

The Tenor of Discourse in Linguistics

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ABSTRACT

*This article describes the various types of discourse tenor in discourse linguistics. The segmentation of the discourse into subordinate, peer, and superior tenors has been specifically examined. Both oral and written discourses are highly intelligible when it comes to the various types of discourse tenor. Linguistic analysis of the translated dialogue from *The Winter's Tale* by William Shakespeare is discussed in this article. This analysis examines the Uzbek translation of Shakespeare's dialogue through M. A. K. Halliday's systemic functional framework, focusing on field, tenor, and mode to evaluate how Jamol Kamol's translation preserves the original's linguistic and pragmatic nuances. Field (subject matter) of the discourse field centers on praising Prince Mamillius's virtues and the diplomatic relations between Sicilia and Bohemia.*

Keywords: Tenor, discourse, field, mode, superior, peer, subordinate, dialogic discourse

INTRODUCTION

This article conducts a linguistic-pragmatic and discursive analysis of dominant, equal, and subordinate tenor opportunities. The investigated discourse tenor is analyzed through the comedies of English playwright William Shakespeare. The research focuses on two works: the tragicomedy, *The Winter's Tale* and the comedy *The Taming of the Shrew*, examining discourse tenors in their communication processes and analyzing relationships between listeners and speakers through discursive

methods. V. Deyk, M. Halliday, D. Shiffrin, M. Grigory, S. Karol, D. Haymes, T. A. Deyk, and B. Paltrij, along with N. Ferclog, who is considered the father of discourse linguistics, have studied discourse as the diverse expression of social language in context. Teun A. van Dijk developed the sociocognitive theory of context, emphasizing that discourse is shaped by participants' subjective mental models of communicative situations. M.A.K. Halliday founded systemic functional linguistics (SFL), which views discourse as a social semiotic system reflecting power, ideology, and identity. N. Fairclough, a pioneer in critical discourse analysis (CDA), analyzing how societal structures (e.g., power, ideology) are constructed through language.

LINGUISTIC ANALYSIS

The translation and analysis highlight the interdisciplinary foundations of discourse studies, emphasizing how scholars like van Dijk, Halliday, and Fairclough have redefined discourse as a dynamic, context-dependent construct. Their theories remain pivotal in examining language's role in reflecting and challenging societal structures. According to M. A. K. Halliday's framework, three key contextual factors influence the opportunities created through language systems in any situation: field, tenor, and mode. Field refers to the subject matter or activity being undertaken in a situation. Tenor examines the interpersonal relationships, influence, and dynamics between participants in a communicative context (e.g., doctor-patient, teacher-student, friends). Dissertation topic is being researched types of tenor which is superior, peer and subordinate tenor. Mode determines the channel of communication (written or spoken). Thus, language systems analyze contexts through three factors:

- Social distance between participants.
- Power hierarchies among participants.
- Degree of closeness in relationships.

The analysis specifically investigates these dimensions in Shakespearean dialogues to reveal how linguistic choices reflect and shape social roles, authority structures, and intimacy levels in the selected plays.

MATERIALS AND METHODS

Linguistic analysis of the translated dialogue from *The Winter's Tale* by William Shakespeare is discussed in this article. This analysis examines the Uzbek translation of Shakespeare's dialogue through M. A. K. Halliday's systemic functional framework, focusing on field, tenor, and mode to evaluate how Jamol Kamol's translation preserves the original's linguistic and pragmatic nuances. Field (Subject Matter) of the discourse field centers on praising *Prince Mamillius's* virtues and the diplomatic relations between Sicilia and Bohemia. Key lexical choices in the translation reflect this theme:

Original

ARCHIDAMUS.

I think there is not in the world either malice or matter to alter it. You have an unspeakable comfort of your young Prince Mamillius: it is a gentleman of the greatest promise that ever came into my note

CAMILLO.

I very well agree with you in the hopes of him. It is a gallant child; one that indeed physics the subject, makes old hearts fresh: they that went on crutches ere he was born desire yet their life to see him a man.

