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Please classification of pragmatic features of Speech Act types

Annotation: This article presents the main pragmatic features of the request speech act. Also, the use of the request speech act in everyday communication and fiction is covered with sufficient examples, and the pragmatic features of this speech act are emphasized.

Keywords: Imperative, communicative, dialogue, extralinguistic, monologue, request, demand, negative, positive.

In cooperative speech strategies, with the expectation of a response to the speech act of the request, the initiator of the dialogue receives two main types of reaction (positive or negative). As can be seen from the examples, a positive reaction to the speech act of request with modal shades of support (agreement), giving confidence, encouraging the addressee, the desire to please, etc., reflects the main illocutionary feature. A negative reaction is based on the main illocutionary feature (rejection) and can differ in modal shades (dissatisfaction, doubt, mistrust, anger, anger, anger, etc.). The analysis of the examples available to us made it possible to fill the group of frequency copies listed above with the following types of positive reactions to the speech act of the request.

- Reaction-under certain conditions /due to/consent. We draw your attention to an excerpt from Irving Stone's novel "Pain and Fury" about the life and work of Michelangelo Buonarroti. In this context, we are talking about young artists preparing to participate in the competition. A novice student, Michelangelo cannot participate on equal terms with his elders. However, he requests and receives consent, but on general grounds. - Why can't I compete?-You're just the beginner- Let me join in, Jacopo. You'll see, I won't do too badly. -All right, but you can't have a longer time. [Stone, 1961:24-25].

- A special case of the answer "Consent under certain conditions" is the answer to the request "cannot be refused". Certain situations can lead to this type of "request" (usually it is related to a threat to life, personal interests, public duty, social status of communicators, and other factors). Thus, in the story "Ten Negro Children" by A. Christie, the heroine Vera Claythorne rejects the implicit request of her potential bride to get rid of Cyril, the main heir, who is Hugo's teacher, and to make Hugo a financially secure person. can't. He allows Cyril to swim from the shore, because the boy may not be able to cope and drown, but the personal reason becomes the deciding factor. Cyril - Can I swim to the island, Miss Claythorn? Why can't I swim out to the rock? I can. I know I can. - Of course, you can, Cyril, really. I know that. "thinking - when came back it would be all over." -Can I go then, Miss Claythorn? ...- You can go to the rock, Cyril. «thinking - that was what Hugo wanted - one must take some risk» [Christie, 1989:266].
- Reaction (incomplete consent). Context from the novel "Agony and Frenzy". In this context, Giuliano asks Michelangelo to participate in the joint work on the design of the cathedral with great artists such as Leonardo and Raphael. Michelangelo accepts the offer, but he works as he pleases. - You, Leonardo and Raphael are the great masters of Italy today. I should like the three of you to be friends, perhaps work together."- I will come to your reception, but as for working together... We are three different species as are birds, fish and fowl. [Stone, 1961:564]. Special work-reaction-incomplete consent (temporary rejection of one's point of view). Excerpt from the novel "Alphabet Murder". In this context, we are talking about a serial killer. One policeman predicts that they will be able to arrest the criminal only after the next murder. Another policeman is sure that crime is no longer being committed because all precautions are being taken. The opponent does not continue the argument and temporarily accepts the supporter's point of view, which is "you have your way. Unless you face the facts"..Thompson-Ms. Ascher and Betty Barnard can't be linked as members of the same class... we can certainly say better after the next crime. For

Lionel-God don't talk so clearly about the next crime. do what we can to prevent another crime we do.. Thompson - has his own way of doing it. Unless you face the facts. [Christie, 1989: 60-61].

- Reaction-implicit consent. Excerpt from the novel "Suffering and frenzy". In this context, Michelangelo is offered to make a snowman to entertain the audience. Michelangelo understands that this is not his job, but under constant requests, he quietly decides to agree. - Please make a snowman for me! It would be the most amazing snowman. - Snow is not my trade. - Help us, Michelangelo. We all serve as your assistants. (and he knew it was all right) [Stone, 1961:224]

- Reaction-promise (with passing the time to perform the action). Context from the play "The Picture of Dorian Gray" by Oscar Wilde. In this context, we talk about friends going to the theater, but they want to have lunch at a restaurant first. Lord Henry agrees, but changes the time of his visit to the restaurant. - I want you and Basil to come with me to the West End theater. Henry - Well, what night are we going to? - Let's see. We'll fix it tomorrow. Henry-everything is fine. At eight o'clock, Bristol and I will pick up Reyhan. - Not eight, Harry, please. Half past six. We must be there before the curtain rises. Henry—half past six! What a watch! It will be like drinking tea with meat or reading an English novel. It should be seven. No, Mr. Dionis has breakfast before seven. Will you see Basil in the meantime? Or write to him? Henry—perhaps you had better write to him. [Wild, 1963: 78-79].

- Support reaction. Excerpt from the novel "Suffering and frenzy". In this context, Michelangelo asks the abbot of the monastery to allow him to use the library. The abbot realizes that this request is very timid, since Michelangelo has never visited this famous monastery, and with several replications he tries to support the desire of the young sculptor to visit the library, describes its advantages and asks to go to his office. - May I read in your library, Father? I no longer have access to books. Father - But of course. Ours is a public library. If you will forgive me the sin of bragging, it is also the oldest library in Florence. Boccaccio willed us his

manuscripts and books. And Petrarch as well. Drop into my office (Mickhelangelo felt happy for the first time in months). [Stone, 1961:191]. Such a response creates positive emotions in the recipient and a sense of approval, support of the recipient, which is expressed in the context of the author's note: "Mickhelangelo felt happy for the first time in a month". As mentioned above, a negative reaction to the speech act of a request is based on a statement in the form of a refusal. The examples showed that the request rejection response occurs when one of the communicators is unwilling or unable to do what is requested; or there is no need to perform the action, or the request has made him uncomfortable and this will cause a negative reaction.

