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COMMUNICATIVE-PRAGMATIC FACTORS IN THE NARRATIVE MOVIES

Abstract: The article focuses on cases relating to the solution of realistic problems by examining the significance and substance of the pragmatic aspects. In the occurrence of speech derivations, effectiveness and nonverbal means in the expression of communicative intention of communicators, study of deictic signs in speech situation, meaning of speech expression, speech strategies, reference, prelocutive effect in addressed speech, illocutive purpose, suspended result (increase in message informativity). The communication mechanism covers the interaction between external and internal modes of meaning in the transmission of information at the level of communicative purposes, in the receipt of information, in the dissemination of signals through pragmatic influences, in the transmission of information. Pragmatic competence is the ability to use language opportunities in accordance with the conditions of expression, speech types, speech intent, sort (explicit or implicit), forms (message, query, order, please, guidance, pledge, greeting, request, say goodbye, apologies, congratulations, grievances, etc.), speech techniques, tactics, etc. that may be directly linked to speech. It is noted that the achievement of the ability to use the vast potential of the mother tongue in a simple speech situation, in a reasonable, productive manner, is the basis of a pragmatic potential.

Key words: pragmalinguistics, sociolinguistics, cognitive linguistics, psycholinguistics pragmatics, speech tactics, reference, pragmatic competence, speech act, reference, presupposition.

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Introduction

In recent years, as in other sciences, the relationship between the national language and the national spirit in Uzbek linguistics, the technique and methods of understanding national languages, the interlinguistic variations and their reflection on the national psyche, the impact of language on the soul, the Uzbek language and its substantive essence have shown these peculiarities. These phenomena show once again that the perception of the essence of language and the functional application of language are beginning to bear fruit in relation to areas such as pragmalinguistics, sociolinguistics, cognitive linguistics, psycholinguistics, comparative typology. As a part of this, a great deal of focus is paid to seeking solutions to realistic issues through the study of context and material dimensions. The fact that not

only linguists or scholars, but also social scientists, literary critics and other experts are concerned with understanding the pragmatic features of speech communication indicates that pragmatism is an important discipline in all respects.

Pragmatism (Greek pragma-action) was initially derived from a philosophical term used by ancient Greek philosophers, and was later commonly used by philosophers such as J. It's Locke and E. The Kant of Aristotle. As a result, a stream of pragmatism arose in philosophy. The key period of growth and propaganda of this movement started to be felt in the twenties of the twentieth century, and later contributed to its incorporation into linguistics. Right at that time, Ch. Morris distinguishes his functional theory as part of semiotics on an equal footing with parts such as semantics (the relationship of characters to objects)

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and syntax (the relationship between characters). The intervention of the American scholar, Ch. Pierce, to represent the contemporary state of philosophical pragmatism in linguistics is significant. The main idea of this philosophic system is to research the significance of the semiotic sign (including the linguistic sign) in relation to the consequence, effects and performance of the action performed by the sign¹.

The emergence of the widespread study of pragmalinguistics in world linguistics traces back to the sixties and eighties of the last century. In this time, J. Austin, J. The theory of speech act, founded by linguists such as Sierl, has emerged. The smallest practical element of verbal communication is verbal messaging. It is understood, of course, as a purposeful speech activity that obeys the rules and order of speech conduct. The general collection of speech acts is a speech operation. A variety of issues related to the speaker, the addressee and their relationship, the state of communication, are the main research object of this theory. In particular, in the philosophical approaches to language learning, language is used to assess the actual appearance of speech and its relationship to fact. Speech acting theory as a target expression of speech involves command styles, photos, thanksgiving, congratulations, questioning, and related vocabulary and ways of communication used in speech, and deals with their research. In particular, the purpose of the speaker's speech, speech techniques, relation, presupposition concepts are considered, while the addressee's speech is examined, such as prelocutive effect, illocutive purpose, consequence, etc (increasing the informativeness of the message, changing the emotional state). During the dialogue, participants' attitudes are analyzed in the context of verbal contact (argument, disagreement, dialog, conversation, etc.), the social etiquette dimensions of speech, the attitudes of the participants in the speech act (command, suggestion, etc.). Concepts such as interpretation of the deictic signs in the speech situation, importance of the speech situation to the subject, modes of communication are examined². It is clear that the approach represents various facets of the problem in each of the problems posed in the study. In the field of substantive linguistics, Uzbek's substantive linguistics was created, developed and integrated into the education system, with the goal of unveiling the inner capacity of the nation's spirit, which is one of the key factors in the formulation and growth of thought in the mother tongue.

