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СОДЕРЖАНИЕ

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DIALOGUE AS A STRATEGY OF AUTHOR'S DISCOURSE IN ENGLISH LITERARY TEXT

Мақолада мулоқот шахсининг ижтимоий мақоми, унинг миллий-этник, эмоционал-маданий ва коммуникация жараёнида намоён буладиган хусусиятларини акс эттирувчи лингвопрагматик кўрсаткичлар очиб берилган.

This article studies lingua-pragmatic peculiarities of linguistic personality which reveales social and professional status, role and individual affairs between communicators, age, local, national-cultural specificity, emotional condition and characteristics of personage.

В статье определены лингвопрагматические особенности языковой личности, направленные на выявление социального и профессионального статуса, ролевых и личностных отношений между коммуникантами, возрастной, локальной, национально-этнической характеристики, эмоционального состояния коммуникантов, черт характера и культурной принадлежности персонажа.

Within the transition to anthropocentric paradigm in which the essential focus is on the «human factor», the new trends have come into existence and have been developed deeply up to present. One of the trends, which plays the predominating role in the current stage of linguistics, is linguopragmatics. Lingua-pragmatics is one of the directions of communicative linguistics, which is in general defined as the science that is concerned with the study of linguistic factors in the aspect of human activity. Lingua-pragmatics has a great number of definitions. As a result of generalizing all viewpoints, the following approaches to define this scientific field can be pointed out:

1. the relation between the sign and its users (1);

2. the science about the use of language, the science about language in context (2);

3. the speech influence, factors that provide successful use of language (3);

4. interpretative aspect of speech communication (4, 5);

5. interpretation/comprehension of language as a tool/means of implementation of a certain purposeful activity (6).

Lingua-pragmatics embraces a great number of key terms among of which linguistic personality is of greatest importance. It is emphasized that linguistic

personality is formed and revealed in communication that gives the chance to analyze it within this or that type of discourse in which linguistic personality represents the internal link between the language consciousness – collective and individual active reflection of the experience fixed in to language semantics, on the one hand, and speech behavior – conscious and unconscious system of communicative acts that reveal character and the way of life of a human, on the other hand (4, p.100).

In this respect the notion of «linguistic personality» is of paramount significance. The term was first introduced by V.V. Vinogradov who brought up the problem of the «author's image». Later the theory of linguistic personality was in full measure elaborated by Yu.N. Karaulov on the material of the Russian language. The scholar designated a model of linguistic personality (LP) consisting of three levels: 1) verbal-semantic; 2) pragmatic; 3) cognitive (5). This model makes the basis of all other researchers related to the structure of linguistic personality and lays foundation for new ideas (3, 4, 5).

A linguistic personality is always national and belongs to a certain linguocultural community. Literary dialogue is a reciprocal conversation between two or more entities, it is means of a logic circuit of ideas, judgments and thoughts, it has such structure where the theme is distributed between two interlocutors. Authors use dialogues as main characteristic of a character, as dialogue reflects the social position, nationality, gender, educational and cultural background, outlook and individual characteristics of a person; so we can conclude that dialogue contains language material for revealing gender, pragmatic, cognitive, national-cultural peculiarities of linguistic personality. Palmgren defines literary dialogue as one of the basic modes of narrating, others being, for example, description, narration and the stream of consciousness technique. As functions of literary dialogue, Palmgren lists the following: exchange of thoughts and information, characterization (both in fiction and drama) involving laying out the character's disposition, thoughts, motives and attitudes towards life. Moreover, it can carry the theme and reveal underlying symbolic contents (6, p.214). The dialogic text of belles-lettres is interesting in many aspects. On the one hand, it being an analogue of the oral type of speech, it is regarded as a communicative act including the following components: addresser – message – addresser (6, p.56). Thus dialogues fulfill communicative functions, promote the development of the plot, and explicitly present the factual information of the text. On the other hand dialogues serve for the characterization of a speaker's personality. Besides, dialogues contain some conceptual information disclosing characters' ethic, aesthetic, moral views and evaluations, individual perception of conceptual world picture. Dialogue in the literary texts reflects the peculiarities of the oral intercourse, but it is in no way the exact reproduction of the colloquial language in as much as they maintain the norms of Standard English.

They convey different kinds of pragmatic information about the personages from the point of view of their a) social and professional status; b) psychological and emotional state; c) age, gender, nationality; d) educational and cultural background.

