GENDER PECULIARITIES OF SPEECH STRATEGIES AND TACTICS IN A LITERARY TEXT

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Abstract. The article deals with gender representation in English- and Russian-language literary works at the lexical and grammatical levels from the perspective of the strategies and tactics of speech behavior. The author focuses on the analysis of the gender specificity of linguistic means realization in dialogues with response expectation by the dialogue initiator; carry out the comparative analysis of gender specificity verbalization in English and Russian. The gender peculiarities of the use of remarks-stimuli and remarks-reactions, conditioned by sociocultural and psychological factors, are also described in the work and this article deals with the gender specifics of speech strategies in fiction, mainly in the novels and short stories of Ernest Hemingway and Virginia Woolf.

Keywords: Gender, gender linguistics, speech strategies, pragmatics, the theory of speech acts, literary text, and political discourse.

Аннотация. В статье рассматривается гендерная репрезентация в англоязычных и русскоязычных литературных произведениях на лексико-грамматическом уровне с точки зрения стратегии и тактики речевого поведения. В центре внимания автора - анализ гендерной специфики
реализации языковых средств в диалогах с ожиданием ответа инициатором диалога; провести сравнительный анализ вербализации гендерной специфики на английском и русском языках. В работе также описываются гендерные особенности использования реплик-стимулов и реплик-реакций, обусловленные социокультурными и психологическими факторами, а также гендерная специфика речевых стратегий в художественной литературе, в основном в романах и рассказах. Эрнест Хемингуэй и Вирджиния Вульф.

**Ключевые слова:** гендер, гендерная лингвистика, речевые стратегии, прагматика, теория речевых актов, художественный текст, политический дискурс.

As we already know, gender is a mental construct that defines the socio-cultural functions of gender, not the biological ones. Gender is also seen as a set of characteristics defined by the culture of a given society, which identifies the social behavior of men and women and the relationships between them. The word gender does not have an adequate Russian translation and is borrowed from English. Etymologically, it is related to the French genre – "genus, genre" and the Latin genus - "genus". The term "gender" first appeared in the research works of English-speaking sociopsychologists to refer to the manifestations of gender in human behavior. The appearance of this term serves as a signal of the beginning of the actual gender studies in science. The use of the word "пол" in Russian as a synonym for the word "gender" is considered by some scientists to be a sign of pseudo-gender studies since gender is a set of morphological, anatomical, and physiological characteristics of people, based on which all people are defined as men or women. Unfortunately, in modern science, gender studies are often called everything that has to do with gender issues and concerns the distinction between male and female. This approach is highly undesirable because it does not correspond to the current stage of gender studies and leads to confusion of
concepts. The meaning of the terms "пол" and "gender" is fundamentally important for modern gender studies, both in linguistics and in other sciences. As we know, pragmatics is one of the branches of linguistics that studies the functioning of language signs in speech. Pragmatics includes a set of questions, of which the most important for our research are the problems of explicit and hidden goals of statements, speech tactics and types of behavior, the speaker's attitude to what he says, the impact of the statement on the addressee, as well as the problem of the socio-ethical side of speech, which is fully connected with such a concept as speech strategy. After all, the speech strategy also consists of speech tactics including explicit and hidden goals of utterance which is, pragmatics. The pragmatic approach to the study of language phenomena involves the study of the communicative purpose of a language unit, its use by the speaker as a tool of action, influence, and interaction, its correlation with the behavior and activity of the speaker, and all of these above in the process is in no way connected with speech acts, and that is why, from the standpoint of modern approaches, we must also consider a concept such as discourse — in the 1960s and 1970s, the discourse was seen precisely as a connected and coordinated sequence of sentences or speech acts. Note that discourse is a complex communicative phenomenon that includes, in addition to the text, extralinguistic factors (knowledge about the world, opinions, attitudes, goals of the addressee) are necessary for understanding the text. So finally, we have come to speech strategies. Scientist A. P. Skvorodnikov defines the concepts that we are interested in as follows: "Speech (communicative) strategy is a general plan, or "vector", of speech behavior, expressed in the choice of a system of step-by-step speech actions that are thought by speaker/writer; a line of speech behavior adopted based on awareness of the communicative situation as a whole and aimed to achieve the final communicative goal (s) in the process of speech communication. Each speech (communication) strategy is characterized by a certain set of speech tactics."
Speech (communicative) tactics - a specific speech move (step, turn, stage) in the process of accomplishing a speech strategy; speech action (speech act or a set of several speech acts), corresponding to a particular stage in the implementation of a speech strategy and aimed at solving a particular communicative task of this stage.

