Quentin to speak at all. The movie-maker confirms his thought that he had told everything on the topic of their discussion previously and cuts off every attempt of the journalist to continue their dialogue and simply shuts him up: *“KGM: Well, it’s my job to ask you why you think that because... QT (interrupts): And I’m saying no! And I’m shutting you down.”*

Interruptions number 7) and 8) may be defined as constatives, according to Pocheptsov’s classification, because here Quentin states that he is not going to answer any questions at all, he had said everything already. The interruption number 9 is performative, because Quentin again makes the journalist stop asking that kind of questions: *“KGM: Well, it’s my job to ask you why you think that because... QT (interrupts): And I’m saying no! And I’m shutting you down.”* As for Murata’s classification, it is possible to put interruptions number 7 into the group of intrusive floor-taking interruptions, because the movie-maker tries somehow to take the initiative in the conversation as he had tired of it already. Number 8 and 9 may be grouped as intrusive interruptions of disagreement, here Quentin rejects all the final tries of Krishnan to continue the conversation or somehow make it smoother.

At this point, we would like to finish with analyzing this interview – we have gained all the necessary information and the data from it. We explained and found out the mechanisms of interruptions during the confrontation of people, like it was in this dialogue; we have also explored how the psychological mechanism of divergence influences the process of interruption: the simple answer – dramatically. People tend to interrupt (or at least ignore) those interlocutors who are not involved into their sphere, society, nation and so on. At this stage, we arrive at the conclusion that the phenomena described by the Communication Accommodation theory, such as divergence and convergence, will furtherly help us analyze interruptions in dialogues.

Now we follow to the scrutinizing upon the interruptions in the TV series and shows. The next example is taken from the popular American television sitcom called “The Big Bang Theory” created by Chuck Lorre and Bill Prady. In fact, it is a comedy and many things here are not taken and should not be taken seriously both by viewers and the heroes. The following scene is taking place in the Sheldon and Amy’s apartment, where they are having a supper and discussing what gaming system is better: PS4 or Xbox One. Sheldon is passionately obsessed with making a choice in favor of one of the consoles; he sozzles the both console’s pros and cons – he cannot stop at any of them. Amy is not actually interested in this conversation – she simply wants Sheldon to choose any gaming system and finally pass her some butter. Let us look:

<p><i>Sheldon: First there was PlayStation, aka PS1, then PS2, PS3 and now PS4. And that makes sense. You'd think after Xbox, there'd be Xbox 2. But no, next came Xbox 360. Hm? And now, after 360, comes Xbox One. "One"? Maybe that's how many seconds of thought they put into naming it.</i></p>	<p><i>Sheldon: Well, you absolutely would not. And furthermore, the Xbox One now comes with a Kinect included... Amy (interrupts): Included?! (1) Sheldon: Yes! Not sold separately. Although, the PS4 uses cool new GDDR5 RAM, while the Xbox One is still using the conventional DDR3 memory...</i></p>
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<p><i>Amy: Can you get the butter, please?</i></p> <p><i>Sheldon: You know, however, with the Xbox One, I can control my entire entertainment system using voice commands. Up until now, I've had to use Leonard.</i></p> <p><i>Amy: Then get the other one. Pass the butter.</i></p> <p><i>Sheldon: Hang on. I don't feel like you're taking this dilemma seriously.</i></p> <p><i>Amy: Fine, Sheldon. You have my undivided attention.</i></p> <p><i>Sheldon: Okay, now, the PS4 is more angular and sleek-looking.</i></p> <p><i>Amy (mocking): No way.</i></p> <p><i>Sheldon: Yeah. It's true. But the larger size of the Xbox One may keep it from overheating.</i></p> <p><i>Amy: You wouldn't want your gaming system to overheat.</i></p>	<p><i>Amy (interrupts): Why would they still be using DDR3? Are they nuts?! (2)</i></p> <p><i>Sheldon: See? That's what I thought. But then they go and throw in an ESRAM buffer.</i></p> <p><i>Amy (interrupts): Whoa. Wait a second. Who's "they"? (3)</i></p> <p><i>Sheldon: Xbox.</i></p> <p><i>Amy: You're kidding!</i></p> <p><i>Sheldon: No, I am not! And this ESRAM buffer should totally bridge the 100-gigabit-per-second bandwidth gap between the two RAM types. This is a nightmare. How will you ever make a decision? I don't know! What should I do?</i></p> <p><i>Amy (interrupts and shouts): Please pass the butter! (4)</i></p>
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(Rich, A., Prady, B., Kaplan, E., & Reynolds, J, 2014)

