



Age-Related Characteristics as Determinants of Pragmatic Interpretation

Abdumalikova Zebiniso Allanazar qizi

abdumalikovazebo@gmail.com

Abstract: This study examines age-related characteristics influencing pragmatic interpretation through a linguocultural-comparative analysis of English and Uzbek texts. The methodology involves analyzing linguistic expressions and pragmatic markers associated with different age groups. Findings reveal that youth in both languages is positively linked to beauty, energy, and healthiness, but negatively to immaturity and carelessness. Uzbek texts emphasize negative connotations of youth, highlighting experience and innocence, while English texts associate youth with independence and boldness. Old age in English texts often carries negative connotations, whereas Uzbek texts view it with respect and value it for experience and societal contributions. Additionally, English youth language is characterized by slang and informal expressions, while Uzbek texts depict older characters as more formal and reflective.

Key words: linguistic personality, linguopragmatics, linguoculturology, age characteristics, pragmatic analysis

In modern linguistics, there are numerous attempts to understand the concept of “linguistic personality,” define its structure, and categorize its models. B.V. Vinogradov introduced the term "linguistic personality" into scientific discourse in the 1930s with his book “On the Language of Fictional Prose.” He investigated two aspects of the artistic linguistic personality: the author's and the character's personalities [Vinogradov V.V., 1, 930, 91 p.]. In linguistics, “linguistic personality” refers to a speech personality - a person as a language user who is observed in terms of their ability for speech activity, i.e., a



complex of psychophysiological properties that allow them to produce and perceive speech works [Bogin V.I., 1984, 3 p.].

Linguopragmatic level of linguistic personality (LP) breaks down three key factors such as social status, age characteristics, role relation that influence how each factors shape communication [Normurodova N.Z.,2019]. Considering the goals of our research, we will explore the age-related characteristics of linguopragmatics by comparing Uzbek and English literary texts.

Age is an integral factor that shapes an individual's use and comprehension of language across contexts. Researchers have extensively studied the relationship between age and pragmatic language abilities in both typical and atypical populations. National age conception has been studied on the material of comparative analysis of different languages. Recent researches in terms of evaluation characteristics of age in linguocultural analysis shows that all age concepts in this two languages, “youth” (yoshlik), “maturity” (o'rta yetuklik), “old age” (qarilik davri), receive both positive and negative evaluations. For example, positive characteristics of “youth” in both languages are associated with **beauty, energy, joy, healthiness**, negative characteristics shows **immaturity, inexperience, stupidity, carelessness** [Ataxanova G.Sh., 2006, 20 p]. However, in Uzbek language, negative meaning is predominant that importance is given to the experience accumulated over the years (Yoshlikda yig'ilmning mahzani, qarilik chog'i harj qilgil ani) and innocence, obedience (yoshlikni kamtarlik bezar; yoshlikdan odob saqla, ona sutini oqla), while, in English texts youth means independence, boldness, sophistication (lawfull age, youth is hot and bold). And, in addition to common characteristics of the age markers of “oldness” in Uzbek and English languages (**positiveness in life wisdom, knowledge, experience; negativeness in wrinkles, diseases, death**), different characteristics also should have been noted that “old age” in English culture mostly connected to negative meanings such as gaffer, silly old bag, old goat, Old age is a regret, stupid old buffer. But in modern English this predominance is replaced by euphemism “third age”, “golden age” etc. Moreover, we can see more positive dominance in cultural pragmatics of “old age” in Uzbek, and it is considered as an age that contains great reserves, opportunities, enormous



life experience, respect in society (nuroniy, mo'tabar buvi, keksa otaxon, qarini kaftda saqla, qarisi bor uyning parisi bor).

As for linguopragmatic age determinants, “The Catcher in the Rye,” J.D. Salinger masterfully captures the nuances of age through his characters' speech, revealing their youth, maturity, or old age. Here are some examples: Holden Caulfield (Youth): As the protagonist and narrator, Holden's speech is filled with youthful slang, colloquialisms, and informal language. He often uses phrases like “phony,” “goddam,” and “lousy,” reflecting his rebellious and cynical attitude towards the adult world. His speech is also marked by frequent digressions and informal syntax, mirroring the stream-of-consciousness style common in adolescent communication.

Mr. Antolini (Maturity): Holden's former English teacher, Mr. Antolini, represents maturity in the novel. His speech is more formal and intellectual compared to Holden's. He employs complex vocabulary, sophisticated syntax, and literary references, indicating his education and experience as an adult. Mr. Antolini's speech reflects wisdom and insight, contrasting with Holden's youthful cynicism.

