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### COGNITIVE – DISCURSIVE ANALYSIS OF CHARACTER SPEECH

Annotation

This article discusses the issues of cognitive - discursive analysis of the hero's speech in works of art. The linguopragmatic features of speech, cognitive modeling in the speech of characters, communicative strategies and tactics, as well as the interrelation of discursive processes are analyzed. The article considers the segmentation of the speech of characters, the specific aspects of the dialogue and monologue forms, as well as the author's position and its reflection in the hero's speech based on a cognitive approach. The results of the study help to understand the deeper interpretation of the literary text, the psychology of the characters, and the aesthetic purpose of the author.

**Key words:** Cognitive analysis, discourse, hero's speech, pragmatics, segmentation, communicative strategy, literary text, linguopragmatics, dialogue, monologue.

### XARAKTER NUTQINING KOGNITIV-DISKURSIV TAHLILI

Annotation

Ushbu maqolada badiiy asarlarda qahramon nutqini kognitiv - diskursiv tahlil qilish masalalari muhokama qilinadi. Nutqning lingvopragmatik xususiyatlari, personajlar nutqida kognitiv modellash, kommunikativ strategiya va taktikalar hamda diskursiv jarayonlarning o'zaro aloqadorligi tahlil qilinadi. Maqolada qahramonlar nutqining segmentatsiyasi, dialog va monolog shakllarining o'ziga xos tomonlari, shuningdek, muallifning pozitsiyasi va uning qahramon nutqida kognitiv yondashuv asosida aks etishi ko'rib chiqiladi. Tadqiqot natijalari badiiy matnning chuqurroq talqin qilinishi, personajlar psixologiyasi va muallifning estetik maqsadini tushunishga yordam beradi.

**Kalit so'zlar:** Kognitiv tahlil, nutq, qahramon nutqi, pragmatika, segmentatsiya, kommunikativ strategiya, badiiy matn, lingvopragmatika, dialog, monolog.

### КОГНИТИВНО-ДИСКУРСИВНЫЙ АНАЛИЗ РЕЧИ ПЕРСОНАЖЕЙ

Аннотация

В статье рассматриваются вопросы когнитивно - дискурсивного анализа речи героев художественных произведений. Анализируются лингвопрагматические особенности речи, когнитивное моделирование в речи персонажей, коммуникативные стратегии и тактики, а также взаимосвязь дискурсивных процессов. В статье рассматриваются сегментация речи персонажей, особенности диалогической и монологической форм, а также авторская позиция и её отражение в речи героев на основе когнитивного подхода. Результаты исследования способствуют более глубокому пониманию художественного текста, психологии персонажей и эстетической цели автора.

**Ключевые слова:** Когнитивный анализ, дискурс, речь героя, прагматика, сегментация, коммуникативная стратегия, художественный текст, лингвопрагматика, диалог, монолог.

**Login.** Today, the literary text is gaining special attention as one of the most relevant objects of linguistic research. The study of not only the semantic and syntactic properties of the text, but also its discursive, pragmatic and cognitive aspects is at the center of scientific research. In a work of fiction, the hero's speech is considered an important communicative unit, because through it the author not only develops the plot, but also reveals the inner world, psychological state, worldview and social position of the heroes. The cognitive - discursive approach is of particular importance in the analysis of the character's speech. Because such an approach allows us to understand, in addition to the superficial structure of the text, its internal conceptual foundations. Communicative strategies and tactics, metaphors, presuppositions, speech acts and other linguopragmatic means used in the hero's speech activity are analyzed using a cognitive model. In this regard, this article considers the theoretical foundations, practical methods and possibilities of applying the hero's speech to the analysis of a literary text. The goal is to

identify discursive units in the speech of the characters of a work of fiction, reveal their pragmatic load, and explain the characters' individual worldviews. In a literary text, the hero's speech is one of the most important communicative tools. Because a work of art reveals its plot development, system of images, aesthetic idea and author's intention primarily through the speech of the characters. The hero's language embodies his character, worldview, spiritual experiences and social status. Therefore, when studying the hero's speech, it is necessary to take into account not only the linguistic form, but also the conceptual foundations expressed through it, cognitive modeling processes and discursive features. The cognitive-discursive approach to analyzing the hero's speech is that in it the linguist studies not only the text grammatically and semantically, but also the character's way of thinking, perception of the world, strategies and tactics in the communication process. The concept of discourse is of great importance here. Because the hero's speech constantly exists

inseparably from the context, reality, the author's position and the attitude of other characters.