In this way, the derived meanings of nominatively significant linguistic units are notable in that they are communicative-pragmatic in contrast to their primary meanings. In fact, the predominance of this feature separates non-linguistic, figurative derivative concepts. "Individuality in the use of words is one of the influences that define the artist's distinctive style. If a new term is used, the author may have some purposes in mind. Occasional phrases are formed out of a linguistic need, which enables the initial expression of a case. In this context, occasional words are among the most important lexical units that give rise to the characteristics of poetic expression."³ In the realization of linguistic derived meanings, the communicative purpose of the communicators is strengthened by the emphasis on expressiveness and the predominance of the use of non-verbal means. In particular, the use of textual, occasional metaphors, which are known to be creative metaphors in literary texts, plays an important role in the realization of the intended meaning of the speaker. "The creative metaphor is a figurative, verbal, traveling instrument. It is a tool that improves the quality and imagery of creative expression. As a consequence, creative metaphor plays an important part in the process of artistic expression as a visual form."⁴ It is well established that a simple aim is set in the emergence of speech-to affect the minds and feelings of the listener and the reader. Effectiveness is also one of the main attributes of expression and, in addition, both accuracy and precision, as well as logic and clarity, are meant to impact the listener. In these enumerated qualities, linguistic influences come to the fore and, using both of them, sensitivity often includes a wide variety of non-linguistic factors. These non-linear variables include:

The first notion to be stressed is that the speaker must have ample understanding of the subject matter of the expression. For eg, in developing a character, a writer must have adequate knowledge of human nature, psychology, time and historical circumstances, socio-economic situation, gender and professional, age and ethnic characteristics of character, moral values. Some authors embark on the development of a character without being fully aware of just the four character traits of a person;

Second, the writer must have a broad understanding of the psychology, philosophy, objectives and goals of the target audience.

Third, one would need to better evaluate the situation and coordinate his/her expression. Easy use of

¹ Susov I.P. Introduction to writing: textbook for students of linguistic and philological specialties / I.P. Susov. - M.: AST: Vostok - Zapad, 2007. - 379 p.

² Safarov Sh. Pragmalinguistics. - Tashkent: National Encyclopedia of Uzbekistan, 2008. - 396 p.; Toirova G. About the technological process of creating a national corps. // Foreign languages in Uzbekistan. Electronic scientific-methodical journal.

- Tashkent. 2020, № 2 (31), -B.57- 64. <https://journal.fledu.uz/uz/2-31-2020>

³Umurqulov B. Vocabulary of poetic speech. - Tashkent, 1990. (- 112 p.) - P.50.

⁴Umurqulov B. Vocabulary of poetic speech. - P.60

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speech aids guarantees their efficacy. For instance, laughter in the middle of a lecture, addressing any of the audience in a beautiful way, modesty, boldness, and bravery. The idea of pragmatism is generally viewed in relation to the probability of control and is interpreted by means of the material that exists in the sense of communication. We thus favor pragmatism to the understanding of the quality of the language and its individual units, the structure of speech, as a function of their influence on the addressee.

The socio-pragmatic study of the text of the works of the writer Erkin Azam in the genre of film storytelling makes it possible to evaluate the power of the author's effect on the reader. The study of speech in the work shows the indescribable traits of the characters, their intangible effect on man. This new study would make it possible to obtain a better understanding of the artistic merit of the piece.

Since the author's story "The apple of the simple" is a film, the speeches and texts in it specialize in this particular concept. Take, for example, the beginning of this movie: *"He came at the same time every year, in the spring days when the world was coated with snow and the crazy winds began; he followed the winds and came in with a storm like the sky. Suddenly, then. On his shoulder-yes, not in his palm, but on his shoulder-a shattered suitcase with the word "Barnaul" written on both ends, closing his left eye and laughing in front of you. Then he throws his suitcase aside like a pointless object, stretches his arms wide, and cries in a voice as joyful and childish as your childhood, reminiscent of your childhood:*

*-Chantrimore!"*⁵ As the text is written in the genre of the film plot, the author, in addition to the reader, does not neglect the spectator and the film maker, the reader reads and gets the desired understanding. The speaker reflects on the need for language that requires both the filmmaker and the actors to have a strong, transparent and unmistakable interpretation in order to convince the viewer. *"....On his shoulder-yes, not in his palm, but on his shoulder-a shattered suitcase with the word "Barnaul" written on both ends, narrowed his left eye and smirked in front of you"* - expression proves our point. The story will incarnate not only the presence of the protagonist, but also his inner world. It is clear that this is somewhat different from the text of a book or a simple story:

"And you will be sad and worried as soon as you see him: goodbye, my peaceful days! He's already burying himself in this mess! But at the same time, you have no right to break this odd, conditional, precious phase for both of you.

