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THE STUDY OF PRAGMATIC MEANS THAT CONSTRUCT DRAMATIC DISCOURSE
Annotation

This research is dedicated to the analysis of pragmatic means that contribute to the development of events in dramas. The study examines the speech structure of drama, linguistic units shaping interpersonal relationships between characters, and the types of speech acts formed within social and cultural contexts through a comparative perspective. The pragmatic elements in the works of Uzbek playwrights are compared, with a focus on their functional roles in serving dramatic purposes.
Key words: pragmatics, drama, linguistic units, dramatic speech, deixis, implicature

DRAMATIK NUTQNI VOQEALANTIRUVCHI PRAGMATIK VOSITALAR TADQIQI
Annotatsiya

Mazkur maqola dramalarda voqealarning rivojlanishida ishtirok etuvchi pragmatik vositalarni tahlil qiladi. Ushbu ilmiy maqolada dramaning nutqiy tuzilmasi, personajlararo munosabatni shakllantiruvchi til birliklari, shuningdek, ijtimoiy va madaniy kontekstda shakllanadigan nutq aktlari turlari qiyosiy tahlil etilgan. Tadqiqot davomida ingliz o'zbek dramaturglari asarlaridagi pragmatik unsurlar o'zaro solishtirilib, ularning dramatik maqsadga xizmat qiluvchi funksional xususiyatlari yoritilgan.
Kalit so'zlar: pragmatika, drama, til birliklari, dramatik nutq, deyksis, implikatura.

ИССЛЕДОВАНИЕ ПРАГМАТИЧЕСКИХ СРЕДСТВ, ФОРМИРУЮЩИХ ДРАМАТИЧЕСКУЮ РЕЧЬ
Аннотация

Данная статья посвящена анализу прагматических средств, участвующих в развитии событий в драматических произведениях. В научной работе рассматривается речевая структура драмы, языковые единицы, формирующие межперсонажные отношения, а также виды речевых актов, формирующихся в социальном и культурном контексте. В ходе исследования проводится сопоставительный анализ прагматических элементов в произведениях узбекских и английских драматургов, раскрываются их функциональные особенности, служащие достижению драматической цели.
Ключевые слова: прагматика, драма, языковые единицы, драматическая речь, дейксис, импликатура.

Speech is the practical expression of human thinking and language, and it occurs as a communicative process either orally or in written form. Through speech, a person conveys their thoughts, communicates with others, and expresses their social experience. Although language and speech are interconnected, their nature and functions differ: language is a system of general rules, while speech is the individual use of that system in practice. Every word, phrase, or sentence used in communication serves a specific purpose for the speaker. The speaker's intended meaning and its interpretation fall within the domain of pragmatics in linguistics. Pragmatics has been studied by linguists worldwide, and below we explore definitions provided by Uzbek and English linguists.

First, let us address the term "drama." The word drama (Lat. δρᾶμα, drâma) is derived directly from Greek, meaning "action" or "play"[1]. Drama is a distinct form of literary art, often portrayed in the form of a play or film. According to S. I. Ozhegov's Explanatory Dictionary of the Russian Language, drama is defined as:

A literary work written in dialogic form intended for stage performance.

A work with a strong plot but not necessarily a tragic ending[2].

Although these definitions may seem contradictory, they complement each other. V. E. Khalizev, in his work "Drama as an Art Phenomenon," views drama as a literary-artistic form with unique meaning[3]. According to the scholar,

a certain range of real-life events can be referred to as drama. It is considered a genre of dramatic literature and a form of stage art, where the behavior of characters is conveyed to the audience through a harmonious blend of verbal and non-verbal elements performed by actors.

In the field of pragmatics, prominent scholars in Uzbek and English linguistics have conducted extensive research. In Uzbek linguistics, scholars such as Sh. Safarov, D. Ashurova, A. Pardayev, M. Galiyeva, and M. Mamatov have analyzed the communicative capabilities of language, the function of pragmatic means in dramatic speech, speech acts, and aspects of intercultural communication. In English linguistics, Stephen C. Levinson has established a strong theoretical foundation for pragmatics, with his book "Pragmatics" recognized as a key source in the field. Likewise, scholars such as J. Austin, J. Searle, H. P. Grice, P. Simpson, R. Carter, D. McIntyre, and J. Culpeper have contributed significantly to theories on speech acts, (im)politeness, dramatic discourse, stylistics, and dialogue analysis. Their insights serve as valuable theoretical frameworks for examining context, intention, implied meaning, and character interaction in dramatic speech.

Uzbek linguist Sh. Safarov defines pragmatics as follows: "Pragmatics is a separate branch of linguistics that studies the selection and use of linguistic units during communication, as well as their effect on interlocutors. The rules of this process are analyzed concerning the conditions of communication, i.e., in the broad sense, context" [4].

