
Pragmatic purpose in character speech: to influence and express a reaction

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Annotation *This article analyzes the pragmatic features of the character's speech in a literary text and its communicative purposes. The pragmatic strategies for influencing, expressing attitudes, conveying hidden meaning and directing the addressee in the process of communication through the character's speech are highlighted. Also, based on the theory of speech acts, the illocutionary and perlocutionary goals of the characters, expressive means manifested in dialogues and monologues are scientifically explained.*

Keywords *Character speech, pragmatics, speech acts, illocutionary act, perlocutionary act, communicative purpose, influence, expression of attitude, dialogue, monologue, subtext, implicature, expressiveness*

Personaj nutqida pragmatik maqsad: ta'sir o'tkazish va munosabat bildirish

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Annotatsiya *Ushbu maqolada badiiy matnda personaj nutqining pragmatik xususiyatlari va uning kommunikativ maqsadlari tahlil qilinadi. Personaj nutqi orqali muloqot jarayonida ta'sir o'tkazish, munosabatni ifodalash, yashirin ma'noni va adresatni yo'naltirishning pragmatik strategiyalari ta'kidlangan. Shuningdek, nutq harakatlari nazariyasiga asoslanib, personajlarning illokutsion va perlokutsiya maqsadlari, dialog va monologlarda namoyon bo'ladigan ekspressiv vositalar ilmiy jihatdan tushuntirilgan.*

Kalit so'zlar *Personaj nutqi, pragmatika, nutq harakatlari, illokutsion harakat, perlokutsiya harakati, kommunikativ maqsad, ta'sir, munosabat ifodasi, dialog, monolog, subtekst, implikatura, ekspressivlik*

Прагматическая цель в речи персонажа: повлиять на реакцию и выразить её

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Аннотация *В данной статье анализируются прагматические особенности речи персонажа в литературном тексте и её коммуникативные цели. Выделены прагматические стратегии влияния, выражения отношения, передачи скрытого смысла и направления адресата в процессе коммуникации посредством речи персонажа. Также на основе теории речевых актов научно*

объясняются иллокутивные и перлокутивные цели персонажей, выразительные средства, проявляющиеся в диалогах и монологах.

Ключевые слова

Речь персонажа, прагматика, речевые акты, иллокутивный акт, перлокутивный акт, коммуникативная цель, влияние, выражение отношения, диалог, монолог, подтекст, импликатура, выразительность

Introduction

Character speech, an important component of the language of a work of fiction, is one of the main tools for revealing the character, worldview and social status of the characters. The development of events in the work, the formation of conflicts and the relationships between the characters are expressed through the speech of the characters. At the same time, character speech not only performs the function of conveying information, but also performs pragmatic tasks such as influencing the addressee in the communicative process, implementing a certain goal and expressing an attitude. Therefore, studying character speech from a pragmatic point of view helps to understand the internal content and semantic layers of the literary text more deeply.

Linguopragmatics studies the use of language units in the speech process, the purpose of the subject of speech and the mechanisms of influence on the addressee. In a literary text, pragmatic aspects become even more complicated: hidden meaning, irony, alliteration, evaluation and emotional - expressive units are often widely used in character speech. As a result, the reader understands not only the superficial meaning of the character's speech, but also his inner intention and communicative strategy. In particular, speech units in the form of dialogue and monologue play an important role in revealing the character's inner feelings, psychological state, and attitude to a particular situation.

Speech act theory is one of the effective methods for pragmatic analysis of character

speech, which distinguishes locative, illocutionary, and perlocutionary components. This approach allows us to determine the purpose of the character's speech, that is, to analyze illocutionary acts such as orders, requests, threats, promises, and irony. As a result, the dynamics of relationships between characters, their communicative purpose, and the author's idea become clearer.

In a literary text, the character's speech is the main structural element of the communicative process, which serves not only to describe reality, but also to perform a specific communicative task. From the point of view of pragmatics, the character's speech has a broader meaning than the 'said statement', since it embodies the speaker's intention, the impact directed at the addressee, situational factors and meanings related to the communicative context. The theory of speech acts serves as an important scientific basis in the pragmatic analysis of character speech. According to this theory, each utterance uttered in the process of speech is considered a kind of "action". That is, the character performs a certain action by speaking: he orders, requests, warns, threatens, convinces or makes a joke. Speech acts are manifested in three stages:

1. *Locative act* – the direct content of the sentence: lexical and grammatical meaning of words.
2. *Illocative act* – the character's intention, goal. It can be the order, request, refusal or threat.
3. *Perlocutionary act* – the result that occurs in the addressee such as fear, confidence, anger, consent.

In a literary text, it is the illocutionary and perlocutionary layers that are most important. Because through the character's speech, the author also brings the reader into a certain mental state: excites, saddens, makes him laugh or think.

Commissive speech acts: promise, oath, guarantee and responsibility. Commissive acts are speech units associated with a character's commitment to himself. This type of speech act is pragmatically very important, because they:

- reveal the character's internal position,
- responsibility,
- level of reliability

In a literary text, a character's speech is not only a means of describing events or continuing communication, but also an important pragmatic mechanism that reveals the character's internal position and demonstrates his attitude towards those around him. Because when a character speaks, he does not just 'say something', but through his speech he evaluates, expresses an attitude, intensifies or softens the contradiction, and introduces the addressee into a mental state. Therefore, in the pragmatic analysis of a character's speech, special attention is paid to the means by which the process of expressing an attitude occurs.