As we see here, the dialogue is built up in a quite humorous and a bit sarcastic manner which is actually an inherent feature for this TV serial. Sheldon in the scene is depicted as a very nerdy, annoying and egocentric person who cannot stop thinking only about his interests and troubles. Here we observe the Amy's making a mockery of him: she understands that she will not be able to make him speak on the other topic, so she enforced her speech with notes of sarcasm, hoping that Sheldon would comprehend her lack of desire to discuss that issue; unfortunately, he never understands sarcasm... Basically this fact leads to the interruptions in this conversation. At this point, we would like to pass

to analyzing interruptions in this dialogue. Consider the following:

1) The first point in here is the lines: *“Sheldon: Well, you absolutely would not. And furthermore, the Xbox One now comes with a Kinect included... Amy (interrupts): Included?!”*

Amy interrupts Sheldon with the loud and unexpected repetition of the last word of Sheldon in order to make him believe in her involvement into the topic of detailed description of the gaming systems’ technical characteristics. From the point of view of the Communication Accommodation theory, Amy is evidently following the strategy of convergence – she passionately wants to show deep participation, so she repeats his words (maybe, without understanding their meaning); nevertheless, her real motive during the dialogue is to persuade Sheldon in her enthusiasm for not to offend him, because she knows that he loves playing computer games; moreover, and it is even more important – she loves him and cannot tell him directly to stop.

As for G. Pocheptsov’s classification, we would say that this utterance is clearly can be put into the group of quesitives. It is a rhetoric question which cuts off Sheldon’s speech, boiling up his interest to continue his speech. This interruption can be also marked as a cooperative interruption from the point of view of Murata’s classification – Amy here, as we mentioned, wanted to persuade Sheldon in here being sincere. Of course, she makes it quite sarcastically which may seem to a new viewer an evil action from her side, though we should take into consideration the conditionality of the universe of this show. Here her being sarcastic serves as an instrument of creating a humor and interactivity, a vivid, atmospheric depiction of the characters, but not as a taunt or an attempt to offend his feelings. The following table is made up to demonstrate the structure of the speech act according to J. Austin’s theory:

Speakers’ names	Locution	Illocution	Perlocution
Sheldon	Fast speech	The desire to explain about one of the	The face expression of the true interest;

		peculiarities of Xbox One.	expressive mimics and gestures.
Amy	Normal speech; the use of the rhetoric question.	The desire to persuade in her being in the topic.	The mimics which express interest and enthusiasm; the use of sarcasm.

2) The second interruption in the dialogue Amy performs in the same reasons as in the first case: *“Sheldon: Yes! Not sold separately. Although, the PS4 uses cool new GDDR5 RAM, while the Xbox One is still using the conventional DDR3 memory... Amy (interrupts): Why would they still be using DDR3? Are they nuts?!”*

Here she continues to use the same strategy of convergence, because she wants to show that she really listens and understands Sheldon. This interruption can also be considered as a quesitive, because she uses an interrogative sentence to intrude into the Sheldon’s speech. It is also a cooperative type of interruption, according to Murata’s classification. The structure of the speech act will be the same for the reason of its similarity to the previous case.

3) This case is almost the same to the first and the second ones: Amy interrupts Sheldon and asks him an exclamatory question which helps to keep his interest to their dialogue.

4) The last case of interruption in this scene is the most interesting for us, because here we come to the denouement of the dialogue: Amy cannot tolerate any more Sheldon’s not understanding of her, disengagement and bore caused by the details of the Xbox One and PS4 characteristics and Sheldon’s disability to choose one of them that she starts shouting: *“Sheldon:...How will you ever make a decision? I don't know! What should I do? Amy (interrupts and shouts): Please pass the butter!”*

At the last moments of the scene, Amy stops playing along with Sheldon – she simply gets tired of the overuse of unnecessary details that Sheldon is speaking about instead of just having a supper and passing her some butter. She sharply changes the communicative strategy and uses the imperative exclamatory sentence to shut Sheldon up.

