

STYLISTIC ANALYSIS OF DRAMA A DIALOGUE

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Annotation

This article explores dimensions of dramatic structure which the literary linguistic analysis of a play text can illuminate within an integrated model of dramatic significance.

Keywords: Stylistic, stylistic of drama, method, dialogue in drama, personal context, cognitive context

Аннотация

В данной статье исследуются аспекты драматической структуры, которые литературно-лингвистический анализ текста пьесы может осветить в рамках интегрированной модели драматического значения.

Ключевые слова: Стилистические, стилистические из драмы, метода, диалога в драме, личном контексте, когнитивном контексте

In linguistics, stylistic analysis is the process of identifying usage patterns in written and spoken language. Certain stylistic traits' numerical recurrence is employed in several stylistic analysis techniques to assess the character and caliber of the text. Foregrounding is one of the numerous strategies and terminologies we employ in stylistic analysis, and it's crucial. Foregrounding is defined as a "artistically motivated deviation" by Leech and Short. The opposite of automaticity in a text, foregrounding, according to Mukarovsky, refers to the variety of stylistic effects found in literature, whether they be at the phonetic , grammatical or semantic levels, all of which defy the rules of the text.

The linguistic analysis and interpretation of play texts constitute drama stylistics. The fundamental tenet of the area needs to be the understanding that play-text language is a unique genre deserving of independent examination; in other words, play-texts shouldn't be interpreted as merely "dramatic poems" or as a mirror of spoken discourse from "real life." Character development occurs primarily through dialogue in play texts, which are framed by a distinctive discourse framework. However, they also contain monologic speech (such as soliloquies) and quasinarratorial devices (such as some stage instructions). Their relationship with theatrical performance is debatable. Therefore, the stylistics of drama is a semiotic approach to dramatic texts that concentrates on the text's language features (but it

should also be aware of other textual elements). It's one strategy among many that may be used. Though it is more explicit, it is closely related to "practical criticism."

DIALOGUE IN DRAMA

It is important to think carefully about what we mean when we talk of literature as interaction. We need for instance to separate out the types of interaction that go on between characters within a text from the sort of higher-order interaction that takes place between an author and a reader. In the context of drama dialogue, Short argues that interaction works mainly on two levels, with one level of discourse embedded inside another. He suggests the schema shown in Figure A9.1 as a way of configuring the structure of dialogue in plays. Short's schema is useful in a number of ways. It shows how the utterances that pass from one character to another become part of what the playwright 'tells' the audience. It also differentiates two sets of interactive contexts: the fictional context surrounding the characters within the world of the play, and the 'real' context framing the interaction between author and reader. From this, it holds that the features that mark social relations between people at the character level become messages about those characters at the level of discourse between author and reader/audience. This is not to say the levels of discourse portrayed by the schema are absolutely rigid. For example, reported speech, where one character reports the words of another on stage, opens up a further, third layer of embedding. Whatever the precise characteristics of its embedding, verbal interaction in plays nonetheless requires for its understanding and interpretation the same rules of discourse that govern everyday social interaction. In other words, the assumptions we make about dialogue in the world of the play are predicated upon our assumptions about how dialogue works in the real world

Understanding dialogue in drama: context, structure, strategy are relatively fluid and open-ended level of language organisation that encompasses aspects of communication that go beyond the structure of words and sentences. In this respect, it is not that easy to find a compact, workable model of discourse that can be readily pressed into service for the exploration of dramatic dialogue. However, one principle that is common to many models of discourse analysis is the understanding that all naturally occurring language takes place in a context of use. We can divide up the notion of context into three basic categories:

Physical context

: This is the actual setting in which interaction takes place. Physical context may be constituted by the workplace, the home environment or by a public area. In face-to-face conversation, speaker and hearer share the same physical context, although in

some forms of spoken interaction, such as broadcast or telephone talk, speaker and hearer are physically separated.

Personal context

: This refers to the social and personal relationships of the interactants to one another. Personal context also encompasses social networks and group membership, the social and institutional roles of speakers and hearers, and the relative status and social distance that pertains between participants.

Cognitive context

: This refers to the shared and background knowledge held by participants in interaction. Cognitive context, which is susceptible to change as interaction progresses, also extends to a speaker's world cultural knowledge and past experiences. Against this sketch of interactive context, we can begin to plot some principles of dialogue. One approach that I have found to be reasonably effective, though in no way a canonical or definitive method of analysis, is to conceptualise dialogue in terms of two axes. These intersecting axes are organised along the lines of the 'axis of combination' and 'axis of selection'. From this perspective, an utterance can be analysed either in terms of its linear placement along an axis of combination or in terms of its status as a strategic choice from the axis of selection. Put another way, the axis of combination forms a structural frame along which units of dialogue.

In conclusion This unit has established some basic categories and concepts for the analysis of dialogue. Analyzing the language of drama texts stylistically can be somehow challenging, due to the fact, dialogues need certain tools and techniques to be used. Therefore, the fundamental purpose of conducting this work is to show how to analyze plays stylistically. This model applies methods of stylistics to analyze the aesthetic side of the language of the selected texts. This model also allows researchers to refer to certain tools related to pragmatics and discourse analysis to investigate the dialogues in order to reach to rightful interpretation. Since the language of drama texts shows diversity in its form, this methodology looks at a drama text as a combination of different genres which they need different tools from linguistics. In this way, readers can gain an understanding of the texts by following rational and tangible evidences from the language of the texts.



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