



Methodological and Pragmatic Factors That Ensure the Effectiveness of Communication

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Abstract

In this article, effective implementation of communication, methodical-pragmatic factors that ensure the achievement of communicative goals of communication participants, tools that create them, and their realization in the process of communication are disclosed based on the texts taken from the works of Erkin A'zam. Additionally, the methodological-pragmatic factors that ensure the effectiveness of communication are extremely diverse, their methods of expression are also different, they are manifested sometimes explicitly and implicitly, and they increase the aesthetic effectiveness of an artistic work, provide imagery, make the writer the same it is explained that it is free from the method of expression and image, and serves to increase the artistic value of the work.

Keywords: *Effectiveness of Communication; Methodological-Pragmatic Factor; Speech Act; Locution; Illocution; Perlocution; Explicit Expression; Implicit Expression*

Introduction

Any communication is carried out on the basis of a specific goal, that is, the speaker performs a speech act for a specific communicative goal to the listener. If the addressee (speaker) and the addressee (listener) achieve their communicative goals, this communication is considered effective for them. There are several methodological and pragmatic factors that affect the effective course of communication.

Communication strategies and communication tactics are formed in the minds of communication participants before they start communication so that effective communication can achieve communicative goals. He communicates based on this strategy, but this structure may change depending on the speech situation.

The participants of the dialogue should first follow the etiquette of the dialogue. For this, interlocutors should take into account each other's age, gender, social status and similar information and

follow the social norms accepted by society. That is why the linguist M. Hakimov said, “Speech is a complex phenomenon that requires a lot from the speaker. First, in order to perform the act of speaking correctly, it is necessary to maintain a mutual balance between the movements of the reality perceived by the speaker” (Hakimov, 2001).

In this article, we discuss the methodological and pragmatic tools that ensure the effective flow of communication and the achievement of the communication goals of the participants, and we prove our opinions by means of examples taken from the works of Erkin A’zam.

Literature Review

A number of scientists focusing on the importance of communication in human life distinguish a number of its tasks and functions. For example, the famous Russian scientist B.F. Lomov lists the following as functions of communication:

- a) Data exchange function;
- b) Behavior control function;
- c) Function of exchange of emotions (Lomov, 1976).

In the information exchange process, the addresser and the addressee influence each other in a certain way and achieve a pragmatic effect as a result of this influence. In communication, three types of interaction between people are distinguished. *Verbal influence* is the influence we show through our words and speech. The main tools in this are words. Speech is a conversation, a process of mutual communication, and its tool is words. Both in monologue speech and dialogic speech, the addressee tries to influence the addressee by finding the most impressive words using his linguistic reserve. *Paralinguistic influence* is the factors used in parallel with speech, disturbing speech, strengthening or weakening it. This includes high-pitched or low-pitched speech, pauses, stuttering, coughing, exclamations, and so on. The meaning of *nonverbal influence* is “without speech”. This includes the positions of interlocutors in society, situations (close, distant, intimate), gestures, facial expressions, pantomimes, looks, direct feelings towards each other, external appearance, and various signals coming from it. All of them enhance the communication process and help the interlocutors get to know each other better.

Interpersonal communication, which seems easy at first glance, is actually a very complex process, and linguistic personality is constantly developing and its linguistic richness is increasing. Communication is manifested as a result of a person’s cognitive abilities and thinking. B.F. Parigin writes about the fact that communication is a psychologically complex process: “Communication is such a multifaceted process that it simultaneously includes:

- a) The process of interaction of individuals;
- b) The process of information exchange between individuals;
- c) The process of one person's relationship with another person;
- g) The process of one person influencing others;
- d) The opportunity to sympathize with each other;
- e) The process of individuals understanding each other” (Parigin, 1965).

In addition to the above points about the fact that communication is a multifaceted process, it can be said that from the point of view of linguistics, we study communication as a whole within the framework of concepts such as communication strategy, tactics, communicative purpose, speech effect, and explicit and implicit expression.

In turn, communication has its own structure, and it has been described differently by scientists in different periods. For example, G.M. Andreeva suggests classifying the structure of communication in the following form:

1. The communicative aspect of communication (that is, the process of information exchange between participants).
2. The interactive side of communication (that is, the process of influencing the behavior of the parties involved in communication).
3. The perceptive side of communication (that is, a complex psychological process related to the perception and understanding of the parties involved in communication) (Andreeva, 1996).

Any communication occurs as a result of speech acts. In pragmalinguistics, the speech act is studied as a three-stage activity. Three different actions are performed in these stages. They are locative, illocutionary and perlocutionary actions.

In the process of communication, we create a meaningful linguistic word and perform speech activity by pronouncing it, and the performance of the same activity is a *locution* or locutionary act. If for some reason (lack of knowledge of the language, deafness, expression through writing) the pronunciation is not carried out, the locative action does not occur. However, meaningful sentences are not created out of nothing; their composition and pronunciation have a certain communicative goal (this goal is always present in the mind of the language owner). The realization of this goal is the result of an illocutionary act. *Illocution* is an expression of interpersonal (between communication participants) relations.