From the point of view of Pocheptsov’s classification, this utterance is an injunctive one, because Amy gives Sheldon a direct order to pass her some butter. This utterance may also be estimated as hidden order to shut up (as it was mentioned, Amy got sick of the details not interesting to her). As for the Murata’s classification, the interruption here is an intrusive topic-changing one – Amy shouts and backs down the topic of the conversation; this action of her literally stuns him and he feels confused. At the end of the scene, he passes her some butter finally. The structure of the speech act is as follows:

Speakers’ names	Locution	Illocution	Perlocution
Sheldon	Fast speech.	The desire to finally know from Amy what console is better in her opinion.	The face expression of genuine involvement into the topic, mimics and gestures of a person who is confused
Amy	Sharp, slowed down speech; every word pronounced separately.	The desire to finally stop discussing the issue inappropriate for the supper together.	The face expression of anger; sharp gestures – she banged the table with her hand several times; the loud commanding shout.

The next dialogue for analysis is taken from the popular American television series “The Game of Thrones”. It was created by David Benioff and D. B. Weiss. The genre of this series is a fantasy drama. Basically, it is a screen adaptation of George Martin’s series of fantasy novels “A Song of Ice and Fire”.

We would like to concentrate our attention on the interruptions in the following dialogue. The action in the scene takes place in the royal palace of King's Landing, the capital of the Seven Kingdoms. Ser Barristan Selmy who was a chief knight and a commander of the Kingsguard for many years, is called to speak with King Joffrey (who is too young to make independent decisions; he is a teenager, actually) and his mother, a queen dowager, Cersei to the throne hall, where many other servants and warriors got together. Let us look:

<p><i>Cersei Lannister: Ser Barristan Selmy.</i></p> <p><i>Ser Barristan Selmy (kneels to her and the King): Your Grace, I am yours to command.</i></p> <p><i>Cersei Lannister: Rise, Ser Barristan. You may remove your helm.</i></p> <p><i>Ser Barristan Selmy: (stands up, takes off his helm)</i></p> <p><i>Cersei Lannister: You have served the Realm long and faithfully. Every man and woman in the Seven Kingdoms owes you thanks. But it is time to put aside your armor and your sword. It is time to rest and look back with pride on your many years of service.</i></p> <p><i>Ser Barristan Selmy: Your Grace, the Kingsguard is a sworn brotherhood. Our vows are taken for life. Only death relieves us of our sacred trust.</i></p> <p><i>Cersei Lannister: Whose death, Ser Barristan? Yours or your King's?</i></p>	<p><i>Ser Barristan Selmy: Your Grace...</i></p> <p><i>Cersei Lannister (interrupts): The Council has determined that Ser Jaime Lannister will take your place as Lord Commander of the Kingsguard. (1)</i></p> <p><i>Ser Barristan Selmy: The man who profaned his blade with the blood of the King he had sworn to defend!</i></p> <p><i>Cersei Lannister (interrupts): Careful, Ser! (2)</i></p> <p><i>Varys: We have nothing but gratitude for your long service, good Ser. You shall be given a stout Keep beside the sea, with servants to look after your every need...</i></p> <p><i>Ser Barristan Selmy (interrupts): A hall to die in and men to bury me! I am a Knight. I shall die a Knight. (3) (Takes off his armor, a helm and a sword; throws them on the ground and goes away).</i></p>
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<p><i>King Joffrey: You let my father die. You're too old to protect anybody.</i></p>	
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(The Game of Thrones; season 1, episode 8)

The first thing to consider, before we start analyzing the interruptions, is the political balance of powers that had changed dramatically after King Robert, the father of Joffrey, died. The mother of Joffrey is from the family of Lannister; so, in fact, the power in the country from the moment of Robert's death passed into the hands of this family. Their main goal is to change the key positions at the court. In this connection, Ser Barristan loses his seat of the Lord Commander of Kingsguard and the brother of the queen, Jaime Lannister, is put at this position.

Now we can pass to analyzing interruptions in the dialogue:

1) At this point Cersei interrupts Ser Barristan (who tries to explain himself after Joffrey's taunt as for his old age) and starts to elucidate on the matter of who will take his position: "*Ser Barristan Selmy: Your Grace... Cersei Lannister (interrupts): The Council has determined that Ser Jaime Lannister will take your place as Lord Commander of the Kingsguard.*"

We should pay attention, first of all, to the fact that the conversation takes place during the official meeting at the court, so all participants are to follow the special standards of behavior (at least they try to). As for the communicative strategies, it is obvious that Sir Barristan follows the convergence strategy – he tries to keep his dignity as a knight who is speaking to the queen and the king, he is also trying to conform the rules at the court. Cersei, in spite of following the rules of etiquette, is not trying to somehow smooth the factual meaning of her message to Ser Barristan: she, as it seems to us, vice versa, is divergent to the old man on service; she does not show respect to him, she only demonstrates her superiority (because she has finally taken the real power at the court).

