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THE MANIFESTATION OF SOCIALLY CONDITIONED SPEECH COMMUNICATION IN DRAMATIC DISCOURSE

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Abstract. This article analyzes, from a linguistic point of view, the features of the manifestation of socially conditioned speech communication in dramatic discourse. The formation of characters' speech in dramatic works in connection with their social position, occupation, age, gender, level of education, environment and place in society is investigated. Furthermore, the use of lexical, grammatical, stylistic and pragmatic means expressing social relations in the process of communication between characters is illuminated. In the research, the place of socially conditioned speech units in revealing the character of the personage, expressing their mutual relations and bringing about the dramatic conflict is identified. It is substantiated that studying the sociolinguistic features of communication in dramatic discourse serves to understand more deeply the relations between language and society in a literary text.

Keywords: dramatic discourse, dramatic speech, sociolinguistics, social conditioning, speech communication, character speech, social position, speech features, pragmatics, communication.

INTRODUCTION. The analysis of communication from the point of view of the social conditioning of dramatic speech requires examining its structure and functionality in a broader socio-cultural context. The chain-like structure of the communication process serves as an important methodological basis in pragmatic analysis and, at the same time, makes it possible to identify the stage-by-stage development of the speech act and its specific manifestations in the social environment.

RESEARCH METHODOLOGY. Several methods were used in the course of the research. With the help of the **descriptive method**, socially conditioned speech units occurring in dramatic discourse were identified and their linguistic features were described.

By means of the contextual analysis method, the meaning and function of speech units were studied in close connection with the communicative situation in which they were used.

On the basis of sociolinguistic analysis, the speech features of the characters were analyzed in connection with their age, gender, occupation, social position, level of education and relation to the relevant social group.

Linguopragmatic analysis, in turn, served to identify the functions of speech units in expressing communicative purpose, attitude and influence in the process of communication. Furthermore, the **comparative analysis** method was used in the research to identify similar and different aspects in the speech of characters with different social positions. The speech of characters in formal and informal situations, forms of address, units expressing respect and

distance, jargon, dialectisms, professional vocabulary and other social markers are studied from a comparative point of view.

RESULTS AND DISCUSSION. This process consists of the following main stages, which occupy a central place in revealing the social dynamics of dramatic discourse:

First stage – the stage of the beginning of communication. At this stage, the main topic and purpose of the communication are determined, which defines the direction of the speech act in the social context. From the point of view of dramatic speech, this stage is regarded as the initial formation of strategic harmony between the author, the director and the actor, in which the social roles of the characters and their communicative intentions are clearly expressed. The determination of the topic of communication forms not only the direction of the speech act, but also the social message conveyed by it to the audience.

Second stage – cause-and-effect relations. At this stage, the reasons for the emergence of the communication and its potential consequences are analyzed. From the point of view of the social conditioning of dramatic speech, this stage is of important significance in identifying the motivation of the characters' social behaviors and their communicative strategies. For example, the speech act of a character is closely connected with their social status, psychological state or place in society, and this is conveyed to the audience through cause-and-effect relations. This process is used as a main pattern in the pragmatic analysis of a dramatic work.

Third stage – the context of time and place. The time and place at which the communication occurs play an important role in forming the social conditioning of dramatic speech. At this stage, the connection of the event with the social and cultural environment, as well as its generic features, are analyzed. In dramatic discourse, time and place determine not only the external conditions of the plot, but also the social behaviors of the characters and their speech strategies. For example, an event occurring in a specific social context leads to the formation of specific social messages in the character's speech expression.

In general, the structure of the speech act consists of the following three important stages, which are widely used in analyzing the social conditioning of dramatic speech:

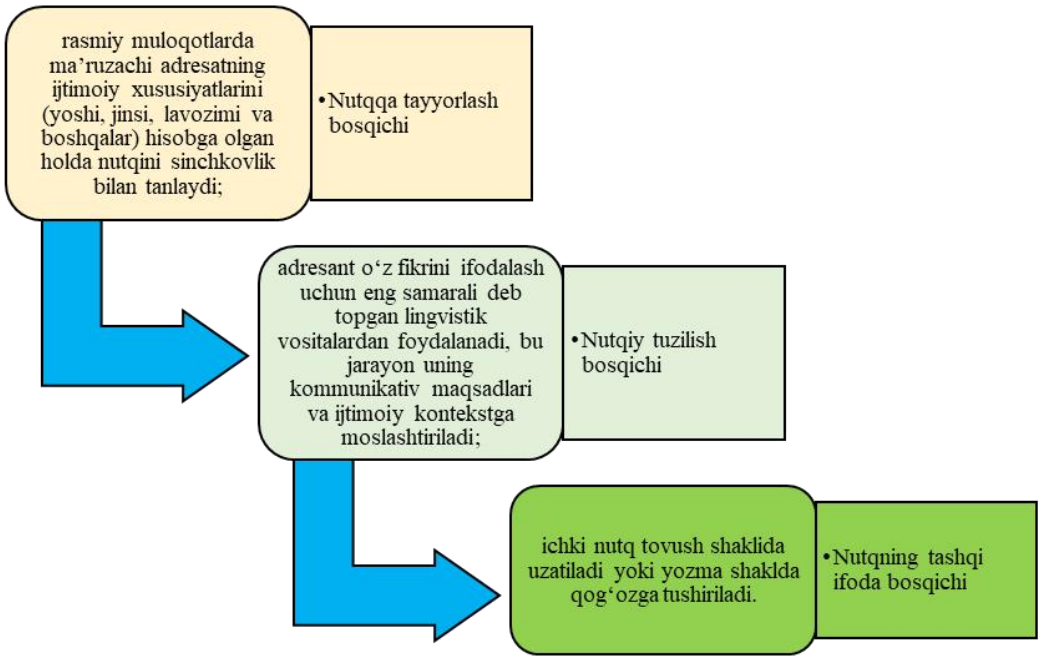


Figure 3.2.3. The structure of the speech act [1]

The sequence of these stages is accepted as a main guideline in analyzing the pragmatics of dramatic works, because they make it possible to deeply analyze the functionality of the speech act in the socio-cultural context and its social conditioning. For this reason, the pragmatic analysis of dramatic speech illuminates not only the role of linguistic means, but also their influence in the social environment.

