

TYPES OF SEMANTIC TRANSFERENCE IN DRAMATIC DISCOURSE (ON THE EXAMPLE OF UZBEK AND ENGLISH TEXTS)

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ABSTRACT

Dramatic discourse is characterized by the full communicative actions of the addressers and the addressees, the consistent and clear expression of the pragmatic program. This article discusses the types of semantic transference in dramatic discourse.

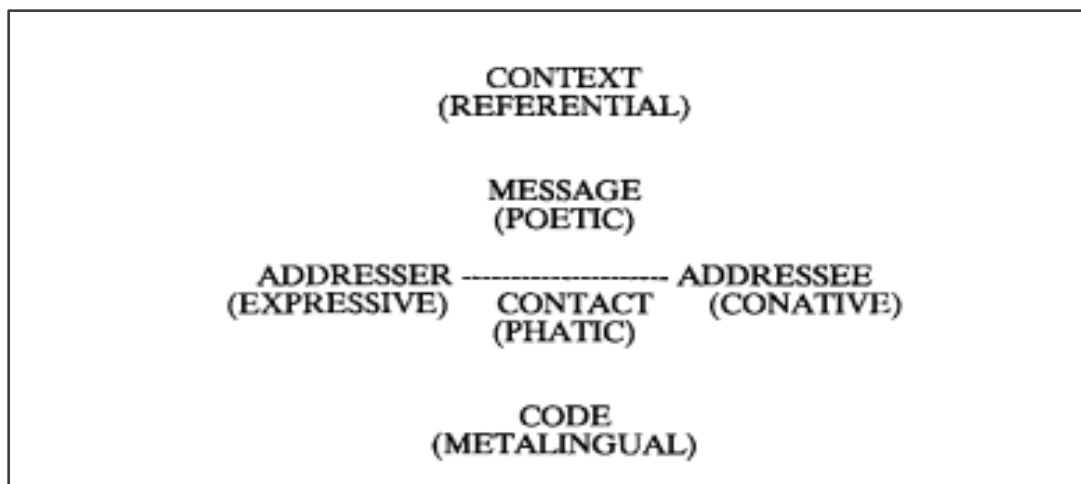
KEYWORDS: *Dramatic Discourse, Lexical-Semantic Units, Expressive-Emotional, Verbal And Nonverbal, Structural, Logical, Pragmatic And Socio-Pragmatic Features.*

INTRODUCTION

In modern linguistics, the term “discourse” is close to the concept of “text”, but refers to a dynamic, time-consuming feature of the communication process; on the contrary, the text is mainly a static object and appears as a result of language activity. As mentioned above, discourse is a “live” speech. Therefore, unlike the term “text”, the term “speech” does not apply to ancient and other texts, their connection is not directly restored with living life [1].

THE MAIN FINDINGS AND RESULTS

Sometimes “discourse” involves two components at the same time: the dynamic process of language activity written in its social context and its outcome (i.e., the text). Sometimes it is not appropriate to replace the notion of “discourse” with the phrase “linked text” because any simple text is in fact interrelated. The speech act theory proposed by J.L. Austin and developed by J.R. Searle, the sequencing of speech described by Shegloff and Sachs, Sinclair and Kulthard, and the imitation proposed by other scholars may be useful theories in evaluating different forms of communication, but none are “The “real” speech features of dramatic discourse, taken from the realm of life, do not fully express drama [2]”. Jacobson identifies 6 elements of a speech phenomenon in discourse: addressee, message, addressee, context, code, and communication. It also distinguishes six functions that correspond to it: expressive, poetic, conative, referent, meta-lingual, and emphatic [3]. Jacobson's model is represented by the following diagram:



According to this model, the addresser sends a message to the addressee. Context can be provided by the addressee for the full establishment of communication. Code, on the other hand, refers to a speech program that is common to communication participants: code and decoding. It is these processes that ensure the formation of discourse communication. In this communicative activity, code and decoding, context creation are structured according to the pragmatic program of the dialogue participants. Lexical-semantic units, expressive-emotional, verbal and nonverbal means can be actively used. Unlike other genres, this process is fully reflected in dramas.

Dramatic discourse is characterized by the full communicative communication of the addresser and the addressees, the consistent and clear expression of the pragmatic program. The structural, logical, pragmatic, and socio-pragmatic, expressive features of spontaneous authorial speech are manifested by the active use of lexical units in their place, their use in a speech situation. Lexical meaning is usually developed by moving the name of an object, sign, action to another object, sign, action [4].

