

## PRAGMATIC FEATURES OF THE FORMATION OF A CHARACTER'S SUBJECTIVE RELATIONSHIP IN DIALOGUE

Kurbanova Yulduz Kulmurot kizi

Navoi State University

Senior Lecturer, Department of Uzbek Linguistics, PhD in Literature.

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**Abstract.** Dialogue is an important tool for increasing the artistic and aesthetic impact of the language of a work of art. Dialogic speech is an important pragmatic tool for showing the mental state of characters, their attitude to others, and the development of events in literary texts.

**Keywords.** Dialogue, pragmatics, character, text, speech, communication.

## ПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ ФОРМИРОВАНИЯ СУБЪЕКТИВНОГО ОТНОШЕНИЯ ПЕРСОНАЖА В ДИАЛОГЕ

**Аннотация.** Диалог является важным средством повышения художественно-эстетического воздействия языка художественного произведения. Диалогическая речь является важным прагматическим средством показа душевного состояния персонажей, их отношения к окружающим, развития событий в художественных текстах.

**Ключевые слова:** Диалог, прагматика, персонаж, текст, речь, коммуникация.

The emergence of speech, the process of its emergence, manifestations, purpose and result are of equal interest to representatives of all spheres of human speech activity.

The process that covers the emergence of speech, its realization and effect, of course, is based on the need for communication. Therefore, it is possible to define this need as the initial basis and, accordingly, to consider the subsequent stages. From a pragmatic point of view, in the addressee - message - addressee system, first of all, the thought that caused the speaker or writer to enter into communication with the person to whom the speech is addressed ensures the next stage, that is, the realization of the thought - oral or written. "It is known that the participation of three main elements is mandatory in the emergence and occurrence of speech communication, namely the speaker (writer) - information (text) - listener (reader) That is, in speech communication, the speech conditions, the information channel (such as voice, writing, magnetic recording, telephone), the status, age and other characteristics of the communication members, as well as the role of various other non-verbal means are extremely important, even often decisive.

But these three elements are the main pillars of speech communication, without any of which the communication process cannot take place"<sup>1</sup>.

<sup>1</sup> Йўлдошев М. Бадий матн лингвопоэтикаси. - Тошкент: Фан, 2008. - Б.30-31.

Before entering into a conversation with a person to whom speech is directed, a person mentally thinks over the thoughts he will express, chooses words. The goal set for the speaker when entering into a speech conversation and the selection of language units that ensure the formation of internal meaning determine the pragmatic effect of the conversation. A.R. Luria stated that "Research on the development of speech conducted by psychologists shows that the transfer of meaning to broad speech occurs through internal speech."<sup>2</sup> Thus, the thought formed on the basis of inner speech takes on forms such as monologue, dialogue, and polylogue in external speech, depending on the number of participants in speech communication. In Uzbek linguistics, these forms of speech, their role at the syntactic level, and their functional-semantic possibilities have been studied to a certain extent.<sup>3</sup> While monologic speech is an expression of a single person's attitude to the facts of reality and their mental experiences, polylogic speech is manifested as an exchange of ideas between many people around a certain topic and goal. "A dialogic text is a whole speech unit consisting of a set of statements of two people that form a thematic and logical whole, one complementing, clarifying, and explaining the other."<sup>4</sup>

The communicative situation plays an important role in determining the pragmatic nature of dialogue. In this, the role of dialogue in showing the relationship between the participants of the dialogue, their position in the speech situation, their morals, and their spiritual level is incomparable. Because "Any participant in a discourse enters into a relationship using the opportunities given to him. The level of his dominance in speech begins to be felt in his behavior in that situation itself."<sup>5</sup> These factors in the selection of linguistic units and their application in dialogical speech serve to ensure the aesthetic impact of the language of a work of art. We will see that dialogue is an important tool in increasing the artistic and aesthetic impact of the language of a work of art in the following excerpt from the work of the writer Nazar Eshonkul "People of War".

The excerpt clearly expresses the developing attitude of Anzirat, whose position in the dialogue is relatively low in the speech situation, throughout the course of the story. At the beginning of the dialogue in the work, Anzirat's purpose in entering into a dialogue is based on protection. In this case, non-verbal actions - hugging her son's head, the fact that her voice is shaky, weak and painful - serve to describe her mental state:

<sup>2</sup> Лурия А. Р. Травматическая афазия. – М., 1947. С.85–86.

<sup>3</sup> Ҳазратқулов А. Диалогическая речь в современном узбекском литературном языке: Автореф. дисс ... канд. филол. наук. - Самарканд, 1966.; Бобоева А. Ҳозирги ўзбек адабий тилида туликсиз гаплар : Филология фанлари номзоди... дисс.- Тошкент, 1968. - 58 б.; Шодмонов Э. Слова-предложения в современном узбекском языке: Автореф. дисс ... канд. филол. наук. -Ташкент, 1970. -30 с.; Шомақсудов А.Сўзлашув стили.// Ўзбек тили стилистикаси масалалари.-Тошкент,, 1972. –Б. 37.; Халдарова С.М. Семантико-структурные особенности диалогической речи в современном узбекском языке.: Автореф.. дисс ... канд. филол. наук. - Ташкент, 1974.-С.5.; Лафасов Ў. Диалогик нутқда субъектив модаллиқнинг ифодаланиши: Филол.фанлари номзоди ... дисс.-Тошкент, 1996. -74 б.

<sup>4</sup> Саидхонов М. Диалогик нутқнинг коммуникатив таҳлили //Ўзбек тили ва адабиёти , 2004. - №2. –Б. 71.

<sup>5</sup> Ҳакимов М.Ўзбек тилида матнинг прагматик тақлини: филол. фанлари док. ...дис. автореф. -Т.:2001. –Б.30.