It was mentioned above that any communicative action is performed with a view to the resulting goal (speech effect). To achieve this goal, the speech of the speaker must influence the listener. The influencing stage of speech activity is the perlocutionary act. Therefore, *perlocution* influences the mind, feelings and behavior of the listener.

Method

The artistic text as an artistic-aesthetic whole is considered to be an incredibly complex and colorful phenomenon. Understanding and comprehending the main idea expressed in the artistic text is not just a task but a very difficult and complex creative process. The work of art uses specific, sometimes open (explicit), sometimes closed (implicit) various signs, connotations, half cups under the cup, correct understanding of its meaning, and pragmatic analysis of the work of art. It requires the use of efficient and effective analysis methods.

In this article, using the methods of classification, description, contextual analysis, semantic-stylistic, linguo-pragmatic analysis, and methodological-pragmatic factors that ensure the effectiveness of communication were revealed with the help of examples taken from artistic work.

Results and Discussion

According to A.V. Petrovsky, the person who sends information to another person (the communicator) and the person who receives it (the recipient), should use one single system of encoding and decoding essences, that is, speak the same language, to achieve the goals of relationship and joint activity (Petrovsky, 2001). We proceed to the text analysis based on the abovementioned scientific foundations:

The car that jumped out of the gate almost hit the yellow “Zhiguli” that was crossing the highway. “Zhiguli” quickly turned left and stopped further, and the owner stuck his head out of the window. Turdi Kurban, an abject reporter of the regional newspaper.

– Greetings to the driver! – he shouted. – Are you walking on these legs? For example, did not the garage catch fire?

– It is gone! However, not to the garage...

– Yes, yes, what happened? Where to?

– No, that is right, – said Samad in a relaxed mood. – Dorob Nazarovich had a job.

– Samadjon, what did we do about this battery problem, eh?

– Accumulator? said Samad confused. – There is no battery, Turdiboy.

– Did you see six foxes on the road yesterday? – said Turdi Kurban, turning to flattery. – Let us write “The man who saw six foxes” now, right?

“Where did you hear from?” Samad was surprised and wanted to laugh as he looked at her glistening eyes.

– If you write, Turdiboy, write “The man who saw seven foxes”!

– Well, is that so? Is it seven? – said Turdi Kurban driving his car. – Did we hear that it is six?

As Samad hurriedly drove the car and passed the “Zhiguli” in front of him, he vowed, “Even if it is from the dragon, I will collect it today! Now if I meet a fox on the road, I will run over it, I will die!” (“The Seventh Fox”).

If we analyse this text, the participants of the dialogue are two people: one is a journalist of the regional newspaper – Turdi Kurban, and the other is a supplier – Samad. It is known from the text that some time ago, Turdi Kurban asked Samad to bring a battery for his car. When he met Samad, to ask for that battery, he humbly said to Samad, “Greetings to the eldest of the drivers!” appeals. After a short conversation, despite Samad’s eyes being lower, “Samadjon, what did we do about the battery issue?” the reporter asked. Since Samad went to the regional center and returned empty-handed and had to come back again, and because he was angry after the conversation with Eshon, he asked, “Battery? said Samad confused. There is no battery, Turdiboy,” he said curtly.

Realizing that the communication is going ineffectively, and in this case he will not be able to achieve the expected result, Turdi Kurban changes his communication tactics. “Did you see six foxes on the road yesterday? – said Turdi Kurban, turning to flattery. – Let us write “The man who saw six foxes” now, right?”. Through this sentence, he implies that he will publish an article praising Samad in the district newspaper and in this way he intends to charge Samad with battery. However, Samad was firm and said, “If you write, Turdiboy, write ‘The man who saw seven foxes’!” When Samad says “write as one who sees seven foxes”, he means Turdi Kurban as the seventh fox. From this statement of Samad, it can be understood that Turdi Kurban’s acting as a “fox” is useless.

Turdi Kurban cannot achieve his communicative goal; for him, the communication ends ineffectively. One of the main pragmatic reasons for ineffective completion of communication is that a favorable situation for communication was not chosen, and the mental state of the object of communication was not taken into account. Samad said, “Even if it is from the dragon’s bed, I will collect

it today! Now if I meet a fox on the road, I will run over it, I will die!” It is clear that he aims to find a way to please the people of the region and solve his case positively, even if it is by cunning, and that he does not believe in the deception of people.