In English, according to Halliday, one of the representatives of the traditional approach to meaning transfer, synecdoche is a small type of metonymy, although there are differences between synecdoche and metonymy [5]. Louis Gossen also evaluates synecdoche as a small form of metonymy, substantiating the dependence of metonymy metaphor on the example of corpus, and according to which the shift of meaning in context is formed in the following forms:

- Metaphor from metonymy;
- Metaphor within metonymy;
- Metonymy and metaphor;
- Metonymy in the metaphorical field [6].

Of course, the scientist does the analysis mainly on the example of corpses. He does not analyze any of them separately. By contrasting the relationship between metaphor and metonymy, Ullman argues that metaphorical meaning formed by a single *as...as* component can give rise to a number of other associative relations, which means that it has different associations, but is not exactly mixed with metonymy [7].

Metaphor typically shapes our mental imaginations and ways of speaking about the world with important cognitive functions. In cognitive and experimental-realist, metaphor is seen as a central approach. [8] According to the British researcher Kitty, metaphorical and metonymic units that occur in any form of literary genre are a means of rearranging the "furniture" of the mind. According to Gibbs, metaphorical and metonymic conceptualization is a tool that demonstrates people's ability to think creatively in everyday life and in literary speech. It also helps to understand life in a new, emotional-pictorial way in a literary discourse [9]. There are two types of metaphors: linguistic metaphors and private-author metaphors. Linguistic metaphors are a phenomenon associated with language development. "Such metaphors, mainly because they serve as names, do not reflect the stylistic color, expressiveness, and, consequently, the subjective attitude to the subject of speech they express" [10]. Only the scope of meaning of a particular word expands and serves to name new concepts. According to professor M. Mirtojiev, this can be clearly seen when analyzing the differential-semantic method. For example, the verb to bind has the lexical meaning of "tying the ends" - semema. He also acquired the semantic meaning of "adding to the end". There are similarities between the actions they express. That is, the occurrence of derivative meaning is a metaphor. [11]

However, in addition to emphasizing the cognitive functions of metaphorical and metonymic units, we also want to focus on its sociolinguistic, pragma-linguistic features. The reason is that the study of metaphor in a particular context limits the main factors in its emergence. If we analyze the words in such a semantic shift even outside the main context, if we compare them with other speech situations, other languages, we will be able to create and analyze a purely image of naturally occurring metaphorical and metonymic conceptualization. More precisely, we want to emphasize that metaphor occurs in discourse, a form of live communication - in dramatic discourse. It should be noted that such units have not only cognitive, but also sociolinguistic, pragma-linguistic, psycholinguistic, mental-linguistic and linguoculturological functions. [12]

When comparing English and Uzbek dramas, metaphorical units are used in the following situations:

№	Metaphor and metonymy in dramatic discourse		Explanation
1.	(Starting at her anxious face). You are very beautiful, beautiful <i>great eyed-squirrel</i> . She nods brightly, relieved. Hoarding, <i>not muching squirrel</i> . (she mims this delightedly)with highly poolished, gleaming fur, and an ostrich feather of a tail.	Symbolically and to describe the person. According to the external feature	Emotional impact on the listener
2.	Well, You're <i>a jolly super bear</i> , too/sooooooooooper ,marvelous bear	According to the content feature	Describing the character traits of a person, expressing the meaning of carelessness in a satirical and humorous context
3.	She jumps up and down excitedly, making <i>little paw gestures!</i> Ooooooh!Ooooooh!	In terms of form and content	Exaggeration of the speech situation

4.	Alison: It started during those first month we had alone together –after Hugh went abroad. It was the one way of escaping from everything – a sort of unholy priest-hole of being animals to one another. We could become little furry. Creatures with <i>little furry brains</i> . Full of dumb, uncomplicated affection for each other. Playful, careless creatures in their own cosy zoo for two. A silly symphony for people who couldn't bear the pain of being any longer	In terms of content	Assessment of mental abilities
5.	Jimmy: Oh, yes, and I know what to tell you – I wrote a poem while I was at the market yesterday. If you're interested, which you obviously are. (To Helene.) <i>It should appeal to you, in particular. It's soaked in the theology of Dante, with a good slosh of Eliot</i> as well. It starts off "I here are no dry cleaners in Cambodia!"	Giving metonymic meaning according to its semantic property	To liken the state of a person to another state
6.	Jimmy: (to Cliff). I suppose you're going over to that side as well. Well, why don't you? Helena will help to make it pay off for you. She's an expert in the New Economics – the Economics of the Supernatural. It's all a simple matter of payments and penalties. (Rises)She's one of those apocalyptic share pushers who are spreading all those rumours about a transfer of power. <i>His imagination is racing, and the words pour out</i> . Reason and Progress, the old firm, is selling out! Everyone get out while the going's good.	In terms of form and content	Figurative assessment and description of a person's imagination, mental ability

