PRESUPPOSITIONAL ELEMENTS OF PRAGMATICS IN DRAMATIC DISCOURSE

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Abstract: The article discusses the essence of the paradigm in linguistics, the issues of studying units of pragmatics, such as implication, proposition, and presupposition, in a comparative, system-structural, descriptive, and analytical manner, as well as the analysis and classification of pragmatic features in dramatic discourse.

Key words: anthropocentric paradigm, discourse, linguopragmatics, cognitive linguistics, sociolinguistics, imlication, presupposition.

Annotatsiya: Maqolada tilshunoslikda paradigmaning mohiyati, pragmatik yondashuvga asoslangan tilshunoslikda mavjud bo'lgan pragmatikaning implikatsiya, propozitsiya, presuppozitsiya singari elementlari birliklarni qiyosiy, sistem-struktur, tavsifiy va tahliliy xarakterda tadqiq qilish masalalari, shuningdek, dramatik diskursda pragmatik xususiyatlarni tahlili , tasnifi xususida so'z boradi.

Kalit so'zlar: antropotsentrik paradigma, diskurs, lingvopragmatika, kognitiv tilshunoslik, sotsiolingvistika, implikatsiya, pressupozitsiya.

In dramatic discourse, elements of pragmatics such as implication, proposition, and presupposition are actively found. In addition, the role of metaphors in the expression of connotation is high.

In dramatic discourse, several phenomena characteristic of pragmatics are clearly expressed. Unlike other genres of discourse, dramatic discourse expresses pragmatic content in the triad of the author, hero, and actor. The generalization of the main problem and solution in this triad shows the subtlety and seriousness of the issue. Therefore, it is important to study the pragmatic features of dramatic discourse. In particular, such phenomena as supposition, presupposition, implication are analyzed to determine whether the main content is preserved or not, as they pass from the author to the scriptwriter, director and actor.

The term "presupposition" originates from the Latin language, according to which, propositio, at the initial stage, meant a judgment, a certain form in which a thought is expressed. A proposition understood as a judgment has the property of expressing truth or falsehood, affirming or denying something in objects of reality. In linguistics, this term began to be used as a sentence (English, French proposition, Italian proposione), that is, as some kind of unit of language perceived as a whole. The new meaning of the term "presupposition" began to take shape in works on the logical analysis of the language of science due to the ideas of Gottlob Frege, one of the founders of logical semantics, who separated the act of affirming a thought from As a result of the implementation of these ideas, the modern concept of a proposition was formed as an objectified content of thought (dictum, representation or image, intention), which, together with the subjective communicative purpose of the statement, is capable of expressing the truth value. Modus, propositional attitude or attitude can express the dependence of the meaning of a sentence on reality (modality), an assessment of the reliability of the thought expressed by the speaker, the communicative function of speech, and an emotional attitude.

In dramatic discourse, presupposition is most clearly visible in interrogative sentences:

Urunboy: Did you put the place on the couch again? How will we sit with freshly ironed trousers? (S.Amad The Rebellion of the Brides. Act 1).

In this example, reality is described through presupposition according to the author's purpose. The author hints at the fact that it is customary to always put the place on the couch by introducing the word "again". In the hero's speech, this is clearly manifested.

In studies devoted to presupposition, its division into different groups is noticeable:

V. Z. Demyankov, based on the studies of foreign authors, proposed the following typology of presuppositions:

– logical presuppositions;

– pragmatic presuppositions;

– semantic presuppositions.

From a cognitive-pragmatic point of view, presuppositions can be divided into situational and linguistic presuppositions:

In a broad (general) sense, presuppositions represent the sum of people's general knowledge about the world around them. Missing information in the text is easily restored on the basis of stable subject relations known to everyone. For example, the sentence "Urunboy: Can't the government's be eaten?" can be replaced without any harm with "The government's is also eaten," since the general pragmatic content is directed towards one goal.

A presupposition in a narrow (private) sense is a situation related to a specific situation, which is peculiar only to the speaker. In this case, reality is known only to the speaker, and is expressed mainly in the form of monologues. Linguistic presupposition is a set of knowledge contained in the language itself. V.V. Krasnikh emphasizes the following types of linguistic presupposition:

1) Micropresupposition (corresponds to the individual cognitive space);

2) social, permanent presupposition (corresponds to the collective cognitive space);

3) macropresupposition (corresponds to the cognitive basis).

Micro and social presuppositions actively participate in dramatic discourse. Presuppositions are mainly actively used in the speech of the characters. In some places, the author's intervention can be observed through remarks to explain the essence of the presupposition:

Rahima: Still beautiful. Her eyebrows are burning. It must have been at least fifty years since this photo was taken. (Said Ahmad. The Groom. Scene 2).

The presupposition can be observed through the highlighted word. That is, there is a hint of the previously beautiful content.

Rumour: Rumour is a pipe/blown by surmises, jealousies, conjectures,/ And of so easy and so plain a stop/that the still-discordant wavering multitude. (William Shakespeare, The Second Part of King Henry IV).

