



MIRZO ULUG'BEK NOMIDAGI
O'ZBEKISTON MILLIY UNIVERSITETI
JIZZAX FILIALI

**KOMPYUTER IMLALARI VA
MUHANDISLIK TEXNOLOGIYALARI
XALQARO ILMIY-TEXNIK
ANJUMAN MATERIALLARI
TO'PLAMI
2-QISM**



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**O'ZBEKISTON RESPUBLIKASI OLIY TA'LIM, FAN VA
INNOVATSIYALAR VAZIRLIGI**

**MIRZO ULUG'BEK NOMIDAGI O'ZBEKISTON MILLIY
UNIVERSITETINING JIZZAX FILIALI**



**KOMPYUTER IMLARI VA MUHANDISLIK
TEXNOLOGIYALARI**

mavzusidagi Xalqaro ilmiy-texnik anjuman materiallari to'plami
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Globallashuv sharoitida davlatimizni yanada barqaror va jadal sur’atlar bilan rivojlantirish bo‘yicha amalga oshirilayotgan islohotlar samarasini yaxshilash sohasidagi ilmiy-tadqiqot ishlariga alohida e’tibor qaratilgan. Zero iqtisodiyotning, ijtimoiy sohalarni qamrab olgan modernizatsiya jarayonlari, hayotning barcha sohalarini liberallashtirishni talab qilmoqda.

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Mazkur to‘plamga kiritilgan ma’ruza tezislarining mazmuni, undagi statistik ma’lumotlar va me’yoriy hujjatlarning to‘g‘riliqi hamda tanqidiy fikr-mulohazalar, keltirilgan takliflarga mualliflarning o‘zlari mas’uldirlar.

PRAGMATIC AND STYLISTIC MARKERS OF SUBJECTIVITY IN W.S.MAUGHAM'S "RAIN"

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Annotation: This paper delves into the style and pragmatics of "Rain" by W.S.Maugham, emphasizing the linguistic and narrative techniques of authorial subjectivity. This research theorizes the stylistic elements and the pragmatic speech acts of presumption and Grice's Cooperative Principle. The focus is on the evaluative lexis of narrative, irony, and dialogue. It is argued that Maugham creates a striking balance between empathy and moral condemnation, leading the reader to emotionally support and morally criticize Sadie Thompson and Davidson, respectively. The new prose is oriented toward a gentle postulation of the obstacles of dogmatism and a more profound awareness of human interplay.

Keywords: W. S. Maugham, stylistic analysis, Rain, culture-driven genre expectations, subjectivity, narrating perspective, pragmatics, translation and unified discord within literary criticism.

Every reader of the modern prose is bound to appreciate the renowned British author and playwright W. S. Maugham. From the many dialectic techniques adept, which history has recorded, he has proven himself to be a masterful prose writer. In the snapshot titled "Rain" written between the years of 1916 and 1921, Maugham's stylistic prose is one that paints pictures of the South Pacific, situated between the world of the old and the new, polished by the hands of colonizers and ravaged by the shadows of human weakness.

Authorial Presence and Subjective Perspective

Maugham's narrative style in "Rain," as in his other works, is characterized by a pronounced authorial presence. This is achieved through contextual cues and descriptive-analytical methods that highlight his subjective engagement with the material. The author's commentary, evaluative observations, and selective focus on certain details serve as lexico-stylistic indicators of subjectivity, positioning the reader to experience events and characters through Maugham's interpretive lens.

Lexico-Stylistic Means

Maugham employs the use of multiple lexico-stylistic devices to develop the psychology of the main characters:

- **Adjectival Modifiers:** The use of evaluative adjectives and adverbs as qualifiers serves to emotionalize and personalize the judgment, thus marking the text as subjective.
- **Metaphorical Language:** The use of metaphor and simile tends to develop characters' psychologies and hence, the readers are able to appreciate the characters' psychology.
- **Direct Speech and Free Indirect Discourse:** The movement from direct speech to free indirect discourse and vice versa blends the speech of the narrator with that of the characters and hence, embed the narratorial and character subjective commentaries within the fabric of the discourse.

These techniques enable vivid characterization, as seen in his depiction of the complex personalities and interpersonal tensions that drive the plot.

Stylistic Analysis of "Rain"

1. Voice and Narrative Perspective

Dr. Macphail serves as a major filter for the story's third-person narrator. This method permits evaluative subtleties to emerge while projecting an air of objectivity. "His thin lips were not made for laughter; they were close-set and rigid," is the first line used to introduce Davidson. Readers are inclined to view Davidson's moral campaign with suspicion because the phrase "not made for laughter" subtly assesses him as harsh and unyielding.

