

## HISTORICAL FORMS OF ADDRESSES IN ENGLISH THEIR SIGNIFICANCE

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**Anotatsiya:** This article contains information about the opinions of scholars who have studied forms of address in English. The article also contains examples of forms of address used in English in ancient times, with examples from works.

**Key words:** Address, power, closeness, "lēof", munuc, ēadmōdlīce, "ghetto address", Thou, inert subject

An address is a means of directly addressing a specific person or group of people during a speech, that is, attracting their attention. Addresses perform an important pragmatic function in oral and written speech.

Address is a language unit that is actively used in our daily lives. Therefore, its study has always been the focus of attention of scientists. Our research has shown that initially the issue of in-depth study of the concept of "address" was cross-cutting.

In English, address corresponds to the term "address", which is defined in explanatory dictionaries of this language as follows: ADDRESS (n.). The general use of this term, in the sense of 'the manner of referring to someone in direct linguistic interaction', has provided sociolinguistics with a major field of study. Forms of address (or terms of address) have been analysed between different types of participant in different social situations, and rules proposed to explain the speaker's choice of terms, e.g. governing the use of first names, titles, intimate pronouns, etc<sup>1</sup>. **Address.** Fr. addresser, It. drizzare, from Lat. directus, direciare, –Diez, to direct to, to put one in the right way to.<sup>2</sup>

In D.E. Rosenthal's dictionary of linguistic terms, "address" is defined as follows: "An address is a noun, pronoun, substantivized adjective (nominative adjective), or an equivalent expression used to name the person or thing to which speech is directed."<sup>3</sup>

The first study, which became the most classic example and was of great importance, devoted to forms of address and their role in expressing social relations was published by Brown and Gilman in 1960. According to Brown and his colleagues (Brown and Gilman 1960; Brown and Ford, 1961),<sup>4</sup> forms of address are selected primarily according to the relationship between the speaker and the listener, and this relationship can be analyzed through two semantic dimensions and dimensions: these are "power" (status, position) and "closeness".

<sup>1</sup> David Crystal. A Dictionary of Linguistics and Phonetics. 2008. – U.K.: Blackwell Publishing Ltd. – P. 36. <http://ndl.ethernet.edu.et/bitstream/123456789/36901/1/8.pdf>.

<sup>2</sup> Wedgwood M.A. A dictionary of English Etymology. Vol.I. (A - D). – London: Trubner. – P. 22. <https://www.amazon.ae/Dictionary-English-Etymology-1-D/dp/1230255486>.

<sup>3</sup> Розенталь Д.Э. Словарь-справочник лингвистических терминов / Д.Э. Розенталь, М.А. Теленкова. - 2-е изд. – Москва: Просвещение, 1976. – С. 465.

<sup>4</sup> Braun va Gilman The pronouns of power and solidarity style in language. – Cambridge: MIT Press. 1960.

English linguist Michael Formentali<sup>5</sup> conducted a study on address strategies in the British academic environment. The study aimed to reveal the address strategies used by students and teachers in speech activities in educational institutions. The researcher used semi-structured interviews, academic audio and video recordings for the research material. As a result, it was shown that there is an asymmetry between the interlocutors, with students addressing their teachers with formal addresses (title + surname, honorifics), while teachers address their students with informal addresses (the students' first name and such informal expressions).

According to N.V. Kkhang, addresses are words used to name the speaker or listener in communication.<sup>6</sup>

E. Dickey argues that forms of address<sup>7</sup> are a speaker's linguistic reference for addressing the interlocutor. Brown believes that references are a way to start a conversation because they identify the interlocutors.<sup>8</sup>

According to the definition of E.F. Tarasov and Yu.A. Sorokin, standard acts of communication in different people are regulated by social rules that differ from each other depending on the composition of the communicants (husband and wife, father and child, brother and sister, guest and host, etc.).<sup>9</sup>

The issue of address forms, terms of address in English has been widely studied in linguistics in the fields of pragmatics, sociolinguistics, and discourse analysis. Below, we present a brief overview of famous scholars who have conducted research on this topic, their important works, and the content of these works.