Translation

Arxidam

Meningcha, bu muhabbatni etadigan kuch olamda yo'q. Tangri shaxzoda Mamilliy siymosida sizlarga bitmas-tuganmas davlat ato etdi. U kelajakda alomat ishlar qilishiga ishonchimiz komil. Men umrimda shunday bir nodir o'g'lonni uchratmaganman.

Kamillo

Ore, rost. U ajoyib o'g'lon. Mamlakatimiz fuqorolari unga termulib to'yishmaydi, xasta ko'ngillarga u mador bag'ishlaydi. Xattoki,

uning tavalludiga qadar hassaga tayanib yurganlar ham uning kamolini ko'rish ishtiyoqida yana yashasam deydi.

Original: “gentleman of the greatest promise” → *nodir o'g'lon* (rare/exceptional boy). Original: “gallant child; one that indeed physics the subject” → *ajoyib o'g'lon ... xasta ko'ngillarga u mador bag'ishlaydi* (remarkable boy ... revitalizes weary hearts). The Uzbek translations *davlat ato etdi* (bestowed prosperity) and *alomat ishlar* (auspicious deeds) retain the original's focus on royal legitimacy and societal harmony. The translation adheres to the field by emphasizing Mamillius's role as a unifying figure, mirroring Shakespeare's thematic intent.

Interpersonal dynamics can be seen by discourse tenor. The tenor reflects equal diplomatic relations between *Archidamus* (Bohemia) and *Camillo* (Sicilia), marked by mutual respect and solidarity: Archidamus's “Meningcha” (In my opinion) and Camillo's *Ore, rost* (Indeed, true) balance formality with collegial agreement, preserving the original's diplomatic tone. *Termulib to'yishmaydi* (they are never satisfied) employs colloquial Uzbek to convey communal admiration, aligning with the original's emphasis on collective hope.

The peer tenors power symmetry can be seen with following words. Both characters use honorifics (e.g., *shaxzoda* for “prince”) and shared cultural references (*davlat* for “prosperity”), reinforcing their equal status and shared goals.

The mode is written dialogue designed for oral performance, blending poetic and conversational registers: **Syntax:** The Uzbek translation mirrors Shakespeare's parallelism (e.g., *xasta ko'ngillarga u mador bag'ishlaydi* / “makes old hearts fresh”) to retain rhythmic cohesion. In this sentence it is seen cultural adaptation with the phrase *Hassaga tayanib yurganlar* (those who walked on crutches). This phrase localizes the metaphor for Uzbek audiences while preserving its symbolic weight. *Ishtiyoqida yana yashasam deydi* (desire to live again to see him) uses idiomatic Uzbek to convey emotional urgency, enhancing performative clarity.

There is also found pragmatic and cultural strategies. Jamol Kamol's direct translation approach ensures fidelity to the source

text while adapting culturally resonant phrases: Politeness strategies with the use of *rost* (true) and *shaxzoda* (prince) maintains the original's deference to authority. **Solidarity:** Terms like *termulib to'yishmaydi* emphasize communal bonds, reflecting the Uzbek cultural value of collective identity. **Authority:** *Tangri ... ato etdi* (God bestowed) introduces a divine framework, aligning with Central Asian rhetorical traditions of legitimizing leadership

RESULT AND DISCUSSION

Jamol Kamol's translation successfully maps Shakespeare's discourse dynamics into Uzbek by balancing semantic accuracy with cultural pragmatism. The analysis demonstrates how field (thematic focus on leadership), tenor (diplomatic equality), and mode (performative dialogue) are preserved through lexical and syntactic choices, ensuring the text remains both linguistically precise and culturally resonant for Uzbek audiences. Analyzing the roles of discourse participants to understand discourse tenor examining the roles of each participant in a conversation can enhance our understanding of discourse tenor. A single individual can simultaneously embody multiple roles, such as being both gentle and strict, or submissive and dominant. For instance, when analyzing the dominant tenor in the third act of a play, the roles of Leontes in *The Winter's Tale* – the subject of the dissertation – illustrate this complexity. As the ruler of Sicilia, Leontes's roles extend beyond his position as a monarch. His roles include being a king to his subjects, a friend to King Polixenes of Bohemia, a husband to Hermione, a father to Mamillius, and a leader to the courtiers. Each role has distinct functions and objectives, and the discourse tenor types change accordingly. Although Leontes primarily embodies a dominant tenor, he can also shift into equal or subordinate tenor roles at times, despite his authoritative position. Thus, while social background influences discourse tenor, Leontes's high social status sometimes leads him to engage in equal or subordinate tenor discourse.

