



# Communicative, Addressive And Compositional Bases of Monologue Classification

Ikromova Gulhida Ahmadillo kizi

Senior Lecturer, Fergana State University, Doctor of Philosophy (PhD) in  
Philological Sciences, Uzbekistan

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**Abstract:** This article analyzes the communicative, addressive, and compositional foundations of the monologue as an essential component of dramatic speech. As an independent form of speech activity, the monologue is examined not only through its structural and genre characteristics but also through its communicative mode, that is, its classification based on the relationship between the speaker and the addressee. The study distinguishes between internal and external monologues and explains their communicative nature, speech strategies, and mechanisms of interaction. Furthermore, according to addressive features, monologues are classified into auto-addressed, hetero-addressed, and multi-addressed types, and their linguistic and functional characteristics are illustrated through examples from literary texts. The article provides a comprehensive analysis of the semantic structure, syntactic means, prosodic features, and the artistic-aesthetic and communicative functions of monologue in dramatic texts.

**Keywords:** Monologue, dramatic speech, communicative approach, addressivity, internal monologue, external monologue, auto-addressee, hetero-addressee, multi-addressed monologue, speech strategy, semantic structure, syntactic means, prosody, dramatic text, communication, linguistic analysis.

**Introduction:** As a relatively independent and integral form of speech activity, the monologue is characterized not only by its structural or genre features but also by its communicative realization. Therefore, in the process of classifying monologues, the primary criterion is not how the content is expressed, but rather the communicative mode in which the speech is produced,

that is, how the relationship between the speaker and the addressee is constructed. In scientific literature, monologues are typically divided into two types according to their communicative mode: internal and external monologues. This distinction is determined by whom the speech is directed to and under what conditions it is produced—whether it occurs as a mental process or enters the sphere of social communication. Thus, the opposition between internal and external monologues reflects not the content but the communicative nature of monologic speech, allowing for a systematic analysis of speech strategies, audience relations, and communication mechanisms.

**Internal Monologue.** An internal monologue is a form of speech that takes place within the speaker's consciousness and is not directly addressed to an external audience. In this type of monologue, the development of meaning occurs primarily through the interpretation of internal experiences. Syntactically, internal monologues often include elliptical constructions, while coherence is maintained through lexical repetition, deictic elements, pronouns, and modal units. As a result, a fragmented yet semantically unified representation of the stream of consciousness emerges.

Example:

(E. Vohidov, "The Second Amulet")

Mahmudiy: Burn, the labor of my whole life, my dreams and hopes, burn! I am parting with your last pages. The structure I built in my imagination has collapsed and turned to ashes. I used to dream of burning books. That was a warning from an inner feeling, an unknown intuition. My life itself has been burning away. Today is the last day of the year... One year burned away like a single sheet of paper. Along with it, my faith, beliefs, and ideals have burned away. In this example, the communicative nature of the monologue is internal, as the speech is directed not to an external audience but to the speaker's own consciousness. The speaker simultaneously functions as both the subject and the recipient of the speech. The burning of the manuscript symbolizes the destruction of the character's life, dreams, and beliefs. Elliptical constructions and rhetorical questions reflect emotional tension, while the repetition of the pronoun "I" maintains semantic focus. Modal elements intensify evaluation and reflection.

**External Monologue.** An external monologue is speech directed toward an external audience and realized in the field of social communication. Unlike internal monologues, it is structured logically to ensure clarity and comprehension for the listener. The speaker

constructs the speech according to specific communicative goals such as informing, explaining, persuading, or guiding. Addressivity is often directed toward a specific individual or a broader audience, and the structure reflects the listener's knowledge and expectations. Prosodic elements—such as pauses, stress, and tempo—play a crucial role in organizing meaning and enhancing perception.

Example:

(Erkin A'zam, "The Lonely Boat")

Grandfather Orol: I leave this world satisfied with all of you. Do not cry for me. As long as you exist, I will not die. Orol will live forever!

Here, the monologue is directed toward a broad audience, aiming to comfort and inspire. Imperative expressions such as "do not cry" demonstrate persuasive intent. The structure includes introduction, development, and conclusion, ending with a generalized emotional statement.

**Addressive Classification of Monologue.** Another important methodological criterion for classifying monologues is addressivity, that is, whom the speech is directed to. This approach emphasizes the relationship between the speaker and the recipient rather than the internal or external nature of the speech.

According to addressivity, monologues are classified into three types:

### 1. Auto-addressed Monologue

This type is directed toward the speaker themselves, where the speaker and the addressee coincide. It reflects a reflexive process, allowing the speaker to evaluate and regulate their own thoughts and emotions.

Example:

Mahmudiy reflects on his life, addressing himself:

"Hey, Mahmudiy, give yourself an account..."

This self-address highlights inner conflict and self-evaluation. Metaphorical images such as silkworm and butterfly express psychological transformation and isolation.

### 2. Hetero-addressed Monologue

This type is directed toward another specific individual. The speaker constructs the speech based on the addressee's knowledge, experience, and expectations.

Example:

(Sh. Boshbekov, "The Iron Woman")

Alomat addresses Kuchkar: "You have become accustomed... you are afraid... you ignore your inner dissatisfaction..."

The use of second-person forms shows direct address.

The speech is structured through explanation, argumentation, and evaluation, aiming to influence the listener's perception.

### 3. Multi-addressed Monologue

This type is directed not to a single individual but to a broader audience. The addressee is generalized, representing a collective group.

#### Example:

Qo'chqor (to the audience): "Have I killed Alomat? What has she done?"

Rhetorical questions and parallel structures engage the audience and strengthen persuasive impact. The monologue serves not only narrative development but also the formation of social and emotional responses in the audience.

### CONCLUSION

The classification of monologues based on communicative, addressive, and compositional principles provides a deeper understanding of their linguistic and functional nature. Internal and external monologues differ in communicative orientation, while addressive classification reveals the relationship between speaker and audience. A comprehensive analysis of semantic, syntactic, and prosodic features demonstrates that monologue is not merely a structural unit but a complex communicative phenomenon that plays a crucial role in dramatic discourse.

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