Brown & Gilman (1960)'s work, namely "The Pronouns of Power and Solidarity",<sup>10</sup> They analyzed the contrast between "thou" and "you" that existed in history, although "you" is the only form in the modern era. They explained that the choice of address is based on "power" and "solidarity" (friendship, equality). They showed that the forms of address depend on social relations.

Ervin-Tripp (1972)'s work, namely "Sociolinguistics and the Socialization of Children"<sup>11</sup>, As for the content of the work, it studies the formation of address forms in children depending on social variables. It analyzes how class, age, gender, and other social factors affect address choice.

Penelope Brown & Stephen C. Levinson (1987)'s work, namely "Politeness: Some Universals in Language Usage"<sup>12</sup>, regarding the content of the work, the founders of Politeness theory. It examines how forms of address (e.g., sir, madam, dude, mate) serve face-saving strategies.

Through the concepts of "Negative politeness" and "Positive politeness", for example:

“Could you please...”

<sup>5</sup> Formotelly Maicol. Address Strategies in a British Academic Setting. //International Pragmatic Association, 2009.

<sup>6</sup> Nguyễn Thùy Linh. A study of the use of addressing terms in English and Vietnamese families: MA Thesis in English languages. – Hanoi, 2018. – P. 67.

<sup>7</sup> Звягинцева В.В. Обращение в семейном дискурсе: Автореф. дисс. ...канд. филол. наук. – Курск, 2011. – 6с.

<sup>8</sup> Dickey E. Forms of address and terms of reference // Journal of Linguistics, 33(2), 1997. – P.255–274. <https://doi:10.1017/s0022226797006488>

<sup>9</sup> Тарасов Е.Ф., Сорокин Ю.А. Национально-культурная специфика речевого и неречевого поведения// Национально-культурная специфика речевого поведения. – Москва: Наука, 1977. – С. 29.

<sup>10</sup> Braun va Gilman The pronouns of power and solidarity style in language. – Cambridge: MIT Press. 1960.

<sup>11</sup> Ervin-Tripp, S. (1972). Sociolinguistic Rules: Alteration and Co-Occurrence. In: J. Gumperez, & D. Hymes (Eds.), Directions in Sociolinguistics (pp. 213-250). Cambridge: Basil Blackwell.

<sup>12</sup> Пенелопа Браун и Стивен Левинсон, "Politeness: Some Universals in Language Usage".

“Hey buddy, can I...”<sup>13</sup>

The following works by Janet Holmes (1995, 2008), "Women, Men and Politeness"<sup>14</sup>, "An Introduction to Sociolinguistics"<sup>15</sup>. Regarding the content of the works, she analyzes how women and men use different styles of address. Her research shows that women's "terms of address" are expressed in more gentle, friendly words.

Deborah Tannen (1990) 's work, namely "You Just Don't Understand: Women and Men in Conversation"<sup>16</sup>, regarding the content of the work, the functional differences in address in male and female speech.

It reveals how addresses are used based on social role (dominance vs. cooperation).

Historical forms of address in English play an important role in literature as a reflection of social hierarchy, etiquette, and culture. Below is information about forms of address found in some historical periods and works:

In Old English, the form of address “**lēof**”<sup>17</sup> comes from. The translation of this form of address means "friend, beloved person."

**munuc** (munuc = monk), used as a vocative, not as a word;

**ēadmōdlīce** — "with sincere respect" is used in the sense of address.

Preface to Alfred's Pastoral Care (Gregory's translation)

King Alfred, the teacher of Wærferth, addresses:

“Ælfred cyning háteð grētan Wærferð biscep his wordum luflice ond fréondlice.”<sup>18</sup>

— "King Alfred has commanded that Bishop Wærferth be greeted with positive and friendly words..."

Here too, the vocative case has the structure of noun + adjective and is used in greetings.

Another clear example from Alfred's translation:

> “Loca nu, ðu goda wer Iohannes...”

— "Close the door, dear man Johannes..."

Here:

þu goda wer = "you are a dear person";

It is a strong semantic vocative and was used for the purpose of "ghetto address".

Weak adjective + noun vocatives

In the corpus, vocatives such as þu goda mann occur, as a weak adjective + noun combination:

> Richard Hogg notes:

“þu goda mann” is not wrong in the slightest ... þu goda [masculine noun] is all over the corpus

Medieval and Modern

**"Thou" and "You":**

**Thou** is the singular form of the word "you" used in Old English. It is found mainly in religious texts, poetry, and ancient literature.

