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# COMMUNICATIVE STRATEGIES AND TACTICS
# IN MODERN ENGLISH SPEECH GENRES

The humanities play a pioneering role in many respects, especially for the European Higher Education and Research Area which is under construction – and this role is to be strengthened in the future, as the humanities and cultural challenges are equally important to the integration of an expanded Europe. The present article has primarily humanitarian agenda since it is aimed to address topics which, we believe, help open up new areas to the humanities as a result of its complexity and culturally folkloristic agenda. We believe that the successful fulfillment of the project will allow young researchers in the area of communicative linguistics and culture studies to think *outside the box* and across traditional disciplinary borderlines and thus will provide the opportunity to develop new research lines in this field of scientific knowledge.

Communication plays an important role in the life and activity of any language user. Thus, most of the definitions stress active nature of communication stating that *it is the process of sending and receiving information*. Mutual understanding established as the result of this process both determines and is determined by speaker's communicative space, by the way speaker generates and sends the messages, which are more or less emotively colored.

Having outlined the communicative basis for our research, it was natural for us to turn our attention to the theory of speech genres, as this theory views speaking (communicative) activity of a person as a complex entity consisting of a number of speech genres, which have their own generative rules and norms of usage. Besides, modern theory of speech genres actively uses terminological apparatus of communicative science.

As for the speech genre of riddle it follows specific rules which both riddler and riddlee can expect. Riddles conform to a model of communication made up of a code and an encoded message that is first transmitted and then decoded; they employ quite ordinary language in conventional ways to satisfy the demands placed upon them as the art form. And as an art form, the riddle is subject to constraints that are semiotic (graphic, aural), aesthetic (artistic conventions that are also semiotic), and grammatical (linguistic restrictions). Thus, the realization of a riddle requires a subjective, internal perception to be transformed into a code from which receivers (an audience) can derive a meaning during the process of communication. For the riddle to work it must encompass both innovation (creativity) and convention as they emerge in the act of communication. This task is accomplished by employing different communicative strategies and tactics to create striking images for the addressee. In comprehending the speech genre of riddles in modern English language, therefore, we encounter a larger sphere of art. It seems clear that riddles, far from being an amusing bit of entertainment, are connected to language, culture, and art. We hope that the notions we have advanced will assist in the continued exploration of the means by which structure, sense and nonsense converge in the traditional riddle. Another perspective for further scientific investigation of the speech genre of riddle is the analysis of cross-cultural peculiarities of Germanic and Slavonic riddling patterns, as well as the analysis of metaphorical and metonymical sense-transference-patterns in the languages mentioned.