

Pragmatic Level of Reflection of Linguistic Personality in Artistic Dialogue

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Abstract: The article examines the pragmatic level of the linguistic personality in artistic dialogue. The article also analyzes the problems of the linguistic system of personality in artistic dialogue. The article specifies the pragmatic properties of this system.

Keywords: Linguistics, personality, properties, language process.

Introduction: The development of linguistics at the present stage is taking place in line with the anthropological paradigm, i.e. "the study of language processes takes place in an inextricable connection with the needs of communicative activity and presupposes taking into account the human factor, when the subject of speech and its recipient are included in the description of language mechanisms" [Aznaurova, 1988.p]. Thus, the linguistic personality becomes the most important component of the communicative act, and its study acquires primary significance in the study of discourse.

The linguistic personality is understood as a set of human abilities and characteristics that determine the creation and perception of speech works (texts), which differ in a) the degree of structural and linguistic complexity, b) the depth and accuracy of the reflection of reality, c) a certain target orientation. [Капайлов Ю.Н., 1989. С. 13]. The structure of the linguistic personality consists of three levels:

- verbal-semantic or personality lexicon; the lexicon, understood in a broad sense, includes, according to our ideas, the fund of grammatical knowledge of the personality;

-linguo-cognitive, represented by the personality

thesaurus, which captures the "image of the world" or the system of knowledge about the world;

-pragmatic, or the level of activity-communicative needs, reflecting the pragmatics of the personality, i.e. the system of its goals, motives, attitudes and intentionalities.

Our study examines the pragmatic level of the linguistic personality in artistic dialogue. As is known, pragmatics is understood as a section of linguistics that studies the relationship between signs and their users in a specific speech situation. We can say that pragmatics is the semantics of language in action and the totality of conditions accompanying the use of a linguistic sign.

The functioning of natural human language occurs in a specific communication situation, which has received a terminological designation in the concept of "communicative-pragmatic situation" and includes the entire complex of external conditions of communication present in the consciousness of the speaker. [Азһау-рова, 1988, 57]. The most established parameters of the communicative-pragmatic situation are:

- The setting and place of the communicative act;
- The subject and purpose of communication;

- Social, ethnic, individual characteristics of the participants in speech communication (social status, profession, age, nationality, cultural affiliation);
- Role and personal relationships between communicants;

Role relations are considered in the work as one of the leading factors of the communicative-pragmatic situation, they include such concepts as speech behavior, role expectations, the factor of mutual understanding. Let us consider the pragmatic factor of mutual understanding and role expectations using the material of an artistic dialogue. As an example, we will analyze the system of role relations of characters in the play "Pygmalion" by Bernard Shaw, which carry the necessary information about status and positional roles. Status roles are those that a person receives at birth and which, as a rule, do not change during life (ethnic role, gender, etc.). Positional role denotes the place of an individual in the system of social relations. The plot line of the work is based on a bet made between the professor of phonetics Mr. Higgins and Colonel Pickering. Higgins claims that thanks to her knowledge and teaching skills she can turn a simple flower girl Eliza Doolittle into a socialite. Eliza's status role is obvious, her positional role changes during the plot. Her status role is determined by her birth and upbringing. However, she strives to establish herself in the position of a socialite. A classic example of these roles is the well-known situation described in the drama. The social status and profession of the speakers is explicit in this dialogue.

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SavedThe addressee in this communication situation is Mr. Higgins, the addressee is a simple flower girl. The indication of a sharp asymmetry of social roles begins with the description of the characters' appearance (the English that will keep her in the gutter to the end of her days; a little sailor hat of black straw that has long been exposed to the dust and 'soot of London and seldom if ever brushed, her hair needs washing rather badly, - her boots are much the worse for wear, she is no doubt as clean as she can afford to be, but compared to the ladies she is very dirty).

This example shows a violation of normative and generally accepted role relations at the level of the positional roles of "teacher" and "student". The teacher (Mr. Higgins) rudely forces Eliza to repeat the alphabet, words, without taking into account her position and the circumstances in which she grew up. A factor of misunderstanding between the characters is revealed.

Higgins: Say your alphabet.