<sup>13</sup> Пенелопа Браун и Стивен Левинсон, "Politeness: Some Universals in Language Usage".

<sup>14</sup> Janet Holmes, Women, Men and Politeness. Copyright 1995

<sup>15</sup> Janet Holmes, An Introduction to Sociolinguistics

<sup>16</sup> Tannen, D. *You just don't understand: women and men in conversation*, Ballantine Books, NY, 1990

<sup>17</sup> Edmund Fairfax

<sup>18</sup> Alfred, Pastoral Care

“O Romeo, Romeo! wherefore art thou Romeo?” (O Romeo, Romeo! Why art you Romeo, or O Romeo, why art you Romeo?)<sup>19</sup>

Here, the word “**thou**” is used in a direct address. Juliet is addressing Romeo directly, and “thou” is also used in the ancient style to address a specific person.

Below are examples of religious texts that use the word **thou**.

“Our Father which art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven.”<sup>20</sup>

“Thou shalt not kill.”<sup>21</sup> (Our Father in heaven, hallowed be your name... You shall not kill.)

Here, the word "thou" is used as a form of address, directly addressing God or the reader.

We will also analyze examples of the word "**thou**" in a work of fiction.

“To thine own self be true.” (Be true to yourself first.)<sup>22</sup>

Here, "thine" means "yours," and is the possessive form of the word "thou."

Examples of vocative/apostrophe in the works of William Shakespeare - i.e. sentences spoken in direct address - are given:

"O Romeo, Romeo! wherefore art thou Romeo?"<sup>23</sup>

Juliet directly calls out Romeo's name:

“O Romeo, Romeo!”

This vocative reflects Romeo's love for Juliet and his regret at why he is a Montague.

"Et tu, Brute?"<sup>24</sup>

Caesar addressed Brutus:

“Et tu, Brute?” (“you too, Brutus?”)

This is a classic vocative, expressing deep anguish through a noun + indirect question.

"Come, you spirits... unsex me here"<sup>25</sup>

Lady Macbeth's vocative to the spirits:

> “Come, you spirits / That tend on mortal thoughts...”

Here, "you spirits" is a direct appeal to abstract beings.

"Is this a dagger which I see before me... Come, let me clutch thee!"<sup>26</sup>

Macbeth turns to his imaginary knife:

> “Come, let me clutch thee!”

The knife is a tool transformed into a person.

"O happy dagger! This is thy sheath; there rust, and let me die."<sup>27</sup>

Juliet turns to her thief's knife:

“O happy dagger!”

An inert subject is given a deeply dramatic dimension through an invocation.

"O, pardon me, thou bleeding piece of earth."<sup>28</sup>

Mark Antony addresses Caesar's body directly:

“O, pardon me, thou bleeding piece of earth.”

This vocative is an appeal to the body, crafted with deep imagery.

"O God! God! how weary... seem to me all the uses of this world!"<sup>29</sup>

Hamlet directly addresses God:

<sup>19</sup> William Shakespeare, *Romeo and Juliet*.

<sup>20</sup> Matthew 6:9–10 (*The Lord's Prayer*)

<sup>21</sup> Exodus 20:13.

<sup>22</sup> Polonius' advice to Laertes, *Hamlet*, Act I, Scene 3

<sup>23</sup> *Romeo and Juliet*, Act II, Scene 2

<sup>24</sup> *Julius Caesar*, Act III, Scene 1

<sup>25</sup> *Macbeth*, Act I, Scene 5

<sup>26</sup> *Macbeth*, Act II, Scene 1

<sup>27</sup> *Romeo and Juliet*, Act V, Scene 3

<sup>28</sup> *Julius Caesar*, Act III, Scene 1

<sup>29</sup> *Hamlet*, Act I, Scene 2

> “O God, God!”

This expresses intense inner suffering.

According to analytical calculations, in Shakespeare's plays the vocative is in the inominative form and has a strong emotional or ritual context. For example, Beatrix Busse has delved into the analysis of creative vocatives.

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