*O'g'lini boshini quchoqlab olib, qaltiroq tovushda:*

*- Unday demang! - dedi u zaif va alamli tovushda. Unday deb bolani buzhang. Hali tirik ekanman, hech kimga urishga yo'l qo'ymayman, eshityapsizmi?! Yo'l qo'ymayman... Hech kimga kaltaklatib ham qo'ymayman... Men o'lganimdan keyin urasiz bularni...*

The nonverbal actions of the second participant in the dialogue, Ne'mat Uzun's wife, accelerate the development of events and pave the way for the next stage of the dialogue: *- Oho! - dedi Ne'mat uzunning xotini, butun qishloq eshitsin deganday qo'llarini beliga qo'yib, gavdasini likillatib, battar shang'illay boshladi. -Oho, hali men oppoqman ham dersiz, hali bolani ham sen tug'ding dersiz? Yo'q, nega ham g'arlik qilib, ham baland kelasan...*

It is known that the use of the pronoun "You" in relation to the person to whom the speech is addressed is considered an expression of respect in our language. The change of this pronoun to the singular form in dialogical speech reflects the deterioration of relations between the interlocutors:

*U birdan sensiray boshladi.*

*- Bolani men emas sen tuqqansan, buzuqlikni sen qilgansan, yana bolangni ham buzasan, birovlarini ur, deb o'rgatasan!.. O'ynash orttirib, qishloqni sharmanda qilganing yetmaganday bolangni ham bosmachilikka o'rgatasan, senga kim qo'yibdi gapirishni? Oldin etagingdagi dog'ni yuvib ol. Keyin gapirasan. Oldin bolalaringni tiyib yur, katta bo'lsa, bularniyam o'ynashlikka o'rgatasan...*

In the next stage of the conversation, Anzirat's disapproving behavior increases. In his speech, neutral units are used instead of respectful expressions.

*-Bas qiling !.. Telbalarday o'kirib o'rnidan turdi Anzirat. Unga oxirgi gap juda o'tib ketgan, u dag'-dag' titrar edi. Ko'zlaridan yosh quyilib oqar, lekin artishni hayoliga ham keltirmasdi.*

*-Bas qiling, hozir chopib tashlayman! U pechkaning oldida turgan boltaga tashlandi.*

*- Chopib tashlayman... jonimdan to'yib ketdim. Boltani ko'tarib oldinga yugurdi.*

*- Tinch qo'lasanmi, yo'qmi?! Nega meni uyimga bostirib kirib ayg'oqlik qilasan.. Nega bolalarimga kun bermaysizlar? Men senlarga nima gunoh qildim, nima ayb qildim...senlarga...arpalaringni xom o'rdimmi? Eringni o'ynash qildimmi?! Nega hammang menga osilasan?!*

*Uning vajohati qo'rqinchli edi. Ko'zlari quturganday qizarib ketgan, ro'moli tushib, oqish sochlari to'zib ketgandi. Lablari g'azabdan titrar, qo'llari qaltirar edi.*

*- Hammang meni gap qilasan, hammang alamingni mendan olasan. Nima, o'zlaring oppoqmi?! O'zlaring hech ayb qilmaganmisanlar?! Aybimni bilmaydi deb o'ylaysizlarmi?! Hammangni o'ldiraman...o'ldiraman!.. (85-bet)*



In addition, one of the linguists who studied issues related to text, including dialogic speech, based on the requirements of modern linguistics, M. Khakimov, in his candidate and doctoral dissertations, sought to analyze the essence of the topic and its related aspects from a pragmatic point of view. Relying on the achievements achieved in world linguistics, he paid attention to the theory of the speech act, which has been considered controversial in linguistics until now, and clarified issues such as the specific features of explicit and implicit methods of expressing thought in the text, the role of connotation in expressing thought. These studies by M. Khakimov are distinguished by their comprehensiveness and perfection from the works created in this direction in Uzbek linguistics, and contribute to the formation of a character as a specific type".<sup>6</sup>

It should be noted here that there is a lack of work in linguistics devoted to the study of the specific characteristics of dialogic speech, its possibilities of application in various forms of speech, its structural structure, and its gender specificity.

The role<sup>7</sup> and functions<sup>8</sup> of dialogue in literary texts, its use as a means of describing the communication, argument, and mutually exclusive beliefs and characters of two or more communicants<sup>9</sup>, and its convenient means of expressing subjective modality, have become the subject of many studies<sup>10</sup>.

A number of studies have analyzed the conditions for the emergence of dialogic speech, its differences from other forms of speech, the syntactic units used in its structure, and their functional-semantic properties. Dialogic speech covers various speech situations that are expressed openly, and the social and psychological role of the speaker is clearly manifested in it.

It seems that dialogic speech plays an important pragmatic role in showing the mental state of characters, their attitude to others, and the development of events in literary texts. In a dialogue, the speaker relies on statements containing the message to express his thoughts openly. In addition to expressing the message, his statements also have an evaluative content. The harmony of verbal and non-verbal means in a dialogue serves to increase the colorfulness and expressiveness of the language of a work of art.

<sup>6</sup> С чего начинается личность: сборник. -М., 1984. -С.99.

<sup>7</sup> Қўшжонов М. Ижод сабоқлари. – Т.: Ёш гвардия, 1973. -191 б.

<sup>8</sup> Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Т., 1981.

<sup>9</sup> Имомова Г. Типик миллий характерлар яратишда бадиий нутқнинг роли: Филол.фанлари номзоди ... дисс. - Тошкент, 1993. –Б.13.

<sup>10</sup> Лафасов Ў. Диалогик нутқда субъектив модалликнинг ифодаланиши: Филол.фанлари номзоди ... дисс. - Тошкент, 1996. -174 б.

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