



THE ANALYSIS OF REQUEST SPEECH ACT IN ENGLISH AND UZBEK LITERARY WORKS

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ABSTRACT

This article lists the advantages of digitalization, which is becoming a modern requirement. At the same time, in the digital education system, the teacher-student relationship reveals that it plays a very important role and influence in the educational process.

The speech act of request is a fundamental mechanism in human communication, enabling a speaker to elicit a desired action from a hearer while simultaneously navigating social norms, relational dynamics, and cultural conventions. According to Austin (1962), a request is a type of performative utterance where the speaker's intent is to influence the hearer's behavior. Searle (1969) classifies such utterances as directives, intended to prompt an action, while Trosborg (1995) further distinguishes between direct and indirect requests, emphasizing the role of politeness strategies, mitigation, and context in shaping their pragmatic effect. [3,4,5]

This chapter examines five English request examples from "A Streetcar Named Desire" (Williams, 1947) and five Uzbek request examples from "Tushda kechgan umrlar" (O'tkir Hoshimov), focusing on pragmatic forms, illocutionary forces, and culturally embedded strategies. The comparative analysis highlights the interplay of linguistic form, social context, and cultural norms in the realization of requests.

English Requests: "A Streetcar Named Desire" by Tennessee Williams [2]

The first English example, "Blanche back?" (Stanley, p. 40), is an elliptical interrogative functioning as a request for confirmation. Despite its brevity, it is indirect, seeking factual information about Blanche's presence without imposing on the hearer. According to Trosborg (1995), such hearer-oriented requests minimize imposition while achieving communicative intent.

The second example, "What are you laughing at, honey?" (Stella, p. 74), is a request for explanation. The inclusion of the term of endearment "honey" functions as a positive politeness strategy, softening the directive while maintaining relational intimacy. This reflects the gendered pragmatics of indirect requests, common in English literary dialogue of the mid-20th century.

The third example, "How does that sound?" (Blanche, p. 74), demonstrates a request for evaluation or judgment. Blanche seeks Stella's opinion on a fabricated letter, indirectly

eliciting feedback. The interplay of humor and indirectness exemplifies Trosborg's indirect request category, mitigating imposition and facilitating social rapport.

In the fourth example, "Can I count on that?" (Blanche, p. 76), the speaker requests reassurance regarding Stanley's claim. The modal verb "can" signals polite indirectness, and the hyperbolic framing ("up to five hundred") serves as a softening device.

The fifth example, "What sign were you born under?" (Blanche, p. 76), is a direct request for personal information, functioning both as an information-seeking utterance and a social engagement strategy. By probing personal details in a playful manner, Blanche establishes conversational intimacy.

English requests are predominantly indirect, employing politeness markers, humor, and relational strategies to reduce imposition and foster social harmony.

Uzbek Requests: "Tushda kechgan umrlar" by O'tkir Hoshimov [1]

The first Uzbek example, "Bolalarni vaqtida olib bormasang, bog'cha opasi kirgizmaydi" (p. 6), is a directive combined with a warning, where the authority of Qurbonay hola reinforces compliance. It aligns with Trosborg's indirect request category, as the imposition is mitigated through socially recognized authority.

The second example, "Do'xtir qani, do'xtir?" (p. 10), is an urgent plea for medical assistance. The repetition and vocative form intensify the illocutionary force while retaining politeness, reflecting culturally codified deference toward medical professionals.

The third example, "Qizlar, barakni supurib chiqasizlar!" (p. 13), is a direct imperative, instructing junior characters to perform a task. Unlike English, Uzbek literary requests may be direct, particularly in contexts where social hierarchy legitimizes authority.

The fourth example, "O'tiring, iltimos, Rustam aka" (p. 18), demonstrates polite mitigation through the particle "iltimos" and physical proximity (bilagiga yopishib), combining relational intimacy with directive intent.

The fifth example, "Meni onam desang, otangni yo'lidan bormaysan! Borsang, oq sutimni ko'kka sovuraman. O'lsam, go'rimda tik turaman!" (req-30), is a metaphorical and emphatic request, using culturally familiar exaggeration to enforce compliance. Despite hyperbolic expression, it functions as a directive, consistent with Trosborg's embedded request type.

Uzbek requests reflect authority, social roles, and cultural norms, using mitigation, metaphor, and repetition to achieve compliance. Directness is often justified by hierarchical context or social expectations.

Comparative Pragmatic Discussion

Feature	English	Uzbek
Directness	Mostly indirect; mitigated	Mix of direct and indirect; hierarchy influences force
Politeness Strategies	Humor, endearments, softening	Honorifics, "iltimos", metaphorical exaggeration
Illocutionary Force	Primarily directive; relational focus	Directive; authority and moral weight prominent
Cultural Function	Establishing intimacy, soft negotiation	Enforcing norms, expressing urgency, instructing tasks
Lexical Markers	"Can I...?", "How does that	"Iltimos", vocatives, repetition,

	sound?"	metaphor
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Both languages employ strategies to secure compliance, but mechanisms differ. English relies on indirectness and social subtlety, while Uzbek leverages authority, moral weight, and explicit politeness markers.

The analysis demonstrates that while the speech act of request is universally directive, its realization is culturally mediated. English literary requests use indirect forms, humor, and politeness markers to maintain social harmony and relational engagement. Uzbek requests employ direct imperatives, authority, and culturally coded exaggeration to enforce compliance, reflecting the interplay of linguistic pragmatics and cultural norms.

Understanding these differences underscores the importance of cultural context in pragmatics, showing that illocutionary force, mitigation, and relational strategies are shaped by both language conventions and social expectations.

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