As for G. Potchepstov's classification, this interruption may be put into the group of constatives, because Cersei simply states the fact of Ser Barristan's dismissal and informs about his successor – Jaime Lannister. This interruption

may also be classified as intrusive floor-taking one, according to Murata, because Cersei wanted to take initiative in the dialogue by this interruption and continue explaining to Ser Barristan that he is dismissed. The structure of the speech act is as shown in the table below:

Speakers' names	Locution	Illocution	Perlocution
Ser Barristan	Normal speech.	The desire to explain himself for the old age (or to explain more on the fact that traditions cannot be broken – he has to serve as a Lord Commander until his death).	The face expression of confusion.
Cersei	Normal speech. Official tone	The desire to inform Ser Barristan of his successor and persuade to leave peacefully.	The arrogance in voice and facial expression of superiority (light smile on her lips).

The next interruption in the dialogue is performed by Ser Barristan. Here he shows his attitude to the person who is going to take his position: “*Ser Barristan Selmy: The man who profaned his blade with the blood of the King he had sworn to defend! Cersei Lannister (interrupts): Careful, Ser!*”

Ser Barristan is speaking about Jaime Lannister, also known as “the Kingslayer” – he killed the “Mad King” Aerys Targaryen in the coup that put Robert on the Iron Throne. (Martin, 1996) He demonstrates his complete disrespect to that person and pays attention on his unacceptability to become a

Lord Commander of the Kingsguard because he is known to be a betrayer. As we see, Ser Barristan at this point stops to follow the strategy of convergence and the rules of etiquette. The queen reacts immediately – this offend addressed to her brother and lover, she cannot stop herself from such a sharp shout. This is the clashing point of the character’s interests.

This interruption belongs to the group of menasives, according to Pocheptsov’s classification of pragmatic utterances, because here the queen threatens to the old warrior with the consequences which can follow if he does not stop offending her brother Jaime. According to Murata’s classification of interruptions, we may put this one into the group of intrusive interruptions of disagreement, because here Cersei denies to listen the insulting of Jaime, so she shouts to stop. Here is the table to demonstrate the structure of the speech act:

Speakers’ names	Locution	Illocution	Perlocution
Ser Barristan	Fast speech. Exclamatory tone.	The desire to show disrespect to his successor; the unacceptability to break the tradition.	The facial expression of anger, caused by the fact of Jaime’s being a next Lord Commander.
Cersei	Fast speech. Exclamatory tone.	The desire to bridle at the unacceptability to express her interlocutor’s opinion addressed to offend her brother.	The facial expression that shows disrespect and rage, caused by the rude expressions in address of her brother.

3) The last interruption in this dialogue happens when Ser Barristan protests against of such a disgraceful bribe offered to him by Varys, the Master

of Whisperers (spies): *“Varys: We have nothing but gratitude for your long service, good Ser. You shall be given a stout keep beside the sea, with servants to look after your every need... Ser Barristan Selmy (interrupts): A hall to die in and men to bury me! I am a Knight. I shall die a Knight.”*

The most important in here, the reason why Ser Barristan interrupts Varys: the old man is offended by being offered a bribe. This is not glorious for the Commander of the Kingsguard, the experienced warrior and a military officer to spend the rest of his life in a keep, sitting and waiting for the death like a common peasant on his farm. So that he interrupts Varys, refuses from the bribe and goes away.

As for G. Pocheptsov’s classification, this interruption can be put into the group of promissives, because Ser Barristan says that he will die like a real soldier, he gives a promise not to die in his bed. It can also be put into the group of intrusive interruptions of disagreement, because Ser Barristan refuses from a gift from Varys and decides to follow the other way, the warrior’s way. The structure of the speech act is given below:

Speakers’ names	Locution	Illocution	Perlocution
Ser Barristan	Slow speech. Every word is pronounced separately.	The desire to show disrespect to the Varys’ bribe; to disagree to take it.	The demonstrative taking his armor off, throwing out the sword. The facial expression of disgust to such a hypocritical offer.
Varys	Normal speech.	The desire to smooth the conflict between him and the queen.	The soothing tone of his voice and light smile on his face.