**Analysis of literature on the topic.** A cognitive approach to the character's speech shows that each word of the character expresses his inner conceptual world, spiritual and social experience. For example, one character may use more folk proverbs, wise sayings and metaphors in his speech, which indicates that he has a folk worldview. If another character uses modern terms, technical words or political jargon in his speech, this gives an idea of his intellectual or social position. Thus, the character's speech is not only a means of developing the plot, but also a socio-psychological portrait of the character.

**Research methodology.** In the discursive approach, the character's speech is studied contextually. When the character utters a sentence, its meaning is expressed not only in linguistic form, but also in the development of the plot, the responses of other characters and the general position of the author. For example, Raskolnikov's monologues in Dostoevsky's novel *Crime and Punishment* are not simple statements, but philosophical observations. Their meaning is connected with the entire ideological concept of the novel. Therefore, in cognitive - discursive analysis, such monologues are considered as a separate segment, through which the inner world of the hero and the author's philosophical views are revealed.

Linguopragmatic markers play a large role in the hero's speech. In particular, irony, sarcasm, puns, words expressing sympathy, pauses with additional meaning, and repeated speech elements indicate the character's mental state. With the help of pragmatic markers, the hero directly or indirectly expresses his point of view and influences other characters. For example, in Otkir Hoshimov's work *"The Affairs of the World"*, the hero's father's speech contains many folk expressions and ironic statements. This technique, on the one hand, shows the hero's folk wisdom, and on the other hand, reveals his critical view of life.

**Analysis and results.** Segmentation of the hero's speech is also an important part of the cognitive - discursive approach. Segmentation refers to the division of speech into meaningful segments and the determination of the role of each segment in the discourse. A character's monologue, for example, may consist of several segments: the first segment is personal experiences, the second segment is an assessment of social reality, the third segment is an appeal to other characters, etc. Each segment indicates the character's cognitive world.

The hero's speech often also expresses the author's position. In a work of fiction, the author can express his views through the mouth of the heroes. This is especially evident in philosophical novels. Through the hero, the author expresses his attitude to society, promotes moral values, or puts forward his critical views. Therefore, when analyzing the hero's speech, it cannot be separated from the author's general aesthetic concept.

The theory of speech acts is of particular importance in analyzing the cognitive - discursive properties of the hero's speech. Each speech unit not only conveys information, but also has a certain illocutionary force: command, request, advice, criticism, support, irony, etc. For example, when one hero says to another hero, "You can't do it," this may not only be information, but also psychological pressure, instilling doubt, or even showing superiority. The cognitive approach shows that metaphors in the hero's speech reveal the main conceptual frameworks in their thinking. For example, the metaphor "life is a road" is found in the speech of many characters, which shows their perception of the world as movement, development and trials. The metaphor "love is fire" serves to describe the hero's feelings through the process of intensity and combustion.

Dialogue also has a special place in the discursive approach. The conversations between the characters increase the dramatic power of the work of art. Through dialogue, opposing positions collide, conflicts arise, and the plot moves forward. Dialogues often use pragmatic markers, repetitions, ironies, and cuts. Through this, the characters reveal their individual character. For example, in Abdulla Qodiriy's novel *"Bygone Days"*, the dialogues of Otabek and Kumush, along with expressing love and loyalty, also reveal their psychological world. The monologue is the most important speech form that expresses the inner world of the hero. In a monologue, the hero addresses himself, justifies himself, and expresses his internal contradictions. From a cognitive point of view, a monologue reveals the conceptual structures in the character's mind. For example, internal reflections such as "Why did I do this? Maybe fate is like this..." indicate that the hero is analyzing himself. Such monologues contain many metaphors, symbolic images, and spiritual experiences.