As you may recall, there is a very interesting theory that was given by John Austin—the theory of speech acts, which is closely related to concepts such as pragmatics and speech strategy. John Austin's theory of speech acts is an operative-analytic linguistic theory, from which it follows that our speech is coordination of speech generation and goal-setting, which can be depicted as a process and note that this theory originated as part of analytical philosophy and is considered to be a key component of linguistic pragmatics. This means that in the following theory, we can analyze logical accuracy and linguistic transparency. With the help of his theory, John Austin wanted to say that it is possible to act with the help of the language. Although, not all scientists are ready to recognize the concept of "illocution". In linguistic, a speech act is regarded as a locution, which is an English word, and it means a turn of speech or utterance. In the linguistic dictionary, a speech act is a purposeful speech action performed by following the principles and rules of speech behavior that are adopted in a given society. So now we can proceed to such concept as the "political discourse" - V. Epstein wrote that "political discourse is the complex of all speech acts, as well as public rules, situationally determined and expressed in the form of speech, the subject, and addressee that are related to the sphere of politics. To exactly identify the gender specifics of speech strategies in a literary text, we analyzed the novels and short stories of two writers Ernest Hemingway and Virginia Woolf, to not only identify these gender features of speech strategies of the main characters, in the novels such as "Fiesta (And the Sun Rises)", "Indian Village" by E. Hemingway and "Mrs. Dalloway" and "Haunted House" V. Wolfe, besides, to
answer the question like, can we immediately understand at the first reading of the text who wrote this, a man or a woman...

Fedorova in her research identifies the following types of speech influence:

1) Social
2) Expression of will
3) Evaluative and emotional
4) Clarification or information

All of you are a lost generation

Gertrude Stein (in conversation)

**Ecclesiastes** says: “The race passes, and the race comes, and the earth abides forever. The sun rises, and the sunsets, and hurries to its place, in the place where it rises. There is a wind to the south, that passes to the north, whirls, whirls on its way, and returns to the wind on its circles. All rivers flow into the sea, but the sea does not overflow; to the place from which the rivers flow, they return to flow again” [1]