And the last dialogue that we would like to analyze in this Chapter, is taken from another popular TV series of the previous decade – “House M.D.” It is an American medical drama that tells us the story of an anti-social, pain-killer addict, witty and arrogant medical doctor Gregory House with only half a muscle in his right leg. He and his team of medical doctors try to cure complex and rare diseases of very ill ordinary people in the United States of America (Frum, 2006).

The following dialogue happens between Doctor House and his best friend, Doctor Wilson. The situation meant in this dialogue needs to be explained in more detail. House and Wilson almost brawl over mysterious pranks being played on them in their new apartment. They live together for some time, so they are used to some of their each other’s habits yet. To be specific, House is in the habit of taking a bath in the morning and singing aloud, which, of course, wakes Wilson up early and makes angry. After that House suddenly falls down in the bathroom when he tries to pull up himself holding the grab rail, he installed some time ago (it is hard for him to get out of the bath on his own, as his right leg is injured). He falls down and scratches himself by that grab rail because it appears to be broken – somebody screwed the nuts that held the rail on the wall. Of course, House starts to suspect Wilson; he believes that it is an act of revenge from his side. A bit later, Wilson finds an opossum in the bathroom and gets scared a lot as it is a wild and angry animal. Wilson begins to suspect House for bringing this beast to their home. So that, the seed of doubt is plant... until House unravels somebody’s evil plan to turn them on against each other. It is the point, where the dialogue starts. As usually, House suddenly breaks into his office. Let us see:

<i>Doctor House: I had an epiphany.</i>	<i>sabotage the grab rail.</i>
<i>Doctor Wilson: Usually that precedes you walking away with purpose, so...</i>	<i>Doctor Wilson: Braless under, like, a sweater or, like, a... like, a...?</i>
<i>Doctor House: Flathead screwdriver.</i>	<i>Doctor House (interrupts): Now I also</i>

<i>Doctor Wilson: And then I say...?</i>	<i>have proof that I'm not responsible for</i>
<i>Doctor House: It's not a game.</i>	<i>the opossum, because I'm absolving</i>
<i>Doctor Wilson: It's proof that you</i>	<i>you of responsibility instead of</i>
<i>didn't rig the grab rail.</i>	<i>escalating, which you know is not my</i>
<i>Doctor House: And make me fall.</i>	<i>nature. (2)</i>
<i>Doctor Wilson: I already have proof of</i>	<i>Doctor Wilson: So, someone is</i>
<i>that. The fact that I didn't do it.</i>	<i>breaking into our place just to screw</i>
<i>Doctor House: I can't go on that. But I</i>	<i>with us?</i>
<i>can go on the fact that I had to borrow</i>	<i>Doctor House (interrupts): The</i>
<i>a flathead screwdriver from Nora to</i>	<i>opossum... was meant for me. (3)</i>
<i>install the thing, 'cause we only had a</i>	
<i>phillips-head. And then, of course, I</i>	
<i>returned it late that night in a</i>	
<i>completely successful effort to see her</i>	
<i>braless...</i>	
<i>Doctor Wilson (interrupts): Whoa!</i>	
<i>Wait. Wait a minute. Wait a minute. (1)</i>	
<i>Doctor House (continues): Which</i>	
<i>means that you didn't have the tool to</i>	

(House M.D., 2010)

1) The first interruption here takes place when Wilson is getting surprised by the fact House saw Nora, their new neighbor, they both have a crash on, braless. He expresses his interest to this fact. Wilson is actually not interested in the House's scrutinizing upon the mystery of their bathroom: *"Doctor House: I can't go on that. But I can go on the fact that I had to borrow a flathead screwdriver from Nora to install the thing, 'cause we only had a phillips-head. And then, of course, I returned it late that night in a completely successful effort to see her braless... Doctor Wilson (interrupts): Whoa! Wait. Wait a minute. Wait a minute."*

In accordance with the Communication accommodation theory, Wilson

tends to follow a convergence strategy, because he is his best friend and always supports House whatever might happen. The interruption can be put into the group of injunctives, because Wilson uses the imperative verb “wait” that here works as a means to order to explain House’s last phrase about seeing Nora braless. According to Murata’s classification, this interruption can be put into the group of topic-changing ones, because Wilson wants House to continue speaking not about the mystery of the bathroom, but about Nora’s being naked. The structure of this speech fragment is as follows:

Speakers’ names	Locution	Illocution	Perlocution
Doctor House	Fast speech.	The desire to explain his theory of somebody’s attempts to fall them out.	The ignorance in Wilson’s address, because he does not pay attention to important things.
Doctor Wilson	Normal speech.	The desire to know more about the House’s seeing Nora braless.	The face expression of complete confusion and interest; the gestures to show that interest: he raises his hand like “stop, wait”.