Expression of an attitude is often manifested in a character's speech in two forms: the first is direct, that is, through open assessment and direct expression of opinion; the second is indirect, that is, expressed in a hidden way using such means as irony, alliteration, subtext, silence, intonation. The use of these two forms in a literary text further demonstrates the complexity of the character's character and the pragmatic nature of speech.

In a literary text, pragmatic mechanisms of expressing feelings form a system of relationships between characters. Especially in conflict situations, the expression of relationships becomes more intense: evaluative words intensify, intonation changes, sentences shorten or, conversely, become excessively long. As a result, the reader perceives the

psychological tension between characters precisely through speech. In this sense, the units expressing the reaction create the emotional background of the literary text and actively participate in revealing the ideological content of the work.

Implicature is a hidden meaning that is not present in the direct content of the sentence, but is understood by the reader through the context and situation. For example, if a character says "You are very smart," this is not always a compliment. If the situation is conflicting, this statement is used as irony, and the true pragmatic purpose is criticism. Thus, implicature reveals the "inner intention" of the character's speech. Subtext is a set of meanings that indicate the internal state of the character in a literary text, but are not directly stated. Subtext forces the reader to think: he "finds" the character's mental state behind the statement. It is this aspect that distinguishes a literary text from a simple informational text.

Subtext and implicature perform several functions in the character's speech:

- deepen the character's psychology;
- indirectly intensify the conflict;
- complicate relationships;
- encourage the reader to actively interpret.

Subtext is also often manifested through irony and sarcasm. Irony is one of the most powerful pragmatic means of a character's speech, which allows you to inflict a psychological blow without openly insulting the addressee. Sarcasm is close to irony and indirectly expresses the character's discontent, contempt, or mockery. Such speech forms intensify the relationship between the characters in a literary work and show the reader the internal roots of the conflict.

In a literary text, the speech of characters is always formed within a specific communicative situation. Behind each dialogue there is a social position, psychological state, personal interest, hidden intention, past experience and a system of mutual relations. Therefore, the speech of a character is

manifested not as a simple exchange of words, but as a complex pragmatic process – that is, as a struggle of communicative strategies. Characters seek to strengthen their position through speech, put pressure on the opponent, justify themselves or win. As a result, conflicts in literary discourse often arise and develop precisely through speech acts.

A pragmatic strategy is understood as the general direction chosen by a character in his speech activity – that is, the system of methods used to achieve the goal. In a literary text, these strategies take on different forms: someone chooses a strategy of open pressure and command, someone resorts to a strategy of gentle request or compromise; Another character influences the opponent through indirect strategies such as irony, bluntness, silence, and changing the subject. These strategies serve as a speech model of the character's character. That is, the more the character speaks, the clearer it becomes to the reader what kind of person he is.

Communicative conflict occurs when the goals, positions, and attitudes of the characters clash. Conflict is formed not only through physical action, but also through speech means. Often, the most dramatic situations in a work of art are manifested precisely in dialogues: characters oppose, deny, threaten, ignore, accuse, or exert psychological pressure on each other. All this process is explained through pragmatic analysis.

Manipulative strategies: covert influence and psychological pressure. In a literary text, characters do not always fight openly. Often they influence indirectly. This is manifested through manipulative strategies. Manipulation is an attempt by a character to subjugate the addressee to his will through speech, but this process often takes place covertly.

Conflict discourse: denial, resistance and 'discourse clash'. The most active form of communicative conflict is the speech acts of denial and resistance. When ideas, interests or values clash between characters, the speech

goes beyond 'ordinary conversation' and takes on the character of 'struggle'. The following pragmatic devices are often found in conflict discourse:

- a) *Denial*. Denial strengthens the character's position. For example: "No.", "I disagree.", "This will not happen." Denial is one of the most dramatic pragmatic forms of speech, often straining the dialogue.
- b) *Resistance*. Resistance is stronger than denial and indicates that the character is defending himself or going on the offensive. Resistance is often accompanied by evaluative units: "You cannot order me around.", "That's none of your business."
- c) *Verbal aggression*. Verbal aggression is an attack through insults, disdain, and harshness. In this case, the character tries to break the addressee as a person. Verbal aggression represents the highest point of the conflict. In a work of fiction, conflict discourse often sharply reveals the character of the characters. Because it is in a tense situation that a person shows his 'true face'. The author creates such a situation through dialogues.

Conclusion

In conclusion, the character's speech in a literary text is a pragmatically complex and multi-layered phenomenon, which acts as a leading tool in revealing the character of the hero, controlling the development of events, and forming conflicts and relationships. The pragmatic purpose of the character's speech is mainly manifested through influencing the addressee and expressing a reaction. In this process, speech acts such as directive, commissive, expressive are actively used, and the connection between illocutionary intention and perlocutionary result increases the effectiveness of the artistic discourse. Also, hidden meaning mechanisms such as subtext and implicature are of particular importance in the character's speech. Devices such as irony, slur, pause, and silence complicate inter-character relationships and encourage the

reader to active interpretation. Pragmatic strategies, on the other hand, reveal the characters' speech struggle: situations such as dominance and submission, manipulation, rejection, and speech aggression serve as one of the main factors that set the conflict in

motion in a work of art. Therefore, studying the character's speech based on a linguopragmatic approach allows us to reveal the internal semantic layers of the literary text, to deeply understand the psychology of the characters and the author's idea.

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