

Cross-Cultural usage of Speech Acts: A Comparative Study of Uzbek and English Novels

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Abstract:

This article highlights the cultural nuances that influence how characters interact through language as it examines how speech acts are realized in English and Uzbek literature. It is clarified how speech acts as a window into the social, cultural, and psychological intricacies of the fictional worlds authors in both cultures create by dissecting the particular language decisions they make. It is demonstrated how different cultural values and communication styles are reflected in the ways that directions, expressiveness, declarative, assertiveness is expressed. The article also compares and contrast various expressions. In the end, this comparative analysis illuminates the complex ways in which language functions as a tool for meaning construction and social relationship formation across linguistic divisions.

Keywords: Speech acts, Uzbek literature, English literature, cross-cultural communication, assertiveness.

Introduction

Speech acts, a fundamental aspect of language use, are pivotal in understanding how individuals communicate intentions, emotions, and social norms. The study of speech acts across different cultures offers valuable insights into the intricate relationship between language and society. This comparative study focuses on the usage of speech acts in Uzbek and English novels, aiming to reveal the cultural nuances and pragmatic features that shape literary discourse in these distinct linguistic contexts.

Uzbek and English, belonging to the Turkic and Germanic language families respectively, exhibit diverse cultural and social traditions. These differences are often reflected in the way speech acts are employed in literature, which serves as a mirror to society's values, beliefs, and communication styles. By analyzing novels from both linguistic backgrounds, this study seeks to identify and

compare the various types of speech acts, such as requests, apologies, compliments, and refusals, and how they function within the narrative structure.

The methodology involves a qualitative analysis of selected Uzbek and English novels, examining how authors use speech acts to develop characters, advance plots, and convey cultural norms. The comparative approach will highlight the similarities and differences in the use of direct and indirect speech acts, politeness strategies, and the impact of social hierarchies on communication.

This research is significant because it not only enhances our understanding of cross-cultural communication but also contributes to the broader field of pragmatics and sociolinguistics. By exploring how Uzbek and English novels reflect and shape their respective cultural contexts through speech acts, the study aims to foster a deeper appreciation of linguistic diversity and the ways in which language functions as a cultural artifact. Ultimately, this comparative analysis will provide a nuanced perspective on the interplay between language, literature, and culture, offering valuable insights for scholars, students, and anyone interested in the dynamics of cross-cultural communication.

Methods and Methodology

This review is based on a qualitative analysis of selected Uzbek and English novels. The focus is on identifying and comparing various types of speech acts, such as requests, apologies, compliments, and refusals, and examining their function within the narrative structure. The analysis considers direct and indirect speech acts, politeness strategies, and the influence of social hierarchies on communication.

Review

Direct vs. Indirect Speech Acts

Direct and indirect speech acts serve different communicative purposes and reflect cultural preferences for explicitness or implicitness in communication. English novels often exhibit a preference for direct speech acts, reflecting a cultural orientation towards individualism and straightforwardness. Characters in English literature frequently use direct requests, apologies, and compliments, which align with the cultural value of clarity and directness in communication.

In contrast, Uzbek novels tend to favor indirect speech acts, which align with a cultural preference for indirectness and politeness. Indirect speech acts in Uzbek literature often serve to maintain social harmony and show respect, especially in hierarchical relationships. For instance, requests and refusals are frequently made indirectly to avoid confrontation and show deference to the listener's social status.

Politeness Strategies

Politeness strategies in speech acts are crucial in maintaining social harmony and reflecting cultural norms. English novels often employ positive politeness strategies, focusing on building rapport and expressing solidarity. Characters frequently use compliments and expressions of interest to enhance interpersonal relationships. Apologies in English literature often include explicit acknowledgments of responsibility and offers of repair, reflecting a cultural emphasis on individual accountability.

Uzbek novels, on the other hand, often utilize negative politeness strategies, which aim to minimize imposition and show respect for the listener's autonomy. Requests and apologies are typically phrased in ways that acknowledge the imposition and emphasize the speaker's humility. For example, an apology in an Uzbek novel might be accompanied by expressions of regret and self-effacement, reflecting a cultural emphasis on humility and respect for others.

Social Hierarchies and Communication

The impact of social hierarchies on communication is evident in the use of speech acts in both Uzbek and English novels. In English literature, social hierarchies are often downplayed in favor of more egalitarian interactions. Characters across different social strata may communicate with a degree of informality and directness that reflects a cultural value of equality and individualism.

In contrast, Uzbek literature often highlights social hierarchies, with speech acts serving to reinforce social roles and relationships. Characters frequently use honorifics and indirect language to show respect for those of higher social status. For instance, a request made to a superior in an Uzbek novel might be accompanied by extensive politeness markers and indirect phrasing, emphasizing the speaker's deference and respect for social hierarchy.

