



The Analysis Of Personage Speech Characteristics In Pragmatic Aspect

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Journal Website:

<https://theamericanjournals.com/index.php/tajssei>

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ABSTRACT

The pragmatic aspect of personage speech characteristic in dramatic fiction is analyzed in this article. The predetermining feature of the stage dialogue is its double correlation: “From the very beginning, it receives a double function, performs a double load”: dialogue on the stage reproduces dialogue in life and at the same time “inserts” it into the system of a holistic concept characteristic of the play by an outstanding author”.

KEYWORDS

Pragmatic Aspect; Speech Characteristic; Personage; Dramatic Dialogue.

INTRODUCTION

Any literary text is a complex unit of communication. Speaking about literary communication, it is usually presented in the form of the “author - text – reader” scheme, while the communication plan “author – reader” and the relationship “author – text” and “text – reader” are examined. They can be

studied from different points of view by various literary and linguistic disciplines, including pragmalinguistics (pragmatics of the text). The same concepts can be applied to the analysis of the text of a work of art as to a speech act. The pragmatic characteristics of

any type of text, as noted by I.R. Halperin, are one of its fundamental anthological properties.

A literary text is characterized by the purpose of communication, which, according to Tolstoy L.N., consists in the fact that one person, with known external signs, betrays his feelings to others, and other people become infected with these feelings and experience them. In addition, the purpose of the text is “something external in relation to its linguistic properties, but its internal reference point and regulator, which determines both the very structure of the text and its action”.

THE MAIN FINDINGS AND RESULTS

The global context of a literary text is the system of its naturally determined correlation with extra-literary reality (the principle of reflecting reality in art) and with artistic tradition, as with a system of accepted literary conventions - secondly. In addition, the literary text is associated with the previous work of the author, with his individual style, worldview, etc., that is, the author of a literary work has been a central figure since time immemorial.

Recently, more and more attention has been attracted by another figure located at the opposite end of the communicative chain - the figure of the addressee of a literary text (the reader). It deals with receptive aesthetics, hermeneutics, bibliopsychology, etc. Of the linguistic disciplines proper, this problem is dealt with by the style of decoding.

Within the limits of literary prosaic text, researchers distinguish several more communicative plans in connection with the distinction between several types of senders and recipients of information: implicit author - implicit reader; narrator - narrator, etc.

Taking into account the specific features of a dramatic literary text, it is necessary to highlight the most important communicative plan “character – character”.

The dominant beginning of the text of a dramatic work is a continuous, “continuous line” of verbal actions of the characters: “the speech of dramatic works is presented as a set of systems for the compositional unification of dialogical segments into an integral artistic structure. Therefore, the study of the language of drama should, first of all, strive to reveal those artistic tendencies that are hidden in the dialogical form”.

Here it is necessary to touch upon the question of how artistic (stage) dialogue differs from dialogue in life. This question has been of interest to researchers for a long time, and there are quite a few opinions on it. The predetermining feature of the stage dialogue is its double correlation: “From the very beginning, it receives a double function, performs a double load”: dialogue on the stage reproduces dialogue in life and at the same time “inserts” it into the system of a holistic concept characteristic of the play by an outstanding author”. Thus, artistic dialogue is two-faced: on the one hand, it has a number of features that make it akin to the natural, and on the other hand, it obeys the specifics of artistic, in particular, stage speech and the artistic intention of the author.

A number of consequences follow from this. If we consider the artistic dialogue, remaining only within the communicative plan “character-character”, then in this case we will see features that correlate it with natural dialogue. These traits are the essence of those pragmatic characteristics of dialogue, which were discussed in the first chapter, namely: purpose, situational conditioning, producer and recipient of speech.

Here is what V.E. Khalizev writes about the purpose and intentions of the characters: “The painful principle somehow dominates in the psychology of the characters in the drama ... The aspirations of the heroes of a theatrical and dramatic work can be directed both outside, at achieving an external goal, and at achieving an internal goal - at their own consciousness (an effort to restrain the expression of their feelings, understand something, make a decision, etc.)). But they play a decisive role in the dramatic portrayal”. Since the activity of dramatic characters proceeds mainly in verbal form, the achievement of these goals inevitably affects their speech.

An artistic dialogue, like a dialogue in life, turns out to be “tied” to the situation in which it takes place: “The inner, psychological meaning of the drama hero's statement should be obvious from its comparison with the depicted situation”, if there is no connection with the situation, then the character's behavior will be incomprehensible without comment. The connection of a dramatic speech with a situation (which is described in pragmatic parameters) determines the subjective meaning that the character (respectively, the author of the text) puts into the replica: “The semantics of a replica is determined by its application. The nature of the relationship of its objective meaning to the meaning it receives in a given situation determines the expressive power of the replica, its dramatic functions”. At the same time V.V. Vinogradov noted that “... dramatic speech can be decisively divorced from the relationship with the real conditions of life. Then it has an imaginative motivation of the plot-thematic composition and in the structure of artistic images”. In this case, the artificial construction of the dialogue stands out more vividly against the background of the usual forms of everyday dialogue, such a

construction should be considered as a stylistic device that meets the general intention of the author.

There is no doubt about the pragmatic role of the producer of speech (character), which is reflected in his speech characteristics. It is precisely because of this reflection that it is possible to create an image of a literary character through his speech; the reflection of the pragmatic characteristics of the character in his speech gives him life's truthfulness, persuasiveness, expressiveness.

The addressee of the speech - the character - both in the dialogue and in life, influences the structure of the dramatic dialogue, therefore “the remark characterizes not only the character from whom it comes, but also those to whom it is directed... The methods of replica correlations depend on the forms of character relations and, at the same time, determine them”.

So, as can be seen within the communicative plan “character – character”, there are pragmatic laws inherent in lively spoken language. But the character-to-character plan is completely covered by the author-reader plan. The author-reader plan is dominant, completely defining the character-to-character plan. Characters are the creation of the author of the work, they obey the author's intention (goal) and the laws of constructing a dramatic text. In this regard, dramatic speech cannot be a copy of lively colloquial speech and acquires features imposed on it by the pragmatics of the communicative plan “author – reader”. Basically, these are the following features: the dialogue must be thought out in advance by its creator, he must develop the action of the play and in various ways “interlock” with other dialogues in the same play; must have a certain length. The author of the play intentionally introduces certain linguistic elements into the

speech of the characters, striving, on the one hand, to individualize it, and on the other, to its typification, and, ultimately, “everything is determined by the bearer of which author’s intention this or that character from the play is”.

CONCLUSION

Thus, each replica of a character is determined by the pragmatics of two communicative plans: “character – character” “author – reader”, moreover, “the plan of the direct influence of characters on each other is part of the second communicative plane and serves to implement the author’s influence on the viewer (reader).” Consequently, in order for the text of the drama to be correctly interpreted, communication “author – reader” is carried out correctly, communication “character – character”, including its pragmatic aspect, is of great importance.

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