2) The next interruption happens when Wilson continues asking questions about Nora that are not important at the moment of House’s explaining his theory of brawling them over: *“Doctor Wilson: Braless under, like, a sweater or, like, a... like, a... Doctor House (interrupts): Now I also have proof that I’m not responsible for the opossum, because I’m absolving you of responsibility instead*

of escalating, which you know is not my nature.”

As for Pocheptsov’s classification of pragmatic types of utterances, we would say that this interruption can be put into the group of quesitive, because Wilson in here asks a question to House and waits for his answer (though, it is left without any answer). As for Murata’s classification of interruptions, this one also belongs to the group of topic-changing ones, because Wilson again tries to switch the topic into the object of his passion – their neighbor, beautiful Nora. And the last point – the structure of the speech act:

Speakers’ names	Locution	Illocution	Perlocution
Doctor House	Fast speech.	The desire to continue explaining his theory while ignoring Wilson.	The mimics of a person who wants to show the deep involvement into the question: the eyes wide open, the furrowed brow; the according gestures: fast throwing his hands.
Doctor Wilson	Normal speech.	The desire to drag out more detail about the House and Nora seeing each other.	The mimics of passionately interested and confused person: e.g., he closes his eye to express the implicit question.

3) And the last interruption in the dialogue is made by House, when he finally solves the riddle of their bathroom and throws a phrase which cuts off

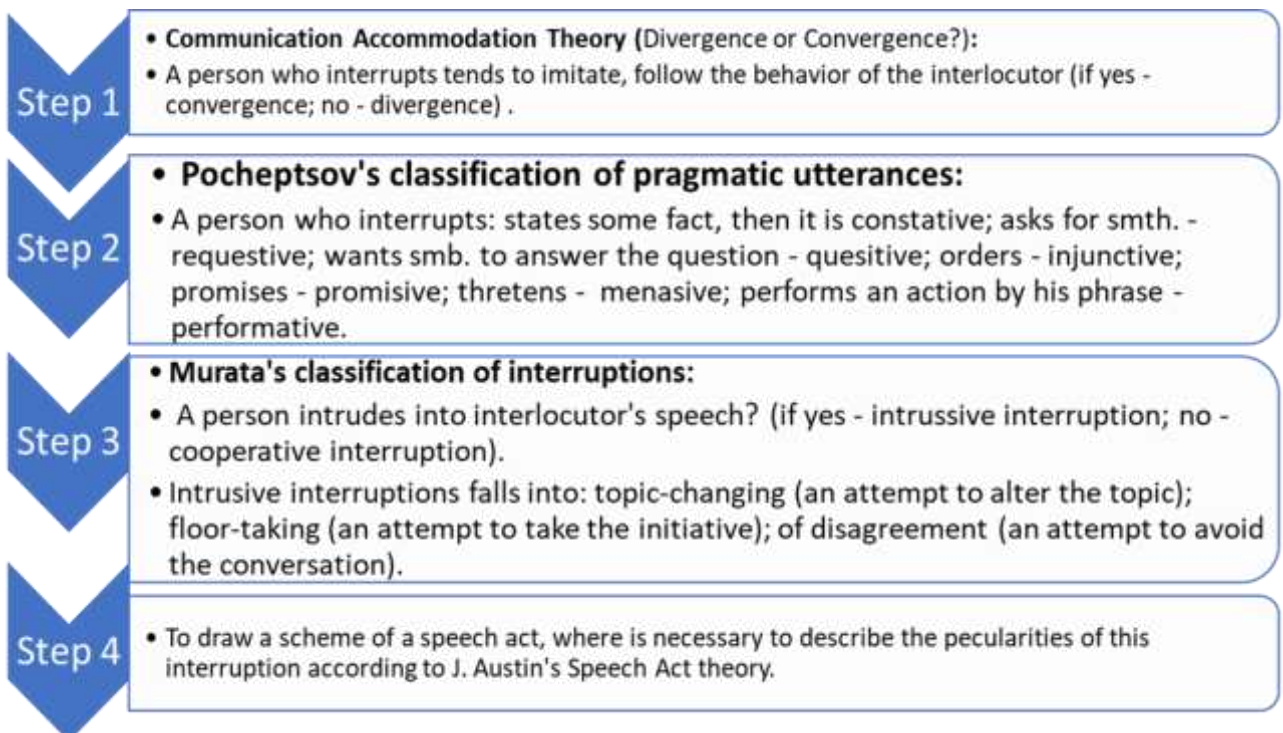
Wilson's question. At this very point, House understands the details of this mysterious case, and it becomes obvious to those who watch the series that he has finally solved the puzzle: *"Doctor Wilson: So, someone is breaking into our place just to screw with us? Doctor House (interrupts): The opossum... was meant for me."*

