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### **THE EXPRESSION OF THE CATEGORY OF "RESPECT" THROUGH SPEECH ACTS IN ENGLISH AND UZBEKISTAN FAIRY TALES: A COMPARATIVE-PRAGMATIC ANALYSIS**

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#### **Abstract:**

This scientific article analyzes the features of the expression of the category of “respect” through speech acts in English and Uzbek fairy tales based on a comparative-pragmatic approach. In the study, the concept of respect is interpreted not as a static moral sign, but as a speech phenomenon that arises in the process of communication, adapts to the situation and governs the relationship between characters. By analyzing speech acts such as orders, requests, advice, warnings, prayers and refusals in English and Uzbek fairy tales, the author reveals what pragmatic strategies respect is manifested through. The article highlights how respect in fairy tales of both languages differs in the form, tone and contextual interpretation of speech acts based on real texts. The results of the study show that the category of respect is actively formed in fairy tale discourse through speech acts and that this process is directly related to the national speech culture.

**Keywords:** Category of respect, speech acts, pragmatics, fairy tale discourse, comparative analysis, English fairy tales, Uzbek fairy tales.



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### **Introduction**

In fairy tale discourse, respect is often perceived not through ready-made rules or explicit advice, but through how characters speak to each other, and it is this aspect that makes speech act analysis a central methodological tool for this topic. From an authorial point of view, the questions “how is it said” and “in what situation is it said” are more important for understanding respect in English and Uzbek fairy tales than the question “what is being said”. This is because the level of respect changes dramatically when the same content is conveyed through different speech acts. While in Uzbek fairy tales the forms of command, request or advice are often associated with social hierarchy, in English fairy tales the pragmatic flexibility of speech acts is more strongly felt. Therefore, this article aims to analyze the category of respect through the system of speech acts and determine how respect is “practiced” in fairy tale discourse, in what situations it is strengthened or weakened.

### **Literature review and method**

The issue of analyzing the category of respect in fairy tale discourse based on speech act theory is poorly addressed in the scientific literature in a direct and systematic manner, and existing studies are more focused on general pragmatics or politeness strategies. Although the concept of speech acts developed by J. Austin and J. Searle showed that language is not only a means of transmitting information, but also a social action, this approach has not been applied sufficiently deeply to folklore texts, in particular fairy tale discourse. In English linguistics, within the framework of politeness theories, respect and politeness are often analyzed in the context of everyday communication, while fairy tales are left aside as more literary or cultural material. Although there are studies on speech acts in Uzbek linguistics, they are often limited to formal or everyday



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speech and do not reveal the specific pragmatic mechanisms of fairy tale discourse. According to the author's observations, speech acts in fairy tales are more "purified" and symbolic than in real life, and it is this symbolism that allows for the implicit transmission of the category of respect. An analysis of the literature shows that in existing scientific works, respect has often been studied at the level of lexical units, but how respect is formed through the pragmatic power of speech acts such as orders, requests, advice, prayers, or warnings has not been sufficiently problematized. Therefore, this article sees the literature not as a ready-made theoretical solution, but as a set of open questions and seeks to reinterpret the category of respect through speech acts.

The use of speech act theory in this study was chosen not for the purpose of applying strict classifications, but to understand how respect is "performed" in fairy tale discourse. A comparative-pragmatic analysis was taken as the methodological approach, in which English and Uzbek fairy tales were read not as separate corpora, but as two cultural discourse models in dialogue. In the course of the research, speech acts such as orders, requests, advice, prayers, and refusals were analyzed not according to their formal signs, but according to their contextual function and pragmatic impact. The author methodologically viewed the speech act not as an independent unit, but as a phenomenon inextricably linked to the social situation, since in fairy tales the same speech act can express different levels of respect in different situations. It was noted that while in Uzbek fairy tales speech acts are often used as a means of strengthening hierarchical relations, in English fairy tales they are more manifested as a mechanism of negotiation and pragmatic adaptation. An important aspect of the method is that the author did not seek a "correct" or "incorrect" speech act model in the process of analysis, but sought to reveal pragmatic strategies that correspond to the internal logic of the fairy tale discourse. Thus, the chosen method served to show



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the category of respect not at the level of an abstract theory, but as a speech phenomenon that actually operates in fairy tale texts.