So, let's start the analysis by reading "Mrs. Dalloway" Virginia Woolf and "Fiesta" and "Indian Village" By Ernest Hemingway, we can clearly understand and notice the gender difference in the perception of women and men as authors and writers, and creators of their images that existed, and indeed, that very same time and one generation – the "lost generation". As we already know, speech (communicative) tactics are a specific speech move (step, turn, stage) in the process of implementing a speech strategy - so E. Hemingway has quite interesting speech tactics, let's better say moves and turns. For example, in his work "Fiesta" the character Robert Cohn-Hemingway is described in the way in which we can imagine him to be from the first glance, and then the writer immediately shows his true nature and the whole causal relationship. When E. Hemingway describes the characters and the speech strategies of the characters- we see the male solidarity, an example of this is we can see in the few lines of
speech tactics and strategies from his novel "Fiesta" "I watched him go. I liked him, and he was not happy with her." or "The publisher praised his novel, and it turned his head. In addition, several women were clearly giving him their attention and new horizons were opening up for him. For four whole years, his horizons were limited by his own wife" - according to Fedorova's theory, this is the evaluative, emotional type of speech influence of the writer's speech strategy on readers. On the contrary, in the descriptions of V. Wolfe, we see the very female sensitivity towards what is happening around. "Lord and why do you love it all so much, so you see and constantly compose, but even the most impossible scarecrows, offended by fate, who sits on the threshold, completely inveterate, are engaged in the same thing; and therefore, undoubtedly, they are not taken by any resolutions of parliament: they love life. The glances of passers-by, the swaying, murmur, rustling; the rumble, clack, roar of buses and cars; the shuffle of walking advertisements; the brass band, the groan of a hurdy-gurdy, and above all the strangely thin squeal of an airplane - that's what she loves so much: life; London; this second of June.[2] Yes, this is the middle of June, the war is over, and V. Wolfe so subtly describes everything about London's state of living at that very moment. In V. Wolfe's speech tactics, there is a lot of insight and omniscience in details and nuances, as is usually the case with women - unlike men's speech, we see everything in detail, not in general. This is the gender difference of writers, and it is visible in the text, in every word, in every speech strategy, and in every speech tactic that makes up the speech strategy. "A lovely woman, Scroope Pevis thought of her (he knew her as you know those who live near you here in Westminster); somewhat like a bird, perhaps; like a jay; blue-green, light, lively, even though she is already in her fifties and has almost completely turned gray after her illness." This is not just a set of similar words in the meaning - this is the V. Wolfe's speech strategy, which has a communicative goal, the goal is to convey to the reader, to us, all the shades of what has been experienced or felt.
One thing is for sure, Hemingway cannot be beaten - he wrote very truthfully like no one other has ever done. You can't beat a man - he wanted to convey this idea to us. After re-reading the works of E. Hemingway, we were once again convinced that one of his main communicative goals is the idea of finding human dignity. And as he wrote in his review of the novel Goodbye to Weapons! - Platonov "

"The main thing - dignity-must still be found, discovered somewhere in the world and the depths of reality, earn it(maybe at the cost of a hard struggle) and instill this new feeling in a person, educate and strengthen it in yourself."

Contrary to the critical tradition established by that time in the West, which defined Hemingway as a writer who glorified violence, cruelty, Platonov, just like us, saw in the works of Hemingway the most important thing hidden from the surface view - his humanity, his pain, and compassion. Hemingway's direct and truthful speech tactics and techniques give us only this kind of thought. He wrote so purposefully-aiming to convey to us through so many generations everything as it was and everything as it is for his generation. It was with this pain, with an indignant rejection of the vile circumstances of life that condemned a person to vegetate and senseless death when Hemingway began to write. He recalled how in the early 20s he found himself as a European correspondent for a Canadian newspaper in the Greco-Turkish war and saw there the terrible suffering of the civilian population driven from their native places. "I remember," Hemingway wrote, - how I came home from the Middle East with a completely broken heart and in Paris was trying to decide whether I should devote my whole life trying to do something about it, or become a writer. And I decided, cold as a snake, to become a writer and spend my whole life writing as truthfully as I could."[3]

As we have already mentioned, pragmatics includes a set of issues, of which the most important for our research are the problems of explicit and hidden goals of the statements, speech tactics and types of behavior, the speaker's attitude to
what he says, the impact of the statement on the addressee, as well as the problem of the socio-ethical side of the speech. The pragmatic approach to the study of language phenomena involves the study of the communicative purpose of a language unit, its use by the speaker as an instrument of action, influence, and interaction, its correlation with the behavior and activity of the speaker.

The analysis of the language of artistic works has been carried out for a long time and is still being carried out with the division of stylistic means into pictorial and expressive ones. Explicit and hidden goals of utterances, speech tactics and types of behavior, the attitude of the speaker to what he says - that is, the writer to what he tells us to the readers having in his text, the goal of "intention", and the goal is achieved precisely with the help of speech strategies and tactics. The novel "Fiesta" is based on real events from the writer's life: the third visit to the bullfight in Pamplona in 1925 in the company of friends and rivals at the Duff Twisden heart. The latter became the prototype of the main character of "Fiesta " - Lady Bret Ashley.