Apparently, metaphor, metonymy, and synecdoche appear in dramatic discourse in English in terms of form and content. While the formal aspect expresses external similarity, generality, whole and part relations, the semantic aspect is related to the mental-physiological state, experiences, imagination and thoughts of the protagonists. In dramatic discourse, both form and content, the idea the author is trying to convey is expressed not only through words, but also through the harmony of movement, rhythm, and means of imagery. The table above helps to show and summarize some types of migrations in a dramatic discourse and their forms of occurrence, the speech situation, how the communicative goal is expressed through the image. [13-15]

In Uzbek, the form of expression changes slightly. It is directly influenced by mental, social, linguoculturological factors.

№	Metaphor and metonymy in dramatic discourse		Explanation
1.	One goes to offices I don't know my name, gets into fights with people, and gets nervous. It doesn't stop, it doesn't stop	Symbolically and to describe the person. According to the external feature	Emotional impact on the listener: irony, ironic meaning
2.	SHEEP. You know, Kennoy is gone. This is a house without a wife. There is no order in your dress, no order in your heat and cold, you will not find what you are looking for, damn your father! So, it's hard. That's what Alomatkhon says to his life ... what does he say?	Situation, behavior, according to the content form in terms of nutrition	
3.	SHEEP. That's it, wow! Can one sentence be as long as a bitter gut! Look, it's gone! Where's his ... cassette?	In context, to express a character trait	Tracing is the ability to convey an idea quickly and clearly
4.	Oh, boy! Don't let those who see you say, "He ran away from his wife!" Even if he has a belt around his waist, what a pity he is becoming a seed of anko! Oh, be, be, there is no time!	In terms of form and content	Symbolically, strength, dignity
5.	He picks up the red chip on the sign's shoulder, turns it a couple of times over his head, and shoots it out into the street.) Bozortoy! .. Yes, Bozortoy! Take a look, friend, I have only two words to say! .. Bozortay, my dear friend, take a look! ..	Synecdoche. Conveying the idea in a concise way	Generalization
6.	! .. She doesn't think about herself, she can't say that she's in trouble. Should he be used as a donkey to keep quiet? Is it necessary to oppress him until he dies? No, you are a hard-hearted man, Kochkor aka!	Simulation in terms of content	Used to reveal character edges
	SYMPTOM (invasion). What did you say ?! What are you doing to my head? Yes, blood comes out of your mouth, you're an idiot! Can I have your eye pierced now? Who do you want to reward, old rat? Who do I mean?		

In the process of analyzing the metaphorical and metonymic units expressed in the dramatic discourse, it can be seen that there are some commonalities as well as differences in the Uzbek and English languages. As a distinctive aspect, a formal feature can be obtained. In dramatic speech, metaphors and metonyms are mainly used to provide an alternative to action and speech, to show and reinforce the drama in the character of the protagonists. Usually in prose, poetry,

figurative depiction of reality takes the lead. Such units play a key role in expressing a satirical, humorous mood in a dramatic discourse, or the movement of heroes, the ability to show drama in psychology, the exact revival of the imagination, and the exact direction of the actor on stage. Therefore, the role of metaphor and metonymy, synecdoche, allegory in dramatic discourse is very important. From the above analysis, it can be seen that there are some commonalities in the dramas of both languages in the application function of metaphor, metonymy, synecdoche, or allegory. [16-17]

CONCLUSION

Dramatic discourse as a method of communication is a means of vividly depicting the image of the world on stage. Another noteworthy aspect is that dramatic discourse reflects the form of content in the type of communication. We can interpret our opinion as follows. In the drama, the author's speech, the protagonist's speech, and the speech of the actor performing it are shown step by step. Therefore, the use of imagery, the pragmatic and socio-pragmatic adaptation of speech is different from other literary genres.

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