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SPEECH ACTS IN LITERARY DISCOURSE

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Annotation: this article deals with the issue of discourse itself, the literary text as a literary discourse and the development of speech acts in a literary discourse. The main aim of the research is to consider the features of the literary discourse and understanding (interpretation) of a speech act in different literary contexts.

Key words: discourse, literary text, linguistics, speech act, speech behavior.

РЕЧЕВЫЕ АКТЫ В ХУДОЖЕСТВЕННОМ ДИСКУРСЕ

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Аннотация: в данной статье рассматривается вопрос самого дискурса, художественного текста как литературного дискурса и проявления речевых актов в художественном дискурсе. Главной целью данного исследования является рассмотрение особенностей художественного дискурса и понимание (интерпретация) речевого акта в разных художественных контекстах.

Ключевые слова: дискурс, художественный текст, лингвистика, речевой акт, речевое поведение.

BADIIY DISKURSDA NUTQ AKTLARI

Yunusova Aziza Axmedjanovna

Buxoro davlat universiteti, katta o'qituvchi

Annotatsiya: Ushbu maqolada diskurs hodisasining o'zi, ya'ni uning mohiyati, badiiy tekstning diskurs sifatida namoyon bo'lishi va badiiy diskursdada nutq harakatlarining paydo bo'lishi masalasi ko'rib chiqiladi. Ushbu tadqiqotning asosiy maqsadi badiiy diskurs va nutq aktini turli badiiy kontekstlarda tushunish (talqin qilish) xususiyatlarini ko'rib chiqishdir.

Kalit so'zlar: diskurs, badiiy matn, tilshunoslik, nutqiy akt, nutqiy xulq.

Introduction

Modern linguistics is based on the principle of anthropocentrism, which includes the "human factor" in language learning. Consideration of a literary text from the position of anthropocentrism requires the introduction of the term "literary discourse", which is understood as a coherent text in its totality with extralinguistic - pragmatic, sociocultural, psycholinguistic and other factors, as a purposeful social action, as a component involved in the relationship of people and the mechanisms of their consciousness. In this regard, literary discourse appears as a product of one of the most complex types of communication - literary, the subjects of which are not only the author and reader, but also the characters. Therefore, the implementation of the anthropocentric principle in the analysis of literary discourse opens up new possibilities, if the object of study is a character as a specific linguistic personality "behind the text". Orientation to the speech behavior of the character, representing the process of deployment of speech interaction in the conditions of its literary representation, allows us to analyze the literary character as a linguistic personality in the totality of the characteristics presented in the literary discourse.

The term "discourse" itself is one of the central concepts of modern linguistics. Discourse (from the French "discourse" - speech) is a coherent text in conjunction with extralinguistic, sociocultural, pragmatic, psychological and other factors.

Due to the fact that the main purpose of literary discourse is the emotional-volitional and aesthetic impact on those to whom it is addressed, its pragmatic essence is the main constitutive factor. The functioning of literary discourse is impossible outside of dialectical relations: writer - work of art - reader. The traditional approach to the analysis of a literary text involves the study of text units, grammatical categories, connections and stylistic means. The specificity of a work of art lies in the speech activity of the speaker. Here we have in mind the discursive activity of the speaker, which goes beyond the text itself and makes the interpretation of a work of art a special type of discourse. In addition to the speaker, one must also take into account the factor of the reader, whose role is to perceive the literary text. Therefore, literary discourse can be defined as the process of interaction between the text and the reader. A literary text is one of the components of an act of literary communication, representing a special literary reality, which, combined with the discourses of the author and the reader, creates a new type of discourse - literary.

Materials and methods. Literary discourse is the discourse of the speaker and the characters subordinate to aesthetic communication. Literary discourse is the embodiment of a verbal message that conveys subject-logical, aesthetic, figurative, emotional and evaluative information, combined in the ideological and literary content of the text into a single whole.

Leading scholars and linguists refer literary discourse to different types of discourses, each of which performs a specific function. In our time, the definition of the features of the discourse of a work of art is of particular value. In its essence, literary discourse contains the imprint of culture at a certain stage in the development of society. The discourse of fiction contributes primarily to the conceptualization of knowledge, which allows them to be used in connection with their further assignment. In the most general sense, discourse should be understood primarily as the ideologically formed speech activity of a linguistic personality, which forms the verbal space of a particular scientific direction or art in the framework of interaction with other direct participants in this activity. Literary discourse should be understood as a communicative act that does not necessarily and primarily pursue goals characteristic, for example, of interpersonal communication, or any other set of goals inherent in other types of discourse.

One of the main differences between the discourse of a work of art and other types of discourse is the purpose it implies. Another distinguishing feature of literary discourse from other types of discourse is that a literary text has a special creative intertextual reality, that is, its creation was carried out under the influence of the author's imagination and creative energy, which determines its conditional and, as a rule, fictitious character. The next feature of the discourse of a work of art is that it has a great variety of genre, thematic, age and ideological components. In its structure, literary discourse has a diverse and heterogeneous character; it seems to consist of a large number of "sub-discourses", which create the diversity of the entire work. Moreover, as already mentioned, one of, perhaps, the main distinguishing features of the discourse of a work of art, from other types of discourse, is that it contains the imprint of a specific culture that prevails at a certain stage in the development of society. Thus, the discourse of a work of fiction differs significantly from other types of discourse - it implies a special nature of the relationship and interaction between the writer and the reader, the involvement of cultural, aesthetic and personal knowledge about the world and the reflection of a special relationship to the surrounding reality.

