



**O‘ZBEKISTON RESPUBLIKASI OLIY TA'LIM, FAN VA  
INNOVATSIYALAR VAZIRLIGI**

**BUXORO DAVLAT UNIVERSITETI**

**EFFECTIVE WAYS OF ORGANIZING  
LEARNER CENTERED CLASSES  
IN ENGLISH LANGUAGE CLASSROOM**

**Xalqaro miqyosdagi ilmiy-amaliy anjuman**

**MATERIALLARI TO'PLAMI**

**23 APREL, 2024**

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### **POLITENESS AND PRAGMATIC AGREEMENT**

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Honorifics have been mentioned as one of the linguistic forms that contribute to pragmatic modality in the organization of speaking. The use of honorifics makes the speech polite because of the linguistic role it plays.

It seems that only some of the aspects of honorifics have ever been discussed in academic works. For example, the brilliant work “Ideologies of honorific language” by Judith Irvine, for all its insight, still seems to fail to explain the essence of honorific use. She seems to claim, “grammatical honorifics accompany linguistic ideologies that specify that flattened affect, conventionality, and avoidance of engagement with the concrete or the sensory as appropriate ways to express respect for *others*.” Her interpretation of the use of honorifics does not explain how they work as “dignity or elegance” markers for the speakers of languages that employ them.

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Honorifics work as linguistic politeness only when they are used in keeping with the context. In other words, the use of high honorific forms itself could be interpreted differently depending on the context of speaking. Thus, if a high honorific form is chosen inappropriately, that is in a context where a less polite honorific form is expected, it could imply “irony,” “alienation,” or any number of other meanings. If honorifics are not used in a context where it is expected, it means that the speaker has ignored or neglected politeness and appropriate behavior. Thus, just as grammatical agreement in Western languages requires the agreement of the subject and the predicate form, it is the context of speaking that defines what constitutes agreement of the modal forms, and people in high context cultures have a highly complex communicative competence regarding the structure of varieties of linguistic forms. It is this agreement that is at the heart of the concept called *wakimae*, an aspect of linguistic politeness that is totally unrelated to those with which analytical frameworks of linguistic politeness are already familiar. This concept differs rather strikingly from the linguistic politeness frameworks of Brown and Levinson (1978, 1987) or Leech (1983), which posit that speakers find their strategies in order to produce utterances in such a way as to save face of the interactants. Perhaps explaining this from a different angle will aid in its clarification. Prevalent Western terms such as “common knowledge,” “frames,” “schema” or “script” all point to shared expectations in communication.

In order to interact with people appropriately in the work place, they learn which linguistic forms to use in certain situational contexts. What they are learning is appropriate ritualistic behavior, because certain forms and certain situational practices are correlated, and the learning of this is the initiation ceremony for those newly employed in order to fit in in the society they will be working in. Therefore, the use of honorifics in Japanese society is not just an exercise in training people to respect certain other people in a certain way, or maintaining distance with certain people.

Why is the use of honorifics polite?

Why is it that it is polite to use honorifics and formula? In other words, how does the pragmatics of ritualistic forms contribute to politeness? Ethologists have found that the basic wants of human beings are negative wants and positive wants. All human beings have the basic wants of negative face and positive face to be saved. Negative face has to do with the wants of a person not to be imposed on or hindered by others. On the other hand, positive wants have to do with the wants of every person that they want be desirable to others. A way to achieve the satisfaction of negative wants is to do things indirectly. In order for the positive face wants to be satisfied, it is good to claim that the speaker's wants are the same as the hearer's wants.

The use of formal forms such as honorifics and formula can be viewed from this perspective. The use of formal forms according to the expected situational context is firstly accommodating to the positive face of the speaker and the hearer, because saying "Good morning" in the appropriate context, that is, in the morning, is an interactional behavior to establish common ground. Since it is uttered according to expected social behavior, it gives pleasure to both the speaker and the hearer by satisfying their positive face wants, giving both parties a sense of sharing. At the same time, since the speaker makes use of firmly established formula, it does not have a personal touch, and thus is a way of expressing things indirectly, which makes clear that it is a way to satisfy negative wants. Therefore, the use of rituals can be interpreted as the way to fulfill linguistic politeness with regard to both negative and positive face wants. In Brown and Levinson's framework (1978, 1987), honorifics are treated under strategy No. 5, negative politeness. It means that the honorifics can be used as a strategy according to the speaker's intention using the speaker's rationality. It does not explain the most crucial aspect of this ritualistic use of honorifics. It is not the calculation of the speaker's intention that the honorific



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form is chosen to be appropriate to the context, but rather it is the employment of the set pattern of language use.

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**ROLE OF REALIAS IN INTERLINGUAL AND  
INTERCULTURAL COMMUNICATION**

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**Abstract:** Realias play a crucial role in bridging linguistic and cultural gaps in interlingual and intercultural communication. This article explores the significance of realias, which are words or concepts unique to a specific language or culture, in facilitating understanding and conveying authentic meaning across languages. By examining realias, examples from story "A naughty boy" by Gafur

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