This type of interruption can be classified as a constative, according to G. Pocheptsov, because House only elicits the idea of an intruder to sabotage exactly his emotional state, not Wilson's; it is a simple statement. As for Murata's classification of interruptions, this one falls into the group of intrusive floor-taking interruptions, because House ignores again Wilson's question and continues speaking on the topic which is interesting only to him. The structure of the speech act is given in the table below:

Speakers' names	Locution	Illocution	Perlocution
Doctor House	Slow speech.	The desire to express his epiphany on the matter of someone's motives to put an opossum to their bathroom.	The mimics that shows clarity and sudden epiphany.
Doctor Wilson	Normal speech.	The desire to ask a question concerning someone's reasons to harm them.	The mimics and gestures of a person who is deeply dived into his thoughts: he screws his eyes and put his hands on the chin.

Conclusions to Chapter Two

Communication between people is an interactive process which cannot be described within one universal theory or scientific speculation on this topic. Therefore, we concentrated on the interruptions in the dialogical discourse. In this connection, in Chapter Two, we have gathered some dialogues and offered our analysis of interruptions in there on the basis of G. Pocheptsov's classification of pragmatic types of utterances, K. Murata's classification of interruptions and J. Austin's Speech Act theory. Also, we have described and used some principles of the Communication Accommodation theory (which was formulated by H. Giles). The last one helped us to investigate the process of interruption, each case was examined in the Chapter more profoundly from the point of view of people's communicative strategy. In the Chapter, we have demonstrated the scheme (and we offer it as a means of analyzing interruptions in general), according to which it is possible to distinguish the peculiarities of any case of interruption taken separately and, of course, as a part of the whole dialogue. To be more specific, we would like to illustrate it by the diagram below:



As for the process of overlapping, which is quite different from the interruption process, it was investigated and proved (and we consider this point of view quite innovative!), that overlaps may not always serve as a means of cooperative and productive communication. We called such a disruptive overlapping “over-overlapping”. It means that sometimes interlocutors may fail an overlapping process by overdoing it, in its turn, it leads to misunderstanding between them. In the Chapter we offered an example dialogue (from *YouTube* channel “CollageHumor”. Link: <https://www.youtube.com/watch?v=65GbpVZTgAk>) where this problem is illustrated. Its analysis has shown that overlaps may function like interruptions in case of their inappropriate use, hence causing conflicts and making each speaker feel embarrassed and uncomfortable.

It was also mentioned in the Chapter that overlaps may be spoilt by intertwining of backchannel responses, which means that people start speaking simultaneously adding phrases like “uh-huh”, “sure”, “okay”, “got it” and so on. Such communicative behavior may sometimes cause the understanding gap between speakers in the case of its overuse or misuse (as it was shown on the example video from the *YouTube* channel “CollageHumor”. Link: <https://www.youtube.com/watch?v=TChRv8m79zs>)

And finally, we hope that our investigation and some advice given here will be useful to solve the problem of mutual understanding and widen the horizons of the linguistic science as a whole and in this particular topic as well.

GENERAL CONCLUSIONS

The communication process is generally known as an interactive one. In this connection, while performing the action of exchanging information by speaking, people tend to interrupt each other for the number of reasons. Moreover, the process of communication should never be viewed as a chain of sequential moves, on the contrary – this process is rather a continuous flow of information which is a means for interlocutors to establish mutual understanding.

The Diploma Paper offers a general overview of such phenomena of natural communication like interruptions and overlaps. The first phenomenon was defined as a deliberate act of taking the floor or backing down the interlocutor's speech; the second one, in contrast, is usually supposed to be a means of making communication easier and smoother. However, there are some exceptions here. For example, in the second part of our investigation, we have described a negative manifestation of the overlapping process – “over-overlapping” which as a result creates communication problems and leads to misunderstanding between the speakers.