The literary text has specific communicative properties, as it is an integral part of the creative discourse that serves any form of creative activity of the individual. Any discourse is intentional by definition, and literary discourse - according to linguo-semiotic mechanisms of influence on the consciousness of the reader, providing intellectual and creative interaction between the author of the text and the recipient, transmits to the latter linguo-aesthetic information containing the author's attitude to the characters (landscape, society, world), literary position, stable value orientation. The works of the classics of literature can be viewed from various points of view, from everyday perception to a philological analysis of the underlying structures. Before the philological personality, in particular, the task is to not only get closer to understanding the hidden meanings of a work of art, but also to a certain extent to make the writer's work understandable to a wide readership. Identification of hidden meanings in the text is associated with a high level of mental activity, both at the time of creation of the work, and in the process of its perception by the reader or researcher. The author's thinking and the worldview associated with its specificity, as a rule, is revealed in the features of the verbalization of cognitive structures, in other words, concepts. The basis for the interpretation and construction of a hypothetical generalizing model of the author's linguistic personality is the linguistic material, that is, the discourse, which is analyzed and described in terms of perception modeling, which includes the description and analysis of the use of linguistic material. In this sense, the linguistic

personality can be reconstructed based on identifying typological features of the author's individual concept sphere and thesaurus. The communicative space of a literary text generates literary concepts, forming a unique image of the author's individual literary picture of the world. Literary concepts, being concepts, have common grounds with logical concepts, and directly correlate with literary means of expressing thoughts and plastic representations of the author's creative discourse. An important role in this case is played by the essential aspects of literary experiences, against which the problem of identifying the semantic and semantic content of the concept can be solved.

A speech act is a statement that performs a function in communication. We perform speech acts when we offer apologies, greetings, requests, complaints, invitations, compliments, or rejections. A speech act can contain only one word, such as "Sorry!" to apologize or a few words or sentences: "I'm sorry I forgot about your birthday. I just overlooked it." Speech acts involve real-life interaction and require not only the knowledge of a language, but also the proper use of that language within a given culture.

According to Wikipedia, a linguistic speech act is something expressed by a person that not only presents information, but also performs an action. For example, the phrase "I would like kimchi, could you pass it to me?" is considered a speech act as it expresses the speaker's desire for kimchi and also represents a request that someone give him kimchi. According to Kent Bach, "almost any speech act is in fact the simultaneous performance of several acts that differ in various aspects of the speaker's intention: there is an act of saying something, what is done, for example, asking or promising, and how a person tries to influence to your audience." The modern use of the term goes back to the development of J. L. Austin's performative utterances and his theory of locutionary, illocutionary, and perlocutionary acts. Speech acts perform their function when they are spoken or communicated. These usually include actions such as apologies, promises, orders, responses, requests, complaints, warnings, invitations, denials, and congratulations.

Results and discussion. Literary discourse as a linguistic equivalent of thinking can be considered as one of the brightest linguistic "representatives" of the national way of seeing the world. The linguistic personality of the writer acts as a modeling projection of the national language and national discourse and communicative behavior. Literary discourse conflicts with the supposed unambiguity inherent in terminological vocabulary and is interpreted in different ways: "a text immersed in a situation of communication", allowing for "multiple dimensions" and complementary approaches to study (pragma linguistic, structural-linguistic, linguacultural, sociolinguistic, psycholinguistic).

Literary discourse is a cognitive process associated with speech production, the creation of a speech work, and the text is the result of the process of speech activity, which has a certain finished form. The term "speech behavior" at present in linguistic science has various interpretations and interpretations, namely:

- verbal behavior - a specific and integral part of behavior as a whole as a complex system of actions, actions, movements. Speech behavior is a form of human social being, it manifests the totality of speech actions and speech activity of a person;

- verbal behavior is the speech actions of individuals in the proposed circumstances, reflecting the specifics of the linguistic existence of a given speaking community in a given social structure;

- speech behavior is understood as the whole complex of relations included in the communicative act, i.e. verbal and non-verbal information, paralinguistic factors, as well as the place and time of the speech act, the environment in which this fact occurs. Consequently, speech behavior is the speech actions of individuals in typical situations that reflect the specifics of the linguistic consciousness of a given society;

- verbal behavior - a conscious and unconscious system of actions that reveal the character and lifestyle of a person;

- verbal behavior is the implementation of the language, taking into account certain psychological attitudes.

- verbal behavior is not so much a part of behavior in general, but an image of a person, made up of the ways he uses language in relation to the real circumstances of his life.

The far from complete list of interpretations of the term "speech behavior" presented above shows that at present there is no single and generally accepted definition in linguistic science. In this regard, it seems appropriate to speak only about its working version. As such, we accept the definition formulated by T.G.Vinokur, which most organically fits into the framework of the stated concept: "Speech behavior is not so much a part of behavior in general, but an image of a person, consisting of the ways he uses language in relation to the real circumstances of his life ". It is interesting that I. A. Goncharov, without using the term "speech behavior", expresses a similar idea. He writes that language is the image of the inner person: his mind, what is called the heart, he is the spokesperson for education, all mental and moral forces. A linguistic personality manifests itself, realizes itself in speech behavior, while giving preference to one or another style of communication (familiar, official, respectful, dismissive, direct, indirect, etc.), uses statements with the communicative task necessary for its purposes, and thereby shapes itself, expresses its individuality, uniqueness, creates its own image. The formation of speech behavior, therefore, is a way of creating and presenting an image of a personality, and, therefore, a versatile analysis of speech behavior allows you to get answers not only to the question How?, but also to the questions Why? and For what? and on their basis to determine what it is, this person, to see what remains "behind the scenes", lies behind the presented image, the personal shell.

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