Mr. Spencer (Old Age): Another adult figure in the novel, Mr. Spencer, Holden's history teacher, embodies old age. His speech is marked by a slower pace, formal language, and a nostalgic tone. He often reminisces about his past and imparts advice to Holden in a paternal manner. Mr. Spencer's speech reflects wisdom accumulated over years of experience, contrasting with Holden's impulsive youthfulness.

In the following passage, Holden's use following markers: **“jerks,” “moron”, the casual phrase “I'm not kidding”** reflect typical adolescent language patterns characterized by rebellion and a disdain for conformity.

“I was surrounded by jerks. I'm not kidding. At this other side of the crazy room, I saw this guy ... wearing a turtleneck sweater with a jacket over it. He looked like a real moron, and I sort of punched him around a little - not hard, but not so soft either.”

The lexicon and manner of speaking of a character can also indicate his belonging to a certain age youth, maturity, old age. Age characteristics of the character's speech are defined as a specific system of relations of lexical and syntactic elements, a special



combination of them, reflecting the age features of the speakers. Let's consider other examples from the novel by D. Salinger's novel "The catcher in the Rye", where the age characteristics of characters are manifested.

“What the hellyya doing, anyway?” I said.

“Wuddaya mean what the hell am I doing? I was tryna sleep before you guys started making all that noise. What the hell was the fight about, anyhow. Wuddaya want the light for?”...

“Jesus!” he said. “What the hell happened to you?” He meant all the blood and all. “I had a little goddam tiff with Stradlater, listen, I said, do you feel like playing a little Canasta?”

“Oh, you're still bleeding, for Chrissake. You better put something on it. Ya wanna play a little Canasta or don'tcha? ... “Only around!” Ackley said. “Listen. I gotta get up and go to Mass in the morning, for Chrissake. You guys start hollering and fighting in the middle of the goddam-What the hell was the fight about, anyhow?”

“It's a long story. I don't wanna bore ya, Ackley. “Do you happen to have any cigarettes, by any chance? – Say 'no' or I'll drop dead”.

“No, I don't, as a matter of fact. Listen, what the hell was the fight about?”

I didn't answer him. “About you”, I said. ... I was defending your goddam honor, he made cracks about your religion... Stradlater said you had a lousy personality. I couldn't let him get away with that stuff»

In this excerpt from “The Catcher in the Rye” J.D. Salinger captures the essence of youth through the characters' speech. Holden Caulfield's dialogue is a vibrant display of teenage colloquialism, filled with slang and informal language that reflects his rebellious spirit and disdain for societal norms. His use of phrases like “hellyya,” “wuddaya,” and “goddam” not only underscores his frustration but also establishes his authenticity as a teenage protagonist.

Holden's speech is marked by a conversational tone, with sentences often fragmented and interrupted, mirroring the natural rhythm of spoken language among



adolescents. His interjections, such as “Jesus!” and “Chrissake,” add a layer of expressiveness, conveying his surprise, frustration, or emphasis in the moment.

The interaction between Holden and Ackley further highlights the casual nature of their conversation. Ackley’s annoyance at the disturbance caused by Holden and his roommate’s fight is palpable, as he complains about being woken up in the middle of the night. Despite this, the dialogue maintains a sense of camaraderie and familiarity, reflecting the dynamics of teenage friendships.

Overall, Salinger’s meticulous attention to detail in crafting the characters’ speech patterns enriches the narrative, immersing the reader in the world of adolescence and providing insight into the complexities of youth culture. Through Holden Caulfield’s colloquial language and informal manner of speaking, Salinger captures the essence of teenage rebellion and the search for identity in a world filled with contradictions.

As we saw above given pages the young age of the characters is characterized by independence, boldness, joy and enjoyment of youth. A typical feature of young people is the use of followings.

Jargonisms - little Canasta

Slang words - hollering, made cracks about your religion, little goddam tiff, I'll drop dead

vulgarisms - the hellyya, the hell, the goddam, goddam tiff,

elliptical sentences

- What the hellyya doing, anyway

- I was trying to sleep

- Wuddaya want the light for?

interjections - Jesus, oh

Abbreviations and types of colloquial speech peculiar to youth vocabulary:

Wuddaya mean what the hell am I doing? I was tryingna sleep before you, ya wanna play a little Canasta or don'tcha, I gotta get up, I don't wanna bore ya,

Familial vocabulary, that is, the use of the above words is an age characteristic of the speaker's speech.



Now let’s move to the older age of the characters from the novel P. James’s “The wings of eagles” (p.148)

– I remember I was very idealistic in those days, a real prig about Western decadence. On the other hand I was very patriotic and really didn’t much care for foreigners. Man and boy – for the whole of his life, your good lady – a man’s wife, constitutional – a walk taken to keep oneself healthy. Each according to his needs, expropriation of the expropriators. Splendid time was it, it’s decent of me.