### **Results**

The results of a comparative analysis of speech acts such as orders, requests, advice, prayers, and refusals in English and Uzbek fairy tales show that the category of “respect” is most actively and noticeably manifested precisely through the pragmatic organization of these acts. In Uzbek fairy tales, command acts are often justified by high social status or age superiority, and these commands are given as a natural right that requires respect; in such cases, the command itself is not a violation of respect, but, on the contrary, is perceived as a normative expression of the social order. In English fairy tales, however, command acts are often given in a softened form, in a conditional or pleading tone, which indicates that respect functions as a communicative strategy, not an obligation. The analysis of request acts shows that in Uzbek fairy tales, a request is often used by a character of lower status to a person of higher status, and this act serves as a means of openly acknowledging respect, while in English fairy tales, request acts are used as a pragmatic tool appropriate to the situation, regardless of status. Important differences were also observed in advice acts: in Uzbek fairy tales, advice is often given by adults or wise characters, and respect for them is presented as a moral obligation, while in English fairy tales, advice is more dialogic in nature, leaving the choice of the receiving party open. Acts of supplication appear in Uzbek fairy tales as the highest and most symbolic form of respect, which includes an appeal not only to the hero, but also to the cosmic or divine order, while in English fairy tales, supplication is often expressed in the form of a blessing or a good wish, less ceremonially. In acts of rejection, it was found that it is not the lack of respect, but the strategies of expressing



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disagreement with respect that are important: while in Uzbek fairy tales rejection is often softened indirectly, with forgiveness or apology, in English fairy tales it is pragmatically balanced by maintaining a communicative distance. In general, the results show that speech acts are the main carriers of the category of respect in fairy tale discourse, and their form, tone and contextual interpretation are formed in direct connection with the national speech culture and model of social relations.

### **Discussion**

The results obtained show that analyzing the category of “respect” in English and Uzbek fairy tales through speech acts allows us to interpret it not as a static moral norm, but as a pragmatic strategy that adapts to the situation. From an authorial point of view, the fact that in Uzbek fairy tales, acts of command and advice do not violate respect, but rather serve as a means of strengthening it, may seem paradoxical to an outside observer, but this situation indicates the naturalization of social hierarchy in fairy tale discourse. In English fairy tales, however, the softening of the command and its transition to the form of a request means that respect is not an obligation, but a strategy for maintaining balance in communication. The controversial point is that although both models serve to maintain respect, their pragmatic consequences are different: while in Uzbek fairy tales, respect ensures social stability, in English fairy tales it strengthens individual choice and responsibility. The author refrains from evaluating these differences in terms of superiority or inferiority, since the task of fairy tale discourse is not to establish a norm, but to show how society imagines itself. The expression of respect through speech acts in fairy tales acts as a hidden pedagogical mechanism and directs the reader to social behavior not through overt commands, but through subtle signals in communication. In this regard, the



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study of the category of respect through the system of speech acts is an important theoretical basis for comparative pragmatics, allowing us to reinterpret fairy tale discourse as an active link between language, culture, and education.

### **Conclusion**

This article analyzes the expression of the category of “respect” through speech acts in English and Uzbek fairy tales from a comparative-pragmatic perspective and shows the need to interpret respect not as a ready-made moral rule, but as a discourse strategy that is actively formed in the process of communication and adapts to the situation. The results of the study suggest that speech acts such as orders, requests, advice, prayers, and refusals in fairy tale discourse not only perform a communicative function, but also determine the social distance between characters and serve as the main pragmatic signal that signals the level of respect. While the hierarchical order of speech acts in Uzbek fairy tales reinforces respect as a social obligation, pragmatic flexibility in English fairy tales shows respect as a means of maintaining a balance between individual choice and communication. According to the author's position, it is appropriate to understand these differences not as opposing models, but as effective mechanisms for managing social relations in different cultural settings. The transmission of respect through speech acts in fairy tale discourse acts as a hidden pedagogical mechanism and directs the reader to social behavior through subtle signals in communication, rather than direct exhortations. Therefore, this article shows that the study of the category of respect within the framework of the system of speech acts serves as an important theoretical basis for comparative pragmatics, linguocultural studies, and language education, and identifies this area as an open scientific field for further research.



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