The main results of this Diploma Paper can be described in the following way: we carried out general overview and profound analysis of scientific works and studies of the last years on the topic of communication in general, and on the topic of the process of interruption in particular; we carried out a vast and grounded differentiation of such notions as “interruption” and “overlaps”, defined their characteristic features and peculiarities of their functioning; the selection of methods of analysis of interruptions and overlaps was performed on the basis of works by J. Austin, K. Murata, G. Pochepsov and others). We carried out analysis of interruptions and overlaps with the help of these methods. We have also distinguished some new criteria of analysis on the basis of the Communicative Accommodation theory – the person's following the strategies of convergence or divergence, as a main point to identify his or her intention in the conversation.

The texts for analysis were mainly taken from the American and British TV shows, interviews and English-speaking channels on the online broadcasting platform which is called *YouTibe*. We have offered our own scheme of analysis in Chapter Two as a main means and approach to cope with the task formulated in the beginning of our study.

To conclude and finalize, we would like to state that the process of interruption is a complex and complicated indication of a human individual which should be investigated in more detail than we did. In addition, as it seems to us, it is a consequence of our brain's structure and the uniqueness of its work, so not only the linguists should study the phenomenon – the psychological and physiological aspects can be found here easily too.

RESUME

Процес комунікації – це процес інтерактивний, тобто такий, що за основу має співпрацю та активне участь обох співрозмовників. Люди, спілкуючись, обмінюються інформацією не у вигляді окремих реплік, як, наприклад, в онлайн переписці, коли це відбувається асинхронно, а у вигляді потоку мовлення, коли кожен із співрозмовників може безпосередньо вплинути на те, як буде реагувати інша людина. В цьому випадку синхронність відповіді займає ключове місце та, по суті, є причиною для процесу перебивання та накладання реплік.

У цій дипломній роботі розглянуто та досліджено питання, що стосуються саме цих двох процесів: окреслено їх визначення та основні їх характеристики, відмінності між ними; сформовано теоретичну базу для подальшого аналізу цих процесів у діалогічному дискурсі, на її ж основі розроблено схему для практичного аналізу перебивань у діалогах. Нами також була запропонована концепція “над-накладання” реплік в діалогічному дискурсі, що підкреслює деструктивну природу цього явища, на відміну від звичайних накладань, які, як було зазначено у теоретичній частині роботи, мають конструктивну природу та, зазвичай, ціллю людину, що їх вживає, є допомога співрозмовнику.

Як наш вклад у подальші дослідження, ми пропонуємо використовувати надалі деякі із тез та напрацювань, висвітлених у цій роботі. Наприклад, схему та алгоритм для аналізу перебивань у діалогічному дискурсі. Звісно, деякі аспекти, що висвітлено у цій роботі, також можуть стати у нагоді тим студентам, що хочуть краще опанувати англійську, адже явище перебивання є досить частим у повсякденному спілкуванні носіїв англійської мови. Знати особливості вживання та механізми дії є необхідною умовою для гарного знання мови.

За теоретичну основу нами було взято наукові концепції таких науковці як, теорія мовленнєвих актів Дж. Остіна, класифікація

мовленнєвих актів Г.Г. Почепцова, класифікація перебивань К. Мурати, а також, деякі із принципів теорії комунікативної адаптації Г. Джайлза.

Дипломна робота складається зі вступу, двох розділів та висновків. У списку використаної літератури нараховується 60 джерел теоретичного матеріалу.

Перший розділ нашої роботи присвячений теоретичному обґрунтуванню понять “перебивання” та “накладання реплік”, механізмів їх функціонування у зв’язному мовленні, акцентується увага на принциповій різниці між цими двома поняттями, формується база для подальшого аналізу цих явищ у діалогічному дискурсі.

Другий розділ присвячений безпосередньо аналізу діалогів на предмет перебивань та накладань, пропонується до розгляду та аналізу поняття “над-накладань”, формується схема та алгоритм аналізу діалогів на предмет перебивань.

Ключові слова: діалогічний дискурс, перебивання, накладання реплік, теорія мовленнєвих актів, зв’язне мовлення, стратегії перебивання.

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THE LIST OF ILLUSTRATIVE MATERIALS

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