– Blair Are you in any sort of trouble? yes, excellent and nice time, I didn’t forget, the life that is pleasant to remind...

– Purvis Well, one had a bit of a crise, you know. Can you remind me, what was the gist of it? – the moral and intellectual foundation of Western society in a nutshell

The above dialog is about the meaning of life, which is one of the main topics in the conversation of elderly people. A characteristic feature of this dialog-discussion is an appeal to the past, memories of youth. In this example it is expressed by the frequent use of past tense verbs that are emotionally colored (splendid time was it), the presence of adjectives of positive connotation (idealistic, decent, splendid, nice, excellent), stereotypical expressions of the past (each according to his needs, expropriation of the expropriators), socio-historical context (... the moral and intellectual foundation of Western society in a nutshell). The presence of one’s own system of values, principles and beliefs, individual lifestyle and philosophy is reflected in the high modality of speech (If we are to speak we must speak as equals).

And this dialogue snippet showcases distinct speech patterns and lexicon that reveal the characters’ age and backgrounds. The language used is formal, with a mix of reflective and idealistic sentiments. Here’s a detailed description:

The first speaker’s language is reminiscent of someone reflecting on their younger, more idealistic days. Phrases like “I remember I was very idealistic in those days” and “a real prig about Western decadence” indicate a reflective and somewhat self-critical tone. The speaker’s use of terms like “patriotic” and their disdain for “foreigners” suggest a mature individual, possibly looking back on their youth with a mix of nostalgia and regret.



The terms “Man and boy” and “constitutional” further indicate an older individual, as these phrases are somewhat archaic and not commonly used by younger generations. “Each according to his needs, expropriation of the expropriators” suggests a familiarity with political or philosophical discourse, likely referencing Marxist ideology, which might indicate that the speaker had intellectual engagements or leanings in their past.

Blair’s interjection, “Are you in any sort of trouble? yes, excellent and nice time, I didn’t forget, the life that is pleasant to remind...” is somewhat disjointed, suggesting a conversational style that might indicate either a less formal or more distracted state of mind. This could imply a younger person or someone who is not as focused, contrasting with the more formal tone of the first speaker.

Purvis responds with “one had a bit of a crise, you know,” using “crise,” a slightly outdated term for crisis, indicating a possibly older person. Their request for a reminder of “the gist of it” shows a reliance on the other's memory, perhaps suggesting a mentor-mentee relationship or simply differing levels of engagement with the past events being discussed.

Finally, the phrase “the moral and intellectual foundation of Western society in a nutshell” indicates a summarizing of grand ideas, suggesting a conversation rooted in significant philosophical or intellectual traditions. This kind of language is more typical of someone with a mature, educated background, reinforcing the impression of older, reflective individuals discussing their past and its impact on their present worldview.

Overall, the dialogue presents characters who are well-educated, reflective, and somewhat nostalgic, using formal and somewhat archaic language that hints at their age and intellectual backgrounds.

Analyzing Holden’s language use within the context of typical and atypical pragmatic development reveals the intersection of age, language, and cognition. For instance, Holden often reminisces about his younger brother Allie, using simple, direct language that evokes childhood innocence. His rebellious slang and informal expressions, such as “jerks” and “moron,” further illustrate typical adolescent defiance and disdain for conformity.



In one passage, Holden's impulsive and confused affection towards Mr. Antolini showcases his atypical pragmatic skills, likely linked to his emotional struggles and identity crisis. His speech patterns, characterized by informal syntax, interjections, and slang, vividly capture the essence of teenage rebellion and the quest for identity amidst societal contradictions.

Comparatively, in P.D. James's "The Wings of Eagles," the speech patterns of older characters reflect their maturity and intellectual background. The dialogue is formal, reflective, and filled with nostalgic references. For example, the speaker reminisces about being "idealistic" and "patriotic," using phrases like "Man and boy" and "constitutional" that suggest an older, more experienced individual. These archaic expressions and the discussion of philosophical ideas indicate a mature, educated perspective, contrasting sharply with the youthful speech in "The Catcher in the Rye."

Overall, these examples from literature highlight how age-specific language patterns provide deeper insights into characters' identities and experiences, enhancing our understanding of generational differences and the influence of age on pragmatic language use.