In this example, the phenomenon of presupposition is emerging through the combination "still-discordant". Through this, the author also directly refers to the previous reality. Therefore, dramatic discourse, the word in dramatic action, is an inevitable search for meaning, an inevitable work carried out on content and its appearance. "The word "stage" is determined by its constant connection with the preparation. In dramatic discourse, the functions of speech, which are expressive and usually accompanied by mimicry-gesture-action, have led to the selection of specific features of dramatic composition and the systematic use of such features of verbal material. When considering the structure and use of dramatic discourse, as a whole, the language of dramatic discourse includes the following features:

1. Dramatic discourse has a performative character, which is carried out through the words of the characters (dialogues, monologues, sentences).

2. One of the important units of dramatic discourse is a statement or replica.

The choice of a statement is controversial, and the combination of replicas into a dialogue complicates linguistic analysis, since the structure and semantic content become more complex. Linguistic issues devoted to the study of dialogue are very poorly covered. Thus, I.P. Zaitseva studies dialogue and dialogic units, classifies them and pays special attention to their evolution. Y.V. Borger tries to study the speech act with the semantics of the negative reaction in the dramatic text as the object of his research. I.A. Tislenkova in her work discusses the features of creating the speech of heroes of different ages, their uniqueness and differences. The dramatic text is realized in the unity of three components: the act of description (expression of the purpose of the utterance), the act of location (the process of pronunciation) and the act of transformation (impact on the addressee). The act of transformation is carried out, most importantly, through the following components of dramatic discourse: title, subtitle, epigraph, dedication, auxiliary text, list of characters, various stage directions, a system of reflections.

In addition to the driving dramatic conflict, the dramatic text also contains narrative elements that can be found in stage directions, monologues and dialogues. In monologues, verbal descriptions (images) are often found, which are tried to convey to the reader from the point of view of the hero. From verbal descriptions, it is necessary to distinguish verbal decorations, which also have a narrative character and are found in the speech of the characters. According to N.D. Tamarchenko, the structure of the dramatic text is distinguished from other types of texts by its strong composition, expressed through the text frame and gestures. At the same time, the "additional text" (billboards, notes, designation of the names of the characters), on the one hand, is visually (graphically) separated from the main text (dialogues and monologues), but on the other hand, complements it semantically. Consequently, it is impossible to imagine the text of a dramatic work without linguistic means of communication. The presented linguistic features of the dramatic text are associated with the specific features of the dramatic text itself. However, it is worth noting that with the development of the theater, the structure, linguistic imagery and intentions of the author change. In the avant-garde theater and symbolic theater, the role of the director, perceived as the "second author", becomes important. As a result, an interest in transformation arises in the stage construction of the performance. In the drama of the 20th century, the set of speeches becomes an object. The attention of the playwright, director, and then the reader, unlike the dramas of the 19th century, was more focused on depicting individual characters and their inner world.

Therefore, the leading form of dialogue is the monologue, which describes not only the emotional experiences of the character, but also his disposition, assessment of the events taking

place, and his relationship with other subjects of communication. This applies, first of all, to the dramas of B. Brecht, in which, according to R. Barth, "Marxist reason is combined with semantic thinking" and these dramas encourage "reflection on the influence of the sign". Understanding the language occurs in the creative process of all major poets (A.A. Blok, A. Yesenin, V.V. Mayakovsky, M.I. Tsvetaeva), moving from small poetic forms (poems) to larger genres (poems, dramas). Thus, the dramatic text and drama discourse can be considered and described in detail thanks to many different concepts and approaches (cognitive-discursive, linguo-cognitive, pragmalinguistic, semiotic, psycho-semiotic, literary studies, cultural studies, art history, etc.).

They are mainly similar in several respects. The text of the drama is a synthetic unity of its structural elements, in which each element (scene directions, text title, frame) is not focused on communication, but on the power of influence (understanding the performance character of the drama). Thus, the dramatic text and drama discourse can be considered and described in detail thanks to many different concepts and approaches (cognitive-discursive, linguo-cognitive, pragmalinguistic, semiotic, psycho-semiotic, literary studies, cultural studies, art history, etc.). They mainly create similarities in several aspects. The text of the drama is a synthetic unity of its structural elements, in which each element (scene directions, text title, frame) is not focused on communication, but on the power of influence (understanding the performance character of the drama). The words of these characters are more related to the process of creating an impact and a kind of virtual, surreal space, which complements all the plot actions taking place.

Conclusion. Unlike other genres of discourse, dramatic discourse expresses pragmatic content in the threefold author, hero, and performer. The generalization of the main problem and solution in this threefold indicates the subtlety and seriousness of the issue. Therefore, it is important to study the pragmatic features of dramatic discourse. Elements of pragmatics such as implication, proposition, and presupposition are actively found in dramatic discourse. In particular, it is determined through analysis whether the main content is preserved as events such as supposition, presupposition, and implication are passed from the author to the screenwriter, director, and actor.

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