"-Kalamakatore," you said reluctantly. "-Are you here again?" Read more?

*"-To touch your sister-in-law!" he said, picking you up and spinning you around, as if to incite your wrath. "-Yes, my friend, my dear friend."!"*⁶ In the narrative, the author adds the addressee to the protagonist and brilliantly illustrates the world surrounding him, masterfully using the descriptive possibilities of speech.

The purpose of the communicator may be set at various stages in a communication system. For eg, it may take the form of simply giving information, giving information for the purpose of affecting the intuition of receiving information, and giving information for the purpose of receiving information. In the second example, the linguistic behavior of the person is formed on the basis of a highly-formed and consciously-guided intention. The essence of the transfer of data can be separated into two based on the degree of collaboration with the aim to influence:

- information based on strong intentions;
- information based on weak intentions.

The use of figurative expressions, nonverbal means in speech designed to convey information based on weak intuition is more effective. An example of a strong intention-based information text:

Zaynab ran into the house. The color was as white as a corpse. Otabek put down Kumush and took the atala on the ground:

"Drink it, drink it whore!"

Zaynab leaned back ... Otabek threw the cup at her ... Zaynab's clothes were torn. On top of that, Yusufbek Haji appeared from the corridor.

"Go away whore, go away!" Spleen, spleen!

Hearing the word "spleen", Kumush's eyes opened and closed again ...

Haji heard the story from the doctor, so he was surprised by the current tragedy. (A.Qodiriy, "Bygone days")

The reality in which there is a clear intention is linked to the emotional state of the speaker, as a result of which the speech condition is subject to a pragmatic circumstance. Under the influence of fact, the individual sinks into a state of uncontrollability. Yet again, cultural expression reveals its artificiality. After all, Otabek, the protagonist of the novel, was brought up in a cultural spirit, and it is difficult for him (including women) to speak without a veil. So when the situation is tense and the situation is precarious, everyone will forget who it is. It can be shown that the explanation of this condition in the film often applies to the reasons that decide the role of the protagonists in the situation of speech:

"Ask God not to see a photography on the road - he cries out like a fool who has discovered gold:

-Here! Come on, bro, let's take a portrait!

⁵ Erkin Azam The apple of the simple. Narrative movie. -T., 2001. 69 p.

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-What do you do with a portrait?

-As a reminder. One day, when I grow up and my nose grows, I say to myself, Look, we were friends.

What if you show me?

When you're embarrassed, your nose will fall back into place." This text is very impressive, thoughtful and exemplary. It says, "In remembrance of it. One day, when you're "a big man";, when your nose goes up, I'll show you, "Look, we were buddies." The term implies that an individual has hopes of the future, a sense of vulnerability, and a propensity to neglect a friendship with a buddy at some stage. In the text of the work, the author explains that each person has his own dreams, goals and ambitions, even though they appear meaningless to others: "So how do you want to pose in the picture?"

Ramazon makes a spectacle in the middle of the street and starts to demonstrate with pleasure:

"You're seated, staring straight," I said. "I'm standing stagnant like this. My right hand is on your shoulder, my focus is on my left wrist. Two of your mates! How do you like that? Awesome, isn't that?"

"C'mon," I said, leaning on their house's net. "I saw a picture of his father in the same situation with his brother-in-law." "It's a pose from my grandfather's time!"

As far as the pragmatic features of this text are concerned, the writer-Erkin Azam to his reader-the addressee through these dialogs communicates the heroism of the work, the ball of Ramadan, which has no dirt in its heart and which has not yet abandoned the simplicity of the village. Basically, what the author wishes to say to the reader is behind the letter.

The need to get rid of the power that hurts yourself is at the core of the intention of influence. This aspiration is taking place beneath the mind. Getting injured is the product of the speaker's urge to get out of the abyss, which he unknowingly does. This adds to the use of words with incorrect figurative meanings. Mood eliminates mental control in speech.

An example of a text of information based on weak intentions: "Ashur bold gave up nasvai as a remnant of antiquity and switched to smoking in pursuit of modernity ("I wish it was useful, even if he dropped the cap and put on a hat, it is still known: stay shiny!"), his grandfather, in a poppy-like mood, squealed with his grandmother and moved to his aunt's garden ("I'm thinking of something else. Grandpa has a box. He always put it under his head. There's a lot to talk about. He took it away!"); Esonberdiev, the so-called "Esonberdiev-government", the battalion militia in the history of Boysun, after his resignation, took a month-old lesson from the sharp-tongued mullah in Qurghonteppe and returned to the table. One day, on his way to the gods, he was given a turban on his head, a stick in his hand, and a chest in front of the police station". "He gave up nasvai and switched to smoking in pursuit of modernity. Now he can't live without the Qur'an until he recites the Qur'an."