Liza; Oh well, if you put it like that Ah-ye, beyee, ceyee, deyee—

Higgins: [with the roar of a wounded lion]. Stop. Listen to this, Pickering. This is what we pay

for as elementary education. This unfortunate animal has been locked up for nine years in school at our expense to teach her to speak and read the language of Shakespeare and Milton. And the result is Ah-ye, beyee, ce-ye -

Liza: [almost in tears]. But I'm saying it. Ah-ye, be-ye, ce-ye —

Mr. Higgins's state (with the roar of a wounded lion, thundering, disarmed) indicates an emotional state of indignation, but the state of the insulted Eliza (rushes out, weeping, almost in tears, still sobbing) shows the full depth of her wounded pride. The psychological state of Mr. Higgins and Eliza determines the choice of linguistic means: the use of metaphor, metonymy, comparison, - This unfortunate animal has been locked up for nine years in school at our expense to teach her to speak and read the language of Shakespeare and Milton; emotionally charged phrases, exclamations, slang - Ah - ow - oo- ooh! By Jupiter, she's done it at the first shot, we shall make a duchess of her, if you ever say be- yee, ce-ye -again you shall be dragged round the room three times by the hair of your head; What the devil are you crying for? Be off with you, keep your tongue well forward in your mouth instead of trying to roll it up and swallow it, away with you.

Eliza is not endowed with sufficient communicative competence to understand the deep meaning of what was said.

Higgins: It's almost irresistible. She's so de-liciously low - so horribly dirty.

Liza: [protesting extremely] Ah-ah-ah-ah-ow- ow-oo-oo!!! I ain't dirty: I washed my face and hands before I come? I did.

Higgins: What is life but a series of inspired follies? I shall make a duchess of this draggletailed gutter-snipe.

Liza: You are no gentleman? You are not, to talk of such things, I'm a good girl, I am; and I know what the like of you are, I do.

Eliza could not understand what Mr. Higgins meant, she understood these words in their direct meaning - She's so deliciously low - so horribly dirty, although the professor meant only her social position, cultural and educational level. The use of vulgar words (draggletailed gutter-snipe) aggravated the situation, Eliza was perplexed and the factor of misunderstanding increased even more.

The motives and goals of communication do not coincide. Speech communication did not take place, the pragmatic function, which could have served to establish contact, turned out to be unsuccessful and unrealized. In addition, the speech behavior of each of the linguistic personalities under consideration contributes to the expression of their internal psychological and emotional state.

The following artistic dialogue from this work takes place between Eliza and Mrs. Higgins. Social status becomes obvious in the conversational manner of each character. The differences between the status and symbolized positional roles of the heroine are noticeable. Eliza has learned by heart what she should say in high society, but her status role makes itself felt and by this she violates the etiquette norms of society. The conversation began with Mrs. Higgins's remark about the weather. Eliza's answer caused bewilderment among those around her, since it sounds scientific and inappropriate in a situation of high society communication. Mrs Higgins: Will it rain, do you think?

Liza: The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometric situation.

Freddy: Ha! Ha! How awfully funny!

The pragmatic effect was not achieved, since the goal of communication does not correspond to the communication situation. Then the addresser S3H0 violates the role expectation, which is manifested in the violation of the etiquette norms of small talk.

Liza: [in the same tragic tone] But it's my belief they did the old woman in.

Liza: Y-e-e-e-es. Lord love you. Why should she die of influenza. She came through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead: but my father he kept ladling gin down her throat till she came to so sudden that she bit the bowl off the spoon.

Liza: What call would a woman with that strength in her have to die of influenza? What become of her new straw hat that should have come to me?

Somebody pinched it; and what I say is, them as pinched it done her in.

As mentioned, the role expectation is violated because Eliza uses slang, vulgar words, and incorrect word order - all of which contradict the etiquette of high society. The dialogue between the high society ladies and the common girl shows what social class they belong to. Slang (they did the old woman in; pinched it), obscure words, colloquialisms (Fairly blue; Lord love you),

dialects (do I not), incorrect word order and phrases (she lived with would have killed' for a hat-pin; let alone a hat; Fairly blue with it, she was;), which Eliza uses, indicate that her social role has been preserved and she still belongs to the lower classes of society.

Thus, the conducted research confirmed our position on the need for linguistic interpretation of certain pragmatic factors for a) characterizing the linguistic personality; b) identifying its status and positional roles; c) establishing the definition of the pragmatic effect (understanding/misunderstanding, appropriateness/inappropriateness); d) describing the internal psychological and emotional state of the linguistic personality.

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