From the point of view of the social conditioning of dramatic speech, analyzing the linguistic and stylistic structure of dialogue requires a deep study of its functionality and aesthetic effect in the socio-cultural context. In analyzing dramatic dialogue, the researcher takes into account the following main aspects, which occupy a central place in illuminating the social dynamics of speech acts and the pragmatic purposes of the literary text:

In dramatic dialogue, the speech features of the characters reflect their social roles, psychological state and place in society. From the point of view of social conditioning, these features are identified through the lexical and syntactic means used in the character's speech, which reveals their social identification and communicative intentions. For example, the social markers of language used in a character's speech (for example, dialects, expressions specific to a social group) determine their position in society and their mutual influence with the audience.

The linguistic structure of the dialogue, that is, its lexico-phraseological and syntactic features, ensures the dynamics of the development of dramatic speech and the organic development of stage action. This process is closely connected with social conditioning, and the logical and emotional connections between the replicas reflect the social mutual influence of the characters and their communicative strategies. The internal structure of the dialogue, in turn, serves the development of the plot and ensures the delivery of social messages to the audience.

The quality of the language that the dramatist uses in depicting the speech of their heroes, that is, the relation between the artistically typified conversational speech and the living speech of a certain period and society, is of important significance in analyzing the social conditioning of dramatic dialogue. This relation determines not only the aesthetic function of language, but also its reflection in the socio-cultural context. For example, an artistically reworked form of the features characteristic of the speech of a certain social group helps the audience to understand the social dynamics of a certain period of society.

The linguistic and stylistic features of dramatic dialogue serve as an important means of conveying the dramatist's ideological-thematic and plot-compositional plan to the audience. From the point of view of social conditioning, these features increase the informational content and aesthetic effect of the dialogue, which makes it possible to interpret more precisely the social roles of the characters and the ideas expressed through their speech acts. The expressive use of artistic means deepens the significance of the dialogue in the social context, because it reveals to the audience not only the development of the plot, but also the socio-cultural meanings behind it.

Each of these aspects serves as an important methodological basis in analyzing the social conditioning of dramatic speech, because they connect the linguistic and stylistic features of the dialogue with the socio-cultural context. Consequently, the analysis of dramatic dialogue illuminates not only its internal structure, but also its reflection in society and the content of the social messages delivered to the audience [2].

The stylistic and linguistic features of dramatic discourse are closely connected with the polylogic aspects of the plot-compositional structure, and these aspects determine the functionality of speech in the socio-cultural context and its artistic-aesthetic effect. Polylogic conversation is, in essence, defined as a dynamic speech interaction between several characters at the same time, which forms multi-vector stage action through a rapid exchange of short remarks and makes it possible to vividly depict the diverse features of the characters in the work. From the point of view of the social conditioning of dramatic discourse, polylogic conversation reveals not only the individual character of the characters, but also their social roles and mutual relations in society, which is of important significance in analyzing the pragmatic and aesthetic functions of speech.

In D. Schiffrin's work "Discourse Markers", the following factors are singled out as the main aspects influencing dramatic discourse; they occupy a central place in analyzing the formation and expression of speech acts in the context of social conditioning:

Physical context – this factor expresses the physical environment in which the communication takes place (for example, a home, a workplace or public places) and defines the external conditions of the speech acts. Oral speech is usually formed in face-to-face communications, in which the speaker and the listener share the same physical context. Although this context is not very clearly felt in the lexical and syntactic structure of speech, it plays an important role in the formation of nonverbal behaviors. For example, expressions such as "sitting in the sun squinting from the glare", "waving off flies with the hand", "gazing thoughtfully at the trees" or "holding the hand as an umbrella against the rain" clearly show the influence of the physical context on nonverbal movements. In dramatic discourse, such nonverbal indications illuminate the character's mutual influence with the social environment and their speech strategies in the social context.

Personal context – this aspect includes the social and personal relations of the communication participants, as well as their group membership, social and institutional roles, relative status and social distance. In dramatic discourse, the personal context clearly reflects the subjective influence of the characters and the changes of their speech acts in the social environment. This state is manifested especially clearly in the forms of monologues and dialogues, and the character's speech is formed through the mutual influence of the social dynamics in society and personal characteristics. From the point of view of social conditioning, the personal context is regarded as an important means of identifying the pragmatic purposes of dramatic speech and the social messages it conveys to the audience [3].

CONCLUSION AND SUGGESTIONS. These factors serve as an important methodological basis in analyzing the social conditioning of dramatic discourse, because they connect the linguistic and stylistic features of speech with the socio-cultural context. The dynamic nature of polylogic conversation and its connection with the physical and personal contexts enrich the plot-compositional structure of the dramatic work and, at the same time, deeply illuminate the social roles of the characters and the aesthetic and pragmatic effect of their speech acts. Consequently, the analysis of dramatic discourse reveals not only its internal structure, but also its functionality in the social environment and the content of the social messages delivered to the audience.

NOTES

J.L. Ostin hamda J. Syorl nazariyalari asosida tayyorlandi.

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