Moderate state of communicative voice. External and internal forces have provided a free environment for a person to view his or her natural or 'artificial' (cultural) image. Speech relies on intuition-the speaker himself. It has neither knowledge nor effect. The purpose of the speech was to rest. This goal-relaxation-is controlled not by the subconscious, but by the subconscious. Thus, even among the language expressions used, there are few compact, coloring means that enhance the effect.

In the literary text, the speaker makes effective use of figurative terms to express his subjective intuition in an effective manner:

The communicative features of artistic texts, particularly poetic ones, are characterized by the predominance of one of the elements of knowledge and control over the communicative features of other, say, science and formal texts. The role of knowledge in literary texts is somewhat diminished. In return, the exposure role is improved. For this cause, artistic methods and arts are commonly used in literary texts, of which those focused on figurative meaning are particularly productive. Symbols and symbols are effectively found in literary texts. Cases of communicating the concept through figurative images, of striving to exaggerate the inner material at the base of external interpretations, are often related to it. On this basis, most of the words and phrases are used in figurative senses of all literary texts that have an inner context. Thus, every figurative text is generated with a pragmatic, communicative intent that has a general methodological meaning. The relationship between external and internal modes of meaning in the transmission of information, the transmission of information with pragmatic influences, is also of specific significance in the communication of communicative intention with satirical images and thoughts. The film is a thematic collective of incidents such as chopping, pitching. Among them, though, irony stands out for its logical value, breadth and cultural nature. It is the outcome of a high mental and cognitive operation, distinguished by the weight of the usable "stone".

The system-organizing role of the allegory is evident in the function of linking the text. Its intertextual consistency is thus harmonized with the concepts of logical coherence and coherence. This sign of cinema indicates that it is, in a way, an incremental phase, a linking medium between the past and the present, a historical phenomenon.

Irony, of course, emerges in different degrees and appearances as a result of human thought. In particular, the manifestation of a subjective attitude to life is linked to the subject's intellectual capacity and power of memory. As a consequence, the role of satire in written literature, its position among word games, is of particular importance as a means of providing art. As a phenomenon manifested as the equilibrium of creative intention and thought, irony has always given

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the weight of art as the fruit of people's wisdom, the product of the intellect of great thinkers. It is, after all, a proof of our opinion that not only some artistic fragments, but even entire texts, even large works, are constructed on the basis of irony. High examples of cinematography are in Uzbek literature, folk parables, proverbs, large canvases with a semicircular material under the cup, such as "Zarbulmasal" works such as "Don Quixote" which have made a great contribution to the production of Western literature. There are also several works of art in modern Uzbek literature that are excellent examples of satire. As fundamental socio-political shifts and developments in the growth of human society are expressed, first of all, in literature, the public is still more susceptible to satirical expressions. Of course, there is an increasing need to accept this as a statute. For example, the struggle between the old and the new is compounded by irony, as if it were a "uncompromising" reflection of their uncompromising contradiction. In itself, this "uncompromising" cultural intolerance is a high-level revolt articulated by human thought. The fact that satire and humor are based on the type of satire and humor that flourished at the beginning of the last century is also a proof of our opinion.

A film is actually an occurrence or a process based on a contrasting relationship of form and material. As the speaker examines the being, the apparent relationship between himself and others demands that the expression of the object being observed be constructed in a special, indirect, contradictory manner. While what appears to be observed is different and gives the impression that what is said is compatible with what is said without detours, the speaker points out on a non-linguistic or pragmatic basis that thought and speech are inconsistent. This, on the other hand, is associated with a tendency to "aspire" to take something funny seriously, generating a questionable vanity and scepticism.

In general, from a communicative-pragmatic point of view, irony is a multifaceted concept that can be approached from different perspectives, taking into account different goals and objectives. It is therefore often musical, sometimes linguistic, sometimes cultural, sometimes philosophical, sometimes cognitive, and so on. Considered phenomena. No matter what phenomenon is considered, it is difficult to investigate and analyze one part of this phenomenon without fully cutting it off from the other. It is inconceivable that one part of a film can be conceived without any other aspect, as an object of analysis on the basis of the utter rejection of others. It is therefore fitting, in this case, to approach irony on the basis of the concept of "versatility" of dialects. On the basis of generalizations of assumptions on these aspects, the original and real ontological nature of cinema is restored. The aspects defined by the regions, on the other hand, are comparatively non-essential

essences that manifest themselves as essences in relation to lower generalizations, as mere generalities or phenomena in relation to higher and absolute essences.