Another important aspect of cognitive - discursive analysis of the hero's speech is his place in the social context. Each hero belongs to a certain social stratum, and his speech reflects the linguistic features, jargon, and communication habits of this stratum. An intellectual or intellectual hero speaks in a more bookish style and in complex sentences. This makes the literary text more lively and realistic. The study of the cognitive-discursive features of the hero's speech, in fact, allows us to penetrate much deeper layers than a superficial reading of the text. Because an ordinary reader perceives the characters' statements as a means of plot development, but for a linguist or literary critic, a certain social code, psychological trace, cognitive model may be hidden behind these statements. For example, if a hero often uses self - emphasis markers such as "I know", "I think", "my opinion" in his speech, this indicates that egocentric views are strong in his cognitive world. It is very important to take into account the context in discursive analysis. If a hero says the same sentence in different situations, its meaning may also be different. For example, let's take the sentence "You are also a person!" This sentence sometimes turns out to be a compliment, sometimes irony, and sometimes sarcasm. Therefore, the hero's speech is always inseparable from the context, the identity of the interlocutor, the nature of the situation, and even the aesthetic intention of the author.

Another unique aspect of the cognitive approach is that it analyzes the hero's inner world of thought through metaphors, symbols, and conceptual models. In fiction, characters often express their feelings not directly, but through symbols. For example, a hero talking about love says, "A fire burns in my heart." This is not a simple metaphor, but the hero's imagination of the concept of love through "fire." Sometimes it moves events forward, sometimes it expresses the author's ideological position, and sometimes it deepens the conflict. Especially in conflict situations, pragmatic markers increase in the speech of the characters: contrasting conjunctions, sharp tone, irony, sarcasm, pauses, etc. Such devices also indicate the psychological state of the character.

The character's speech also reflects his social identification. Social stratification is clearly felt in the language. For example, if the speech of a simple peasant character uses more folk proverbs, dialect words, and simple sentences, then the intellectual character uses bookishness, scientific terms, and complex sentences. These linguistic differences make the characters of the work seem real and lively, the reader believes in them, and empathizes with them. One of the aspects that should be paid attention to in the cognitive - discursive analysis of the hero's speech is his communicative strategy and tactics. Each hero pursues his own goal in the conversation: someone wants to dominate, someone

wants to justify himself, and someone wants to find sympathy. To achieve this goal, various tactics are used: softening the dialogue, mockery, embellishing the thought with metaphors, using silence, sarcasm, etc. Each tactic reveals the character of the hero.

For example, let's take the image of Otabek. In his speech, sincerity, love, patriotism are felt. This shows that loyalty, affection and selflessness are the main concepts in his cognitive model. In the image of Kumush, the concepts of chastity, honor, patience and love prevail. Intertextual elements can also be found in the hero's speech. For example, he quotes from another literary work, recalls a folk proverb, or quotes excerpts from religious texts. These intertextual segments expand the hero's worldview, show his level of knowledge and spiritual wealth. At the same time, the author also deepens the content of the work through this tool. The relationship between the hero's speech and the author's speech is also discursively important. Sometimes the author speaks in the language of the hero, but in fact expresses his own philosophical views. Sometimes, on the contrary: the hero's speech contradicts the author's idea, and the reader understands this contradiction. This technique creates a multilayered discourse of the literary work.

**Conclusion and suggestions.** Cognitive - discursive analysis of the hero's speech is of great importance not only for linguistics, but also for literary studies, psychology and cultural studies. Because the hero's speech is at the center of the literary text, through which the plot develops, images are revealed and

the author's aesthetic views are expressed. The cognitive approach studies the hero's speech as a reflection of human thinking and analyzes elements such as metaphor, symbol, conceptual model in it. The discursive approach studies the hero's speech in context, in relations with other characters, in the author's position and in the social situation.

As noted in this article, by segmenting the hero's speech, it is possible to reveal its different layers of meaning. While strategies such as conflict, confrontation, and influence are identified in dialogues, monologues reveal the hero's inner experiences, self - analysis and conceptual world. Pragmatic markers determine the hero's mental state, social status and communicative purpose.

With the help of cognitive - discursive analysis, we see the literary text not as a superficial plot, but as a multi - layered discourse. This approach helps to connect the hero's speech with the author's aesthetic concept, to reveal the socio-cultural identity of the characters, to understand their psychological world. In this regard, the cognitive-discursive analysis of the hero's speech is important not only theoretically, but also practically: it is useful in teaching, analyzing literary works, in translation, and in studying intercultural communication.

In conclusion, the hero's speech is a reflection of human thought and culture in artistic form, and its cognitive - discursive analysis serves to reveal the substantive and aesthetic layers of literature more deeply. This allows us not only to better understand the literary text, but also to more broadly perceive human speech activity, thinking, and social life.

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