Additionally, English linguist Stephen Levinson, in his book "Pragmatics," gives a concise definition of the term and lists its key components: "Pragmatics is, at least in part, the study of deixis, implicature, presupposition, speech acts, and certain aspects of discourse structure" [5].

The significance of these pragmatic tools is further explained by linguist N. Khursanov, who notes that all semantic-pragmatic categories mentioned above are typical markers of texts within dramatic discourse. Thus, linguists analyzing dramatic discourse must consider two additional linguistic factors: the situational events described in the text and the evaluation or background of participants involved, as well as the phonetic, grammatical, and lexical features of the text[6].

When studying dramatic dialogue as discourse, researchers use stylistic tools applied in the author's language, drawing from discourse analysis, pragmatics, and cognitive linguistics. By analyzing dramatic dialogue or any conversational exchange as discourse, attention is given to how authors use language and stylistic means to structure communication. It also reveals how events and characters are portrayed through their speech and interactions. These elements include grammatical and lexical tools, turn-taking, speech acts, the cooperative principle, and more. Many of these features are present in dramatic texts and serve various functions - such as illustrating how character relationships are formed, where they encounter obstacles, or how conflicts escalate.

In the late 1970s and 1980s, advancements in speech analysis and pragmatics provided effective tools for interpreting the meanings conveyed in literary dialogue. In recent years, linguistic theories have increasingly been applied to literary criticism, offering new insights and deeper understanding of literary texts.

Below, we analyze pragmatic means that develop dramatic speech and their practical use in drama.

S. Levinson explains the pragmatic nature of deixis and its role in expressing meaning in communication as follows: "Essentially, deixis pertains to the grammaticalization of features of the speech event context or situation. It is also related to the analysis of communication texts. For example, the pronoun 'this' does not refer to any real object by itself; rather, it substitutes a referent in a specific context"[7].

Jo'ra. Bahri, seni yaxshi bilaman. Eringni ham kaftimning chiziqidek to'chniy bilaman. Birinchidan, G'ani bir buyum emas, hamma olib ketaveradigan. Uy kerak bo'lsa, respublikaning qaysi burchagiga borsa, professorlar ololmagan uyni berishadi. Negaki, bunaqa limonchi hali yetti iqlimda paydo bo'lmagan. Bu gap, gap emas. Ikkinchidan, sen uni bekorga olib ketmaysan, uni o'zidan ko'ra pensiyasi kerak senga, bildingmi? Personal deixis: "men, seni, eringni, uni, senga" (I, you, your husband, him, to you) - These units are defined from the perspectives of the speaker (Jo'ra) and the listener (Bahri).

Social deixis: "sen, eringni, pensiyasi kerak senga" - The use of the pronoun "sen" (informal "you") indicates close familiarity and a lower social distance between the speaker and listener.

Jo'ra emphasizes that he knows Bahri and her husband very well:

"Eringni ham kaftimning chiziqidek to'chniy bilaman" Here, the speaker provides information, presenting himself as observant and experienced.

"Sen uni bekorga olib ketmaysan, uni o'zidan ko'ra pensiyasi kerak senga."

This is a direct reproach and represents an illocutionary act aimed at exposing the listener's intentions and implying personal gain.

Implicature refers to the implied meaning in speech rather than the literal statement. It requires the listener to interpret hidden meanings:

Fayziboy: Agarda bizlar shariatka muvofiq qizimizni erga bersak, xalq bizni ayb qilub kuladilar, munga nima deysiz, bizni xalqg'a kulgi bo'lganimiz yaxshimi?

Ellikboshi: Xalq! Xalq shariatni masxara qiladilarmi? Siz meni aytkanimni qilabering, xalq sizdan kulsa, shari'at buyrug'ini qildim desangiz, hech kim hech nima deyolmaydur, agar ayb qilsa, gunohkor bo'ladur" [8]

This dialogue implies:

A clash between old and new worldviews

Personal stance on religious tradition

Criticism of conservative societal norms

Irony is an intentional expression with a meaning opposite to its literal sense, often involving mockery or humor[9].

Farmonbibi: Endi biz kampirlarni o'rgatasizlar" [10]

This ironic line implies criticism or sarcasm about generational attitudes.

Speech is shaped by communicative situations in drama, where context is revealed through character interaction. Elements like communicative intent, implicature, and irony reflect the pragmatic direction. Sociopragmatics, which links pragmatics and linguistics, views context as central. A single sentence may not fully capture sociopragmatic meaning without considering the broader situation, participants' goals, and interactions [11].

Conclusion. The study shows that pragmatic means serve different functions in English and Uzbek dramas. While deixis, irony, and implicature are prominent in English works, Uzbek dramas emphasize speech acts based on cultural values and social roles. In both traditions, dramatic speech primarily aims to deepen character conflict and increase dramatic tension, highlighting the functional importance of pragmatic means.

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