The beloved of Lady Tweedsen, Pat Gary turned into Michael Campbell in the novel, Harold Albert Loeb (an American writer, a famous American figure in art among emigrants in Paris in 1920) became Robert Cohn, a childhood friend of the writer, Bill Smith turned out to be Bill Hawthorne, and Hemingway himself became the main character of his work - an American journalist of the Paris edition, Jacob Barnes. The story is told on his behalf - in the speech strategy of Hemingway, we see the hidden pragmatic purpose of his statements at the expense of his real characters: For example, if you take Robert Cohn – in his speech and statements, in the speech strategy of the author of our post-war reality, after the First World War, in his words and speech, we see how the author wants to convey to us that our Robert Cohn- is the generation that lost the illusions inherited from the nineteenth century and did not find new ones, horrified by the emptiness of life, the" lost generation " frantically sought a way out in drunkenness, and
debauchery in thrills. Suicides have become commonplace. It seemed that there were no more moral values left in the world, no more ideals. Indeed, it was impossible to explain the madness of humanity, which allowed itself to be plunged into what Hemingway called "the most colossal, murderous, ill-organized slaughter that has ever been on earth." A relatively mild version of this very effect of the lost generation, who did not participate in the same war, but lived in that atmosphere - we can see in Robert Cohn. "But that's not all: he's read a lot of U.-H." Hudson. It seemed like an innocent activity, but Cohn read and reread The Purple Country. "The Purple Country is a fatal book if you read it when you are already mature enough. It tells the story of the luxurious love affairs of an impeccable English gentleman in a purely romantic country, the nature of which is described very well. At the age of thirty-four, using this book as a guide to life is just as unsafe as coming straight from a French convent school to Wall Street at the same age armed with a series of pamphlets "From Bootblack to Millionaire". I'm sure Cohn took every word of the Purple Country as literally as if it were a Financial Bulletin."

"- No. Listen, Jake. If I take care of all the expenses, will you come with me to South America?

I can't accept the idea that life passes so quickly, and I don't really live (Robert Cohn, who is also known as the famous American artist of the 1925s Harold Albert Loeb)

- No one ever lives a fulfilled life except for the matadors (Jacob Barnes, who is also known as Ernest Hemingway) "[3]

"Listen, Jake. He leaned over the counter.

- You never have

the feeling that your life is passing, and you do not use it? Do you think that you have already lived about half of your allotted time?"(Robert Cohn, who is also known the famous American artist of the 1925s Harold Albert Loeb) "Listen,
Robert: nothing will change if you go to another country. I've tried all of it. You Can't Get Away from Yourself "[4] (Jacob Barnes, who is also known as Ernest Hemingway)"

We noted the widespread use of expressions of gratitude by women in speech: thank you, thank you; polite address: sorry, I will not interfere, please - in Russian and thanks very much, you've been very helpful, thanks, do you mind if I etc. - in English.

One of the speech tactics reflecting the strategy of male dominance is the use of verbs in the imperative mood in speech acts expressing a request or demand. Women, on the other hand, try to avoid the imperative mood or somehow soften their request or demand, to seem less categorical and softer, in this regard, the use of a particle already, expressing a shade of displeasure, is noted in Russian speech, and in English - modal verbs and expressions of permission.

In male speech in English, we identified statements with imperative verbs in a conversation with the interrogated and with work colleagues, in which Nolan is extremely categorical, often uses imperative verbs. In a conversation between a man and a woman, we noted the use of polite words, constructions and modal verbs.

The hypothesis of the work is that the lexical content and syntactic design of speech utterances of men and women may be gender-marked. Our analysis has established linguistic and stylistic means, speech strategies and tactics and techniques, and revealed gender features of speech behavior based on the material of the novels by E. Hemingway and W. Wolfe.
References:

1. Ernest Hemingway "Fiesta" (And the sun rises), Moscow "Fiction" 1988, 556 p.