Case Studies: Comparative Analysis

Case Study 1: Requests

In English novels, requests are often made directly and with minimal politeness markers. For example, a character might say, "Can you pass the salt?" without any additional hedging or formality. This directness reflects a cultural value of efficiency and clarity in communication.

In Uzbek novels, requests are typically made more indirectly and with extensive politeness markers. A character might say, "Would it be possible for you to kindly pass the salt, if it is not too much trouble?" This indirectness and politeness reflect a cultural emphasis on respect and avoidance of imposition.

Case Study 2: Apologies

Apologies in English literature often involve explicit acknowledgment of responsibility and offers of repair. For instance, a character might say, "I'm sorry I was late. It was my fault, and I'll make sure it doesn't happen again." This approach reflects a cultural emphasis on individual accountability and the importance of making amends.

In Uzbek literature, apologies are often accompanied by expressions of regret and humility. A character might say, "I deeply regret my lateness and ask for your forgiveness. It was an oversight on my part, and I hope you can find it in your heart to forgive me." This approach reflects a cultural emphasis on humility and respect for the listener's feelings.

Results and Discussion

According to J.L. Austin and John Searle's theory, speech acts look at the activities carried out through language rather than just the literal meaning of words.

This paradigm offers insightful information on the interactions, intentions, and relationship-building processes of fictional characters. Although there are universal components to speech actions, the cultural environment has a significant impact on how these parts are realized. This study examines the intriguing dance of speech actions in English and Uzbek novels, revealing the ways in which social institutions, communication norms, and cultural values influence their presentation.

Comparative Analysis of Speech Acts:

1) Assertive statements

Directness and clarity are common traits of assertive in English novels. Characters usually prioritize objectivity and truthfulness, making their opinions or beliefs clear.

Example: In Charlotte Bronte's novel, Jane Eyre opens a scene with the words, "It's a beautiful day."

While in Uzbek novels frequently demonstrate a more deft and sophisticated use of assertive speech acts. In order to emphasize social harmony and steer clear of outright conflict, characters may express their viewpoints through metaphors, proverbs, or indirect language.

- As an illustration rather than voicing their displeasure overtly, a character in Oybek's *The Dust Storm* may use an evocative metaphor to gently indicate their dissatisfaction of a circumstance.

2) Directive statements

English novels frequently include clear commands, such as imperative verbs and specific requests prioritize objectivity and truthfulness, making their opinions or beliefs clear. An example of this would be a character demanding to be left alone, saying, "Leave me alone." In Uzbek novels, politeness tactics are frequently used to soften commands. To elicit desired actions, characters may employ honorifics, indirect language, or appeals to shared ideals. For instance, a character would say, "Could you perhaps lend me a hand with this, brother?" to emphasize respect and ties to the family.

Commissive speech acts in English novels often demonstrate a powerful feeling of personal dedication and responsibility. Characters are anticipated to uphold their commitments and meet their duties.

Example: "I promise to bring back your book tomorrow," a character might assure.

Uzbek novels frequently portray commitments as more flexible and situation-based. Community responsibilities and the common welfare frequently take priority over personal Example: "Inshallah (God willing) I will arrive," a character might say, acknowledging the possible impact of external factors outside of their authority.

4. Expressive statements

English novels tend to openly and clearly portray emotions, with characters willingly revealing their feelings through passionate outbursts or sincere declarations.

For instance: "I am so furious!" a character might shout, conveying their anger without reservation.

While in Uzbek novels, emotions are often expressed more subtly through facial expressions, physical gestures, or figurative language. There's a heightened focus on emotional discipline and refraining from public exhibitions of intense feelings. For instance, a character might say, "My heart aches like an injured bird," conveying sadness through a metaphorical portrayal.

5. Declarative statements

English stories frequently employ declarative statements to bring about substantial transformations in the story's world. These deeds have a distinct and instant impact on the characters and the storyline. Example: "I do," a character might say during a wedding ceremony, officially declaring their dedication and signifying a shift in their relationship.

In Uzbek novels, statements may be less official and more connected to social and cultural customs. The authority of assertion is frequently entwined with custom and communal anticipations. In a countryside setting, a character might proclaim their intention to marry, but the actual ceremony and approval by the community play a significant role in making the act official.

Conclusion

The study of speech acts in Uzbek and English novels showcases the complex connection between speech, culture, and societal communication. While some general principles govern the use of speech acts, their particular realization mirrors the distinct cultural values and communication norms of each language. By scrutinizing how characters communicate through speech, we acquire a

more profound comprehension of the intricacies of human experience in both fictional and real-life environments.

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