- Reaction - under certain circumstances/due to/refusal. Here are some examples. Excerpt from "The Picture of Dorian Gray" by Oscar Wilde. In this context, the character refuses to fulfill the request (not going to the theater) because of the promises made earlier. - Don't go to the theater tonight, Dorian. Stop and dine with me.- I can't, Basil.- Why?- Because I have promised Lord Henry Wotton to go with him. [Wild, 1963:50-51]. - Don't go to the theater tonight, Dorian. Stop and dine with me. - I can't, Basil. - Why? - Because I have promised Lord Henry Wotton to go with him. [Wild, 1963:50-51]. The reactive comment-rejection "I cannot, Basil is 'supported by argument' because I have promised Lord Henry Wotton to go with him", which explains the motivation of the negative reaction.

- Reaction - denial (anger/anger). Excerpt from B. Cartland's novel "The Mysterious Servant": - My dear, you can trust me to be very kind to you, and the position I will offer you in the future would certainly not be that of maid-servant in my house. - How dare you? How dare you suggest such things to me! [Cartland, 1977:103-104]. The character angrily rejects the colonel's vague offer.

- A special case is a reaction of rejection (irritation/contradiction), which linguistically is often defined by an abbreviated vocabulary. Context from the novel "Alphabet Murder". The witness's wife asks the inspector to report the facts of the

crime. However, Mr. Riddell is unwilling to cooperate with the police and rudely refuses to give evidence, which is worded with the words “you shut your damn mouth!

- Reaction - opposite demand. Context from the novel Torment and Ecstasy. At the request of the abbot of the monastery to finish the work on painting the church, Michelangelo puts forward a counter-request - to appoint a commission to evaluate the work already done. Does Father Bramante interfere with your painting? - No, he doesn't. Father - why can't you be content to paint your cell and allow Bramante to build a church? - If Your Holiness appoints a commission to investigate ... I devotion I got out of my senses. Holy Father, I know, my son. But St. Peter's will take many years to build. Don't come running here in hot blood every time you see something you don't like... [stone, 1961: 542]. Such a speech strategy leads to a change in the roles of the communicators (addressee / addressee) and causes a reactive response in accordance with the counter-request.

- Avoid reaction-request. Excerpt from Agatha Christie's novel The Secret of the Spanish Chest. In this microdialogue, when the witness of the incident is asked to inform about the location of Margarita, detective Poirot avoids the answer, referring to official duties in the interests of the investigation. Spence - Tell me all about Margarita! Where is she? Poirot - That I am not at liberty to state, madam. [Christie, 1989:332]. In the process of speech interaction, communicators often express agreement and disagreement in non-verbal ways (gestures, facial expressions, kinesics).

- Reaction - agreement/disagreement (non-verbal forms). The most common cases of consent are expressed by nodding, which corresponds linguistically to the verb to nod. Disagreement is often expressed by shaking one's head and shaking one's head. An excerpt from the play "The Picture of Dorian Gray". Lord Henry - Ask Mr. Gray to wait.. "The servant bowed, and went up the walk". [Wilde, 1963:33]. Basil - I beg you not to go. "Dorian Gray laughed and shook his head." [Wilde, 1963:51]

An important role is played by the author's words, which represent the entire complex range of interpersonal relations of communicators, in understanding the ambiguity characteristics of reactive copies in the literary text. In works of art, the author's comments about the nature of the answer are often given (angry, nervous, heavy, strict, sharp, calm, gentle, gentle, Bakhtiyar, laughing, etc.). In this regard, such a list of responses to the speech act of inquiry should be considered open.

Excerpt from Oscar Wilde's play "Woman of No Importance". "May I have the honor of taking you to the super, Lady Basildon?" Basildon - (said coldly) I will never accept a super, thank you, Vicomte. [Wilde, 1961:187]. The author's words "said coldly" indicate the receiver's negative reaction to the request. At the same time, from a pragmatic point of view, the recipient's illocutionary response (agreement or refusal to fulfill the request) is decisive for the asker. All modal features of reactive copies are more important for the recipient, who, by agreeing or refusing to fulfill the request, simultaneously demonstrates his attitude to the request, the recipient, the world around him, tries to save "face", etc.

In turn, in order to achieve a perlocative effect when planning and implementing the speech act of inquiry, the addressee must take into account various characteristics of the addressee: knowledge of the language, cultural and educational level, social status, level and closeness of relationships and other social- pragmatic factors. According to V. M. Kobozeva, regulate the selection of one or another level of politeness, which is manifested in the choice of the form of address, at the level of categorical words, in the tone of voice, and in the use of special markers for politeness.

Conclusion. Thus, mutual consideration of socio-pragmatic factors of speech by communicators forms a dialogic unit of "question-answer", the implementation of which is a necessary condition for achieving the planned perlocative effect. As can be seen from the examples, the social and communicative roles of the interlocutors have a decisive influence on the choice of language tools for the design of a dialogic statement "question-answer".

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