



DRAMATIC DISCOURSE AND ITS PRAGMATIC CHARACTERISTICS

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Abstract:

As the scope of linguistic research expands, the weight of research aimed at analyzing the occurrence of language in different contexts and the cause-and-effect relationship is also increasing. Discourse studies can also be included.

Keywords: dramatic, discourse, pragmatic, language , literature , discourse , paradigm

Discours (French) (from Latin discursus - action, conversation, communication) is translated as "discourse" (less often - speech, type of speech, text, type of text). It is one of the most difficult concepts to define. But that 's it despite this often applied and functional in terms of comfortable term Originally in French linguistics, the word "discourse" meant a general speech or text. E. Benevinice explains the essence of discus in the process of interpreting the speech plan (preparation for speech) and the middle distance in the process of assimilation by the listener as discourse.

Studying discourse as a subject of text linguistics, and discourse analysis as one of its methods, TM Nikolaeva considers discourse as "an ambiguous term of text linguistics used by a number of authors in almost identical meanings" and distinguishes the main ones:

- 1) dialogue;
- 2) oral-conversational form of the text;
- 3) a group of semantically interconnected sentences;
- 4) linked text;
- 5) given, oral or written speech work.

In the future, the definition of "discourse" as a term of text linguistics will not be limited to the scope of the text, and "this text will begin to include a list of conditions under which the text will be updated". In this case, it is appropriate to recall the definition of speech proposed by Kryuchnikov. Van Dijk, who took the first place in describing this phenomenon in modern linguistics, "as a stream of speech, language in its constant movement absorbs the diversity of the historical period, the individual and social characteristics of both the communicator and the communicative situation in which communication takes place. In discourse analysis of a specific situation, Barabara Johnson argues that the very nature of discourse analysis is to find answers to the question of where people do what and how, and why.

Another thing is that discourse analysis not only originates from disciplines such as linguistics, anthropology, sociology, and philosophy, where the models and methods of discourse analysis were first developed, but is also used and extended to solve problems arising from such models and methods. from other academic fields such as communication, social psychology and artificial intelligence [5].

The grammatical study of the language is limited to the analysis of sentences, since the sentence is the highest on the grammatical level scale. Grammar does not make room for parsing the above sentences. The need to examine language beyond the sentence level gives rise to discourse. Discourse has been considered by various scholars as the organization or unit of language above the sentence (Stubbs 1983: 1, Schiffrin 1987a: 1, T. Onadeko 2000: 82).¹Structuralists and formalists are concerned with the linguistic features of universal language—phonology, syntax, and semantics—that do not include connected sentences or clauses. Connected sentences are the building blocks of speech. Schiffrin (1994) states:

Hymes believes that speech events are the largest units.

Linguistic structure is discoverable and therefore not situational[6]. Speech events can occur in non-verbal contexts. In the same situation, several speech events can occur consecutively or simultaneously. one of the final goals of discourse ethnography is a complete list of speech acts and speech phenomena of a particular speech community. For each speech event, Himes believes that the ethnographer first presents data, which is an acronym, SPEAKING. Hymes proposes a model of the occurrence of discourse as follows:

Preparation (speech situation): time and space in which speech events occur - physical conditions



Participants of a speech situation: speaker and listener (or addresser and addressee) in a speech situation.

Communicative purpose: the speaker's goal/objective

Action and speech relation: the actual form and content of what the speaker said (that is, the form and content of the message)

Message pragmatics : the tone/style of the message

Form of message transmission : the channel through which the message is transmitted (verbal, non-verbal, physical).

External influences on message transmission and change: tradition - specific characteristics related to speaking/interpreting norms in cultural belief systems

Message Genre: Style (Text Categories)

It should be said that discourse is not just a collection of sentences. Discourse is a broad term. Obviously, discourse has become the center of special interest in pragmalinguistics. In general, the discourse can be evaluated not only in the narrow framework of the speech and its realization, but also as the stage of preparation before the speech, the speech situation, the change of the pragmatic program of thought according to the speech situation, the realization of the speech, and the relationship of additional influencing factors in this process[7].

Dramatic discourse differs from the linear event of a dramatic text by the presence of coordinate axes such as time, place, mentality, which participate in creating its volume. Thus, within the framework of the cognitive-communicative approach, an attempt was made to determine the specific characteristics of dramatic text and dramatic speech, as well as ordinary artistic text and dramatic text. In the first case, it is proposed to consider dramatic speech as the field of distribution of the author's mind and consciousness (the cognitive-communicative field is not taken into account in the work); in the second case, a special procedure of "adding" the metatext to the text of the drama is determined by a structural and organizational element such as a remark. The combination of author and audience metatexts creates the discourse metatext[8]. Dramatic discourse is a complex communicative phenomenon, which includes not only the text presented in the speech of the characters of the drama, but also various paralinguistic factors necessary for understanding the text and embedded in the subdiscourse of the author's thoughts [Karimova 2012]. , page 48]. Let's consider another definition of DD: "Drama speech is a cognitive-communicative

phenomenon that forms the inner content of an artistic work; the field of mutual penetration of the activated zones of the author's and the reader's mind (respectively, during the creation of the play and during its perception)" [Alefirenko 2013, p. 152].