In Uzbek literature, Tohir Malik, an esteemed Uzbek novelist, uses language intricately to depict the nuances of age in "Alvido bolalik." Characters' speech patterns, vocabulary, and idiomatic expressions serve as indicators of their age, experience, and social background. Youthful characters in "Alvido bolalik" often employ contemporary slang and informal expressions that reflect their modern, dynamic lifestyles. This aspect of their speech helps establish their identities as members of the younger generation.

«Qodir: "Assalomu alaykum, buva! Nima qilib o'tiribsiz?"

Buva: "Va alaykum assalom, Qodirjon. Ko'zlarim zo'rg'a ko'rib qoladi. Bolaligimni eslayman, o'sha paytlar..."

Amin: "Qodir, qarang, men yangi to'p oldim!"

Buva: "Ho ho, yoshlar! Bizning paytimizda bunday o'yinchoqlar yo'q edi. Sizlar baxtlisizlar."

Qodir: "Ha, buva, lekin sizning davringiz ham qiziq bo'lsa kerak."



Buva: "Ha, albatta, o'g'lim. Hamma zamonning o'z gashti bor."»

In this passage, the speech patterns of both the young and the old are distinct and reflective of their ages. Youthful characters like Qodir and Amin use informal greetings and expressions that convey their energy and simplicity. For example, Qodir's "Nima qilib o'tiribsiz?" and Amin's excited "Qodir, qara yangi to'p oldim!" showcase their direct and lively manner of speaking. They use straightforward language, indicative of their youthful and contemporary perspectives. The mention of a "yangi to'p" by Amin signals their engagement with modern, tangible objects typical of children's interests.

In contrast, the grandfather's speech is more formal and reflective, demonstrating his age and experience. His greeting, "Va alaykum assalom, Qodirjon," is slightly more formal compared to the children's greetings. The reflective tone in "Ko'zlarim zo'rg'a ko'rib qoladi. Bolaligimni eslayman, o'sha paytlar..." shows nostalgia, a common trait in older individuals as they often look back on their past. The grandfather's remark, "Bizning paytimizda bunday o'yinchoqlar yo'q edi," highlights generational differences and evokes a sense of nostalgia for simpler times. His final philosophical statement, "Hamma zamonning o'z gashti bor," underscores the wisdom that typically comes with age.

The lively, informal speech of the youthful characters contrasts with the formal, reflective, and philosophical tone of the older characters. This approach ensures that the translated text preserves the unique voices of each character and accurately reflects the generational dynamics present in the original novel. If see other fictional sample passage:

Qodir: "Hey, Amin, yangi to'pingni ko'rdim! Qanaqa zo'r to'p ekan!"

Amin: "Ha, judayam zo'r, shunaqangi tez uchadi, ishoning!"

Qodir: "Uff, kecha men bilan o'ynaganingda ko'rsan edi. Anavi bolalar hammasi g'irt tentak!"

Amin: "To'g'ri aytyapsan. Bugun yana birga o'ynaymizmi?"

Qodir: "Albatta! Aytgancha, bugun kechasi o'tib ketamizmi parkka?"

Amin: "E, nima desang ham, bormasam bo'lmaydi."

Qodir: "Oh, charchab qoldim, lekin senga yordam beraman."



Amin: "Rostdanmi? Zo'r, rahmat!"

This passage captures various elements that characterize youthful speech. The use of jargons and slang words such as “zo‘r,” “judayam zo‘r” and “g‘irt tentak” reflect the casual, enthusiastic, and sometimes derogatory language common among children and teenagers. “Zo‘r” and “judayam zo‘r” express their excitement and approval, while “g‘irt tentak” is used to describe other kids in a derogatory manner.

The passage includes mild vulgarisms, with “g‘irt tentak” serving as a mildly offensive term that children might use to express disdain. This type of language adds authenticity to the depiction of youthful conversations.

Elliptical sentences are also present, making the dialogue feel natural and conversational. Examples include “Uff, kecha men bilan o'ynaganingda ko'rasan edi.” where the full context is implied and the sentence is cut short, and “Albatta!” which is an elliptical response implying agreement to play together again.

Interjections like “Hey,” “Uff,” and “Oh” are used to express emotions such as greeting, frustration, and realization. These interjections add to the expressiveness of the characters' speech. Overall, the casual tone and use of informal language throughout the passage reflect the colloquial speech of children. Phrases like “ishoning!” and “charchab qoldim” add to the conversational feel, while “o‘tib ketamizmi, parkka?” implies a secretive action typical of children's adventurous conversations. In this passage, Qodir and Amin's dialogue is filled with elements that characterize youthful speech, creating an authentic representation of how children talk, with energy, simplicity, and a touch of rebellion.