Thus, the core of contemporary anthropocentric linguistics becomes the concept of 'linguistic personality'. In literary discourse LP is regarded as a linguistic correlate of the person's spiritual features, his communicative abilities, knowledge, aesthetic and cultural values. LP in the fictional text is presented in two forms: the author's image and that of the personage. It must be made clear that linguistic personality can be presented by all verbal means used in different compositional forms: description, narration, reasoning and dialogues. But the most conspicuous form of presenting linguistic personality is his speech reflected in literary discourse.

The following fragment from a story by K. Mansfield «A cup of tea» illustrates the facts said above. In the street heroine meets a girl who asked her for tea money:

«How extraordinary!» Rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary! And suddenly it seemed to Rosemary such an adventure. It was like something out of a novel by Dostoevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: «I simply took her home with me».

Rapprochement of authors speech with the internal speech of character promotes convergence of stylistic devices such as exclamatory sentences: *How more than extraordinary!*; Rhetorical question : *Supposing she took the girl home?*; Comparison : *was like something out of a novel by Dostoevsky*; inner speech : *Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen?*; And she heard herself saying afterwards to the amazement of her friends: *«I simply took her home with me»*. Here, by means of convergence of stylistic devices is revealed the inner qualities of character such as selfishness, hypocrisy, and the desire to «show off» by the mercies of friends taking the poor girl home.

Emotionally expressive function -- to highlight the emotions (feelings, moods), emotional evaluation or emotional state of the subject of the narrative or character. An example of this convergence is driven below in the text segment of the novel S. Maugham «Painted Veil».

«Oh, my dear, my dear. I'm so dreadfully sorry for you». Dorothy took the hand that was hanging by Kitty's side and pressed it...

«But you must. You can't go away and live by yourself in your own house. It would be dreadful for you!»...

«And when I heard that you'd gone with your husband into _the jaws of death, without a moment's hesitation, I felt such a frightful cad. I felt so humiliated. You've been so wonderful, you've been so brave_, you make all the rest of us look so _dreadfully cheap_ and second-rate.' Now the tears were pouring down her kind, homely face. 'I can't tell you _how much I admire_ you and what a respect I have for you. I know I can do nothing to make up for your terrible loss, but I want you to know how deeply, how sincerely I feel for you. And if you'll only allow me to do a little something for you it will be a privilege. Don't bear me a grudge because I misjudged you. _You're heroic and I'm just a silly fool of a woman_.»

To disclose emotional state is used convergence of repetitions : _my dear, my dear;_ parallel structures : _I felt ... I felt; you've been ... you've been;_ metaphors : _the jaws of death;_ repetitions of emotional amplifiers : _how and so: so wonderful , so brave, so humiliated; how deeply, how sincerely;_ exclamatory sentences : _It would be dreadful for you!_

Emotionally expressive stylistic feature can be combined with an assessment and characteristics. A striking example of this is the following passage, illustrating the role of convergence of stylistic devices (way of thinking, state, age characteristics) to recreate the emotional state of the character together with its estimated characterization:

I don't feel human. I feel like an animal. A pig or a rabbit or a dog. Oh, I don't blame you, I was just as bad. But it wasn't the real me I'm not that hateful, beastly, lustful woman. I disown her. It wasn't me that... It was only the animal in me, dark and fearful like an evil spirit, and I disown, and hate, and despise it. And ever since, when I've thought of it, my gorge rises and I feel that I must vomit.' (Maugham, Painted Veil).

Heroine deeply regrets her betrayal of recently deceased husband. To describe her emotional state is used such convergence of stylistic devices as the antithesis: _I don't feel human. I feel like an animal;_ metaphor : _a pig or a rabbit or a dog;_ metaphorical epithet : _beastly woman;_ graduation : _and I disown, and hate, and despise;_ parallel constructs : _It wasn't me that ... It was;_ comparison : _like an animal, like an evil spirit;_ hyperbole : _when I've thought of it, my gorge rises and I feel that I must vomit._ Emotiveness also expressed emotive marked lexical units: _feel, hateful, lustful, fearful, despise._

As it is seen from that example LP is multilayer, this episode deals with the thesaurus of the personage, his individual world picture, judgments and convictions, key notions and knowledge structures. The most conspicuous in this respect is represented speech; it expresses the character's inner thoughts, and at the same time reveals his linguistic personality.

To sum up, the pragmatic level in literary discourse displays various characteristics of linguistic personality: his age, sex, nationality, social status, role relations, cultural and educational level.