Dramatic discourse is not only oral speech, but also conditional writing. Speech as a verbal act at the level of rhetoric is a conversational act. In the theater, "speaking" means "acting", as a result of which the speech of the characters should not only reflect the action they perform, but also act on its own, i.e. be part of the drama[9]. As a complex semiotic unit, dramatic speech has a strong interpretation potential due to two types of solutions - translation and staging, which are expressed in the following components: dialogues, verbal or non-verbal codes, dramatic texts saturated with intralinguistic and extralinguistic symbols; participants, including the author, actor, director, screenwriter, etc.; situations, performances, performances, which, first of all, allows for multiple interpretations both in the process of creating a performance, in the process of staging it, and in the process of audience perception [Zinkovskaya 2015, p. 39].

The main distinctive speech-forming components of the dramatic discourse are the participants of the dramatic discourse themselves. In addition to the audience and the reader, these are all the actors related to the actualization of multifaceted connections and relations of DD, for example: the author of the performance, the reader, the translator, the actors, the audience, etc. The specificity of the relationship between the participants of the dramatic discourse is based on various factors that represent the constitutive features of the discourse: conditions, organization (choosing the play for the stage), methods and materials of communication (people in their status). - role and situational communicative roles: selection of actors, distribution of roles), sphere of communication: spiritual, aesthetic[10]. As a complex structural formation, dramatic speech becomes a mobile system, primarily depending on the degree of distance of its components from the period of creation. The main components of the dramatic discourse model are the factors that make up the discursive space of the interpretation of the play - objective and subjective conditions for the plurality of interpretations: 1) specific features of the realization of the director's intention; 2) the result of the interaction of DD (author of the performance - director - artist); 3) interpretation of the relationship "the role of the character in the play" and "the role of the actor in the play"; 4) gradual implementation of balance in



"primary role" / "secondary role" relations; 5) attitude of the audience as an active participant of the Dramatic discourse; 6) critic's assessment of the work; 7) actualization of semiotics of details in production; 8) features of chronotope implementation [Zinkovskaya 2015, p.40].

A dramatic work is an important part of fiction, and this allows us to classify dramatic speech as a type of artistic speech and consider that it has its own characteristics. The first of these features will be its "fantasy" character. Yu.M. In his work "On the nature of artistic speech", Shilkov examines the fantastic of artistic speech from the perspective of the phenomenology of the German philosopher Edmund Husserl, and sees the transcendental ability of such speech to create problems, concepts, ideals, interrelationships. shows. with the meanings of the real world, along with stimulating the work of consciousness and based on generalizing mechanisms of text production [Shilkov 2002, p.38]. The creation of a work of art is based on such mechanisms, which is essentially fiction. The latter concept was carefully explored by JR Searle. The American philosopher in his work "The Logical State of Artistic Speech" states that the existence of fiction, and therefore the entire artistic speech, is based on a set of special conventions that allow the author to create artistic speech. has the criterion of truth, authenticity [Searle 1999, p. 34-37].

As a complex semiotic unit, dramatic speech has a strong interpretative potential due to two types of solutions - translation and staging, which are expressed in the following components:

dialogues, verbal / non-verbal codes, dramatic texts saturated with intralinguistic and extralinguistic signs, participants (author, translator, screenwriter, director, actor, audience, critic), as well as in the process of creating a performance, situations/performances/performances that allow for multiple interpretations even in the process of creation. in the process of audience perception.

The main distinctive speech-forming components of dramatic discourse are the participants of dramatic speech. In addition to the audience and the reader, all these are actors involved in the actualization of multifaceted connections and relations of dramatic speech: the author of the play, the translator, the reader, the stage director, the theater critic, the theater critic. actors, audience and others who participated in this production.

So, in dramatic discourse, it is necessary to take into account the attitude of the author, director, actor, and the communicative purpose, and the

dramatic discourse acquires its uniqueness from this point of view. The author tries to express his communicative purpose through the text through characters. In the dramas of Sharof Boshbekov, the speech and behavior of the author and characters appear in a reciprocal relationship. The communicative goal expressed in the comments of the author is directly reflected in the speech of the characters:

In this example, Kochkor said, " *I'm going !*" and the sentence " *I will hold Pattang in your hand* " represents an illocutionary speech act. In other words, if the character does not fulfill his demand, he will drive his wife out of the house and divorce her. The same content is understood in the pragmatic program of the hero's speech. In the course of the dialogue, Qumri's speech represents a perlocutionary speech act. That is, the image does not openly express its communicative purpose, but the original communicative purpose is clarified in its semantic content. " *I don't have time to ask for a patta from my husband.* " This sentence indicates that the husband's permission is not necessary to leave, but on the other hand, it actually expresses the intention to leave the house. This can be called the resulting speech intention. At the starting point of the dialogue, the initial speech intention of going home and driving is expressed, while Kumri's speech is based on the perlocutionary speech act and reveals the resulting intention. Of course, the role of the author has a special place in the implementation of the speech act, the implementation of the behavior of the characters in the play in this direction helps the clear emergence and understanding of the intended goal in the drama.

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