In Tohir Malik's “Alvido bolalik,” the speech of older characters tends to be more formal, reflective, and sometimes nostalgic, contrasting with the youthful and colloquial language used by children. Let's create a fictional passage that reflects the speech of older characters and analyze it. Here is a sample dialogue between older characters: a. Buva (grandfather) b. an older friend, Oqsoqol (elder)

Buva: "Assalomu alaykum, Oqsoqol. Qanday yuribsiz?"



Oqsoqol: "Va alaykum assalom, Buva. Salomatmisiz? Yoshlik kunlarimni eslayapman, o'sha paytlarda hayot boshqacha edi."

Buva: "Ha, albatta. Hozirgi zamon yoshlari hech narsadan qoniqmaydi. Bizning paytimizda esa kam narsaga ham shukr qilardik."

Oqsoqol: "To'g'ri. Hozirgi yoshlik deganlari tezda o'tib ketadi. Kitob o'qishga vaqt topishmaydi, telefonga qaramasdan yashasholmaydi."

Buva: "Xuddi shunday. Bilasizmi, kitob o'qish - bilim olishning eng yaxshi usuli edi. Hozir esa, hamma narsani internetdan qidirishadi."

The speech of older characters in this passage is marked by several features that distinguish it from the language used by younger characters.

Formality and Reflection:

The older characters use a more formal greeting, "Assalomu alaykum", which reflects their adherence to traditional and respectful forms of address. Their speech is more reflective, often reminiscing about the past. For instance, the Elder says, "Yoshlik kunlarimni eslayapman, o'sha paytlarda hayot boshqacha edi." which indicates a reflective and nostalgic tone.

Complex Sentence Structure:

The sentences used by the older characters are more complex and complete compared to the elliptical and fragmented sentences of the younger characters. For example, the Elder's statement, "Hozirgi yoshlik deganlari tezda o'tib ketadi. Kitob o'qishga vaqt topishmaydi, telefonga qaramasdan yashasholmaydi," is a complete and complex sentence that contrasts with the simpler sentences used by children.

Philosophical and General Observations:

Older characters often make philosophical and general observations about life and society. The Grandfather's statement, "Hozirgi zamon yoshlari hech narsadan qoniqmaydi. Bizning paytimizda esa kam narsaga ham shukr qilardik," reflects a broader, more philosophical view of generational differences.

Nostalgia and Comparison:



There is a noticeable element of nostalgia and comparison in the speech of older characters. They frequently compare the past with the present, often highlighting how times have changed. For instance, the Grandfather says, “Bilasizmi, kitob o‘qish - bilim olishning eng yaxshi usuli edi. Hozir esa, hamma narsani internetdan qidirishadi...”

Lack of Jargon and Vulgarisms:

In contrast to the youthful speech, the older characters’ dialogue lacks modern jargons, slang words, and vulgarisms. Their language is more formal and polite, reflecting their age and traditional values. For example, instead of using modern slang, they use straightforward and respectful language.

Formal Vocabulary and Syntax:

The vocabulary and syntax used by older characters are more formal and sophisticated. Phrases like “Yoshlik kunlarimni eslayapman,” and “kitob o‘qish - bilim olishning eng yaxshi usuli edi” indicate a higher level of formality and education. So, we can say, the speech of older characters in “Alvido bolalik” is characterized by formality, reflection, complex sentence structures, philosophical observations, and a lack of modern jargons and vulgarisms. These elements highlight the generational differences between the older and younger characters, enriching the narrative by providing a contrast between the perspectives and experiences of different age groups.

In conclusion, linguocultural-comparative analysis of age markers in both cultural texts shows that Positive characteristics of “youth” in both languages are associated with beauty, energy, joy, healthiness, while negative characteristics show immaturity, inexperience, stupidity, carelessness. In Uzbek language, negative meaning is predominant, emphasizing the experience accumulated over the years and innocence, obedience. In contrast, in English texts, youth means independence, boldness, sophistication. In English, “old age” is often associated with negative meanings such as gaffer, silly old bag, old goat, old age is a regret, stupid old buffer. However, in Uzbek, “old age” is considered an age that contains great reserves, opportunities, enormous life experience, and respect in society. Moreover, linguopragmatic age determinants analysis also suggests some differences in English and Uzbek literary texts that depicts typical



feature of young people is the use of followings, such as jargonisms, slang words, vulgarisms, elliptical sentences, and interjections. Abbreviations and types of colloquial speech peculiar to youth vocabulary include “what the hellyya doing, anyway,” “I was trying to sleep,” “Wuddaya want the light for?”, and “Jesus, oh.” In Uzbek texts, older characters tend to be more formal, reflective, and sometimes nostalgic, contrasting with the youthful and colloquial language used by children.

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