2. Lexical Decisions and Assessment

Character perception is greatly influenced by lexical choices. Active, vivacious verbs like "laughed loudly" and "flung herself on the bed" are used to describe Sadie, portraying her as passionate and vibrant. However, Davidson's speech is dominated by modal verbs, such as "must" and "shall," which convey authority and moral pressure. The thematic opposition between freedom and repression is strengthened by these lexico-grammatical contrasts.

3. Symbolism and Irony

One important stylistic element is irony. After dedicating his life to saving Sadie, Davidson ends his own life: "Davidson had been found by the sea, and he had cut his throat." The unrelenting rain serves as a metaphor for fate and judgment, both purifying and oppressive, reflecting Davidson's moral strain and eventual collapse.

A Practical Study of "Rain"

1. Power Relations and Speech Acts

Practically speaking, Davidson's statements are essentially commands: "You must repent," "You must give up your life of sin." These commands place duties on the listener, which strengthens power structures. Sadie regains her agency by resisting these speech acts with insults and laughter.

2. Presuppositions and Implications

Sadie is positioned as a sinner even before she answers, as Davidson's argument assumes her moral guilt. Sadie frequently violates Grice's (1975) Cooperative Principle in her sarcastic replies, which create conversational implicatures and draw attention to the conflict between the characters. For instance, the implicature is one of defiance rather than repentance when she laughs instead of responding.

3. The Reader's Practical Impact

By completing interpretive gaps, these practical techniques compel readers to take part in the meaning-making process. Macphail's subtle observations encourage deduction, allowing the reader to actively participate in the moral assessment of the story. The story's ethical and psychological impact is heightened by this participatory effect.

Useful Indicators in Conversation

Character interactions incorporate pragmatic elements that further express subjectivity:

- Turn-Taking and Interruptions: Subjective positions are revealed through the control of conversational turns, interruptions, and overlaps, which reflect power dynamics and emotional tension.
- Politeness Strategies: Characters' decisions about how polite or impolite to be reveal their underlying attitudes, intentions, and relational positioning.
- Contextual Implicatures: Characters and readers alike are subject to a layer of subjective interpretation when implicatures are used, where meaning is implied rather than explicitly stated.

These pragmatic markers not only animate dialogue but also serve as windows into the private motivations and conflicts that animate "Rain."

The Role of Surrounding Nature

Maugham's descriptions of setting—particularly the relentless rain—function as stylistic markers of subjectivity by mirroring characters' moods and psychological states. The interplay between external environment and internal experience is a recurring motif, reinforcing the story's emotional atmosphere.

Subjectivity as a Text-Type Marker

Subjectivity operates as a text-type marker in Maugham's narrative style, distinguishing his works through the consistent presence of personal affect and involvement. The interplay between cultural conventions and individual style shapes the expression of subjectivity, allowing for nuanced participant relations and genre-specific variation.

Cultural and Generic Conventions

Cultural Influences: The extent and form of subjectivity are shaped by prevailing cultural norms regarding emotional expression and narrative authority.

Genre Expectations: In literary fiction such as "Rain," subjective markers are foregrounded to enhance psychological depth; generic conventions both enable and constrain their use.

Practical Implications for Stylistic Analysis

Teaching stylistics, translation studies, and literary criticism can benefit greatly from the identification of pragmatic and stylistic markers of subjectivity in "Rain." Students and academics can gain a deeper understanding of the techniques Maugham uses to create engrossing character portraits and compelling narrative worlds by examining these characteristics.

This analysis shows that Maugham's "Rain" is a sophisticated examination of moral subjectivity rather than just a tale of sin and redemption. Maugham expresses a complex authorial attitude by combining pragmatic techniques like implicature and presupposition with stylistic markers like evaluative diction, irony, and narrative

filtering. As a result, readers are prompted to consider the complexity of human nature, challenge moral dogma, and empathize with Sadie.

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A COMPARATIVE STUDY OF DISCOURSE MARKERS IN ENGLISH AND UZBEK YOUTH DIGITAL INTERACTION

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Abstract. This paper compares the use of discourse markers in English and Uzbek youth digital communication. The data consist of 200 chat excerpts (100 in English and 100 in Uzbek) collected from popular social media and messaging platforms. Both quantitative and qualitative methods were applied to examine their frequency and functions. The results show that while discourse markers in both languages serve similar purposes—structuring discourse, expressing stance, and maintaining solidarity—their forms differ. English youth most often use like, you know, and well, whereas Uzbek youth rely on ha, endi, and bilasanmi. The study also reveals cross-linguistic influence, as English markers such as ok and like appear frequently in Uzbek chats. The findings highlight that discourse markers are universal tools of interaction, yet also culture-specific, reflecting both global and local features of youth digital communication.