Let us focus on another text analysis:

Amongulov passed through the mirror and entered the hall. His wife was drinking tea in a teapot on the couch under the window facing the lake. Seeing Amongulov, he got up and faced him. Without even putting down the cup in his hand, he began to ask:

– *Yes, where are you visiting?*

– *I’m sorry for Putyovka, – said Omonkulov in a sinful voice.*

– *Do not let me be my putyovka, you too. At the end of the day!*

– *Yes, now, Raimturdiyeva, we decided to come for a walk...*

– *Die without turning around! Do not go around and get dizzy. You go... to a spa... I’m here... Who pays the electricity bill? Who?*

– *Raimturdiyeva, go now... You have rested yourself. We have been tired for so many years. If you pay at the cash register...*

– *Yes, if you have fun at the spa?*

– *Just once, Raimturdiyeva!..*

– *No, no, you are not going anywhere, Amongulov, nowhere! If you go, you will never step foot in this house again! Go and hand over the ticket right away, go! Hey, if you go to the spa, I will take you to your place!*

– *Comrade Raimturdiyeva!.. – muttered Omonkulov in a sick voice.*

– *I said no! Go fast, that is it! – Raimturdiyeva took the teapot from the round table in the middle and filled her cup while standing. – Be brave!*

Omonkulov was standing in front of him, flabbergasted. The wife comes from half the waist of the earth, and the person who saw this scene could not help but laugh at Omonkulov. A leech-like man trembles like a leaf in front of a small woman! (“Sabil”).

This text reflects the dialogue between husband and wife. As we know, in the Uzbek mentality and manners of speech communication, it is a norm for wives to obey their husbands, not to go against their husband’s will, not to look him straight in the eye, not to raise their voice, not to talk back to them, and to respect them.

However, in the text above, we see the complete opposite. When Amonkulov comes in, his wife treats him like a young child and starts asking “Yes, where are you walking?” In response, Omonkulov said in a sinful voice, “I’m sorry for Putyovka. – Yes, now, Raimturdiyeva, we decided to come for a walk...”. It is clear from the fact that Omonkulov addresses his wife as “Raimturdiyeva” that his wife has a certain position in society and is one of the leading women. “Die without spinning!” It can be seen that she completely despises, does not respect, and does not appreciate her husband at all.

“Just once, Raimturdiyeva!..” Omonkulov insists. “No, no, you’re not going anywhere, Amongulov, nowhere! If you go, you will never step foot in this house again! Go immediately and hand over the ticket, go!” says the wife, as if she were talking to an employee or a stranger, not to her husband. “Comrade Raimturdiyeva!.. – muttered Amonkulov in a sick voice. His wife gives her last conclusion: “I said no! Go fast, that is it! – Raimturdiyeva took the teapot from the round table in the middle and filled her cup while standing. Be a tamf!” Omonkulov was standing in front of him, flabbergasted.

This dialogue ended unsuccessfully for Omonkulov, but it ended successfully for Raimturdiyeva. The communicative goal of Raimturdiyeva’s communication was to return the putyovka that her husband brought to her for a vacation, not to send her husband on vacation. He achieved speech effectiveness by means of the communicative strategy and communicative tactics developed for his communicative goal. Her husband will not go on vacation this year either; he will take back the putyovka he brought.

In this text, as methodological-pragmatic factors affecting the effectiveness of communication, Omonkulov's wife's position in society is superior to that of him, his character is typical of leaders, his bold and cutting speech, determination, he is the dominant person in the family, and Omonkulov's second husband to Raimturdiyeva, living in his wife's house, his we can list factors such as the fact that he cares for his children and that he has some prestige due to the honor of his wife.

Let us perform another text analysis:

After breakfast, I go to study, Ramazan comes out on the street. Sometimes it takes three or four days. One day, when I come home from class, he is munching on stale bread. – Where were you?

– Well, we are walking.

After that, he wants to go to Barnaul, I trick him and turn him away.

“What cannot be done, dear, tell me?”

– Go home.

– How do I go?

– How would you go - get a ticket and get on the train.

– I need a free ticket.

– Yes, you had a lot of money, did not you?

“It is not there now, my dear, what can I do?”

I will hear later. Ramazan found one or two of our fellow students, spent all his money with them and gave them soup. After eating the dish, they laughed at this idiot. He joined in and laughed. In addition, now they want to charge me for the fare! (“Anoyi’s jaidari apple”).

It is clear from this text that Ramadan’s purpose is to ask his friend for money to go home, but he cannot say it because he is ashamed, and it is implicit (sometimes in the process of speech, from hidden expressions to express a general concept, meaning use is implicit – expressed by the term “implication”) conveys.

He waits for a communication situation to tell his friend that he has no money. When his friend says “Go home”, he says “How will I go?” When he says, “How would you go – get a ticket and get on the train,” he says, “I need a free ticket,” and this way he secretly conveys to his friend that he does not

have enough money to buy a ticket. His friend also understands him with intelligence and asks in surprise, “Yes, you had a lot of money”. “It is gone now, you bastard, what should I do?” goes into an open expression.

Conclusion

From our observations, it became clear that the methodological and pragmatic factors that ensure the effectiveness of communication are extremely diverse, and the methods of their expression are also different. They are sometimes expressed explicitly and sometimes implicitly. These factors not only serve the effectiveness of communication but also increase the aesthetic impact of the work of art, provide imagery, eliminate the same method of expression, increase the artistic value of the work and give pleasure to the reader.

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