In some prose texts, information and information, reality are important. The intention of the author, the power of his influence on the reader, becomes apparent after a certain period of time, often at the end of the work. All must be done in parallel in the film: *"Upon entering the home, the antique suitcase being not opened if locked, not locked when opened, which is as dumb as its owner with a thousand and one acts. The room is dominated by the scent of autumn apples. The oily red, the oily spot, the bottom of the band of red sand apples; the unsightly, clumsy apples. The apples of your childhood, the sounds of your childhood. Your head's spinning. A lot of thoughts come to mind all of a sudden, without breathing."* The image also represents the truth that is apparent to the reader and, most significantly, the humanistic image of the protagonist. In the following example, the author draws on the addressee a scene depicting the Uzbek mindset that non-Uzbeks cannot understand by using language units: *"Right now, you want to hug him. But one thing is for sure, whether it's pride or arrogance, you ask with disgust:*

"Why are you here, Ramazon?" you can't get in anyway, can you?

"What if I can?" he asked, smiling again, narrowing his left eye. "Shall I come in?"

"You can't come in!" is obvious to both God and His servant.

"All right, buddy, that's all." Look, you're studying, and that's what enough to me." The writer Erkin Azam could have identified Ramazon as a plain, impeccable, genuine, kind young man. This would be ample knowledge for the reader. The author, however, skilfully conveys to the addressee a plain, ordinary conversation rather than a dry letter, so that the reader instantly understands the facts and feelings that are not written in the text. Ramazon said, "Come on, buddy, that's all. Well, you're studying, and that's what I'm told."

Or let's take a look at the next text: "Let's look at these apples! It's not expected to be seen in the Garden of Eden! He scratched his suitcase and pulled out an allanima wrapped in ten layers of rough paper. "Let him drink it, and he will quench his thirst," he said. "I think the boy ran after the city girls and had a sore throat," he said." The author might explain to the reader that Uzbek mothers are very kind and always take care of their children, or that their mother has sent a letter from a friend to her son. But the writer did not do so. As you can see, Jaydari clearly put the phrase in his friend's language. It is not written in the correct text that the mother is worried and concerned about her child, even if the child is engaged in useful or pointless activities, but it is obvious from the text.

The communication-pragmatic study covers the participants in the conversation, facts, communication

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situation and conditions, as well as the linguistic elements. These elements form the communication framework as a whole. There are important and unimportant components to the method. Important elements ensure the existence of the structure and, by virtue of this function, differ from insignificant elements. In the system-structural approach, the distinction between system-forming, system-generating and system-neutral forms of system symbols often relates, to some degree, to the importance / insignificance of the components. The method of communication is characterized by heterogeneity. Each heterogeneous element reacts differently to the verbal occurrence of linguistic possibilities according to its own "demand," "desire" and "desire" and possibilities. Around the same time, there is a relationship between harmony and conformity.

The aspect of the participant is involved in the communication system. The communicative intuition of the participants plays a primary role in the collection of linguistic opportunities. In addition, the "calculation" with other elements is calculated by the "elasticity" of the participant product, which varies from other elements, by the properties of much higher flexibility. While the option of other elements is big, the fact that the elements involved are not substituted in the communication framework is due to their organizational, organizational existence. Non-replacement results, on the other hand, in a high degree of versatility. It "determines, first, the content and means of continuous verbal contact. The content of the correspondence emerges as a result of the collaborative activities of the communicants, the

choice of linguistic units and the discourse are compatible with the goal of this collaboration. , behavior is a world of objects in human imagination, and the presence of such objects is the first and foremost prerequisite of sign-based communication. Gesture-based communication is only possible when the ideal artifacts of the communicators' "world" are familiar.⁷

The characteristics of communicators (age, gender, social status, status, etc.) play an important role in the communicative function of linguistic units. "The essence of communication is manifested only in the generality of objective and subjective facts. This is probably why the "speaking", "listening", "performing" and "understanding" sections are distinguished as important components of communication."⁸ The personal characteristics of the communicators serve as a trigger in the choice of linguistic units and assign them a particular communicative, emotional-expressive role. In particular, the use of linguistic units in their own and figurative senses makes this aspect much more important in giving them occasional verbal figurative meanings.

The submission of participants to a pragmatic situation in the communication process is one of the general and fundamental laws of communication. The etiquette of speech and the tradition of contact function as a subordinating element in this. The normative, normative principles also extend to the choice of linguistic units by the interlocutors, giving them occasional portable definitions and their implementation.

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⁸ Safarov Sh. Pragmalinguistics. - B.66.

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