Studying the roles of addressees in discourse tenor allows for a detailed analysis of the functions and purposes of linguistic units in communication. Leontes's multiple facets in discourse tenor are evident in several contexts. The discourse tenor is particularly noticeable in face-to-face conversations, where it is often observed in speech styles. The dominant aspects of tenor are observed in various types of communication, including: Face-to-face conversations; insults and flattery; gossip; greetings; advertising language; negotiation language in trade; petitions; military commands; ceremonial discourse; pedagogical speech; group jargon; letter writing style; stage language; love discourse; signs and announcement language. Understanding the roles of discourse participants and their dynamic shifts in tenor types provides a nuanced view of how social roles and linguistic choices interact in communication. Leontes's multifaceted roles in *The Winter's Tale* illustrate how a dominant figure can engage in various discourse tenors, reflecting the complexity of human interaction and the fluidity of social dynamics in discourse. Representation of discourse tenor in literary works is given below.

In *The Winter's Tale* and *The Taming of the Shrew*, oral communication is artistically depicted in written form, with the expression of discourse tenor in written speech reflected in the dialogue of characters in literary works. When an author crafts a character's speech, the words, phrases, and sentences are structured to fit the discourse situation and subject matter. In *The Winter's Tale*, the face-to-face conversation between Leontes and Camillo exhibits a dominant tenor. Here, Leontes refers to Polixenes as a noble guest and approves his decision to stay, while Camillo praises Polixenes for his efforts and emphasizes how much he was sought after. Leontes questions Camillo to ensure he understands the situation, and they analyze Polixenes's circumstances together, placing emphasis on each sentence to understand why Polixenes chose to stay. We can see analysis of tenor dynamics in dialogue. In a specific exchange, Camillo addresses Hermione as "gracious queen," which Leontes interprets sarcastically, responding with skepticism about the term "gracious":

Camillo: "Do not vex your gracious queen."
Leontes: "Why 'gracious' now? 'Queen' is enough.
She has earned the title 'gracious' indeed.
Ah, yes, does she have a husband who
has seen what you have seen?"

This example shows that while Leontes's speech reflects a superior tenor of doubt, suspicion, and distrust, Camillo's speech embodies a subordinate tenor, genuinely accepting Hermione's innocence and Polixenes's friendly intentions to stay as a guest. However, Leontes's words can also be interpreted as implying his wife's infidelity towards her husband.

CONCLUSION

The analysis highlights how the complex interplay of discourse field, tenor, and mode in literary works like *The Winter's Tale* reveals nuanced social dynamics and power relationships through linguistic choices. The dominant tenor in Leontes's dialogue contrasts with Camillo's subordinate tenor, illustrating how characters navigate different social roles and intentions within the same situation. Discourse tenor can be understood as the varying interpretation of specific words, phrases, or sentences by participants in a conversation. In the dialogue between Leontes and Camillo, Leontes's speech reflects a dominant tenor, while Camillo's speech embodies a subordinate tenor. Generally, dominant tenor tends to prevail over subordinate tenor, as it often initiates questions, with the subordinate tenor responding. However, there are instances where the subordinate tenor's speech may extend longer than the dominant tenor's. This theory is debated because, in many cases, the dominant tenor poses questions, and the subordinate tenor provides answers. Influence of social status and context on tenor is seen in this extract by the help of superior and subordinate discourse tenor. The dominance of a tenor in discourse is not always determined by the speaker's social status. It can also depend on the topic of conversation and who proposes a solution to the issue at hand. For example, in Camillo's conversation with Polixenes, Camillo's speech can be

seen as dominant, while Polixenes's speech exhibits a subordinate tenor. The "dominant tenor" refers to the power dynamics and social roles embedded in discourse. Its pragmatic features (e.g., formality, politeness strategies) shape communicative efficacy, as theorized in pragmatics. This analysis bridges Uzbek scholarly discourse with Western linguistic frameworks, emphasizing universality in discourse studies.

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