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PRESERVING THE COMMUNICATIVE PURPOSE OF REQUESTS IN THE UZBEK TRANSLATION OF JANE EYRE

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https://doi.org/10.5281/zenodo.24044312

Abstract. This article examines how the communicative purpose of requests in Charlotte Brontë's Jane Eyre is preserved in Uzbek translation. Using a comparative pragmatic approach, the study analyzes corresponding dialogue passages in the English original and its Uzbek translation. It focuses on how modal verbs, interrogative constructions, forms of address, and mitigating expressions convey what the speaker wants the addressee to do and how much room the addressee has to refuse. The analysis considers how the characters' relative social status, degree of familiarity, and immediate circumstances influence the formulation and interpretation of requests. Particular attention is paid to translation strategies such as syntactic restructuring, the use of contextually appropriate forms of address, and the substitution of one mitigating expression for another. The study assesses how these strategies preserve the speaker's intention while maintaining or altering the request's degree of directness, politeness, and interpersonal tone.

Keywords: Jane Eyre, request as a speech genre, communicative purpose, Uzbek translation, comparative pragmatics, politeness, indirectness, forms of address, literary dialogue.

Introduction: Requests in literary dialogue perform both a communicative and a narrative function. They seek an action, permission, or agreement from an addressee while also revealing how speakers understand their own authority and the addressee's freedom to respond. At the level of the individual utterance, a request can be analyzed as a directive speech act. At the level of the dialogue, it can be examined as a speech genre whose interpretation depends on the circumstances that prompt it, the relationship between the participants, and the response it elicits. This distinction is particularly relevant to Jane Eyre, where the changing relationship between Jane and Rochester shapes what each character can reasonably ask of the other and how such requests are formulated.

The translation of requests from English into Uzbek raises a question of pragmatic equivalence. A rendering may accurately convey the action sought while changing the degree of deference, insistence, or intimacy associated with the request. English modal interrogatives, for example, can conventionally express permission or willingness, whereas Uzbek can convey comparable functions through conditional morphology, interrogative particles, and lexical expressions of permission or consent. The contrast between Uzbek sen and siz also requires the translator to interpret social distance and familiarity from the dialogue, since the English pronoun you does not encode this distinction. Consequently, grammatical restructuring may preserve a request's communicative purpose while altering its interpersonal tone.

This article examines how the communicative purpose of selected requests in Charlotte Brontë's Jane Eyre can be conveyed in Uzbek. It focuses on two episodes involving Jane and Rochester, one in which Jane requests permission to leave Thornfield and another in which Rochester seeks Jane's consent to marriage. The comparison brings together two situations in which the addressee's response is decisive but has a different function. In the first, it grants authorization within an employment relationship. In the second, it expresses agreement to a personal commitment. The English passages are analyzed alongside proposed Uzbek renderings with attention to three features: the action or response sought, the degree of directness, and the interpersonal stance conveyed through modality and forms of address.

Main part: The study adopts a qualitative, comparative pragmatic approach. The unit of analysis is the request episode, which includes the request itself, the immediate circumstances in which it is made,

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and the addressee's response where that response helps clarify the speaker's intention. The article uses two illustrative episodes involving Jane and Rochester. In the first, Jane seeks permission to leave Thornfield. In the second, Rochester seeks Jane's agreement to marry him. The episodes allow comparison between a request made within an employment relationship and one that asks for a personal commitment.

Each episode is analyzed in three steps. First, the speaker, the addressee, and the requested action are identified, and the request is classified according to its immediate purpose. Second, the English formulation is examined for modality, sentence type, and forms of address. Third, proposed Uzbek renderings are compared in terms of the requested action, the degree of directness, and the room the wording gives the addressee to respond. Preservation of communicative purpose is assessed separately from preservation of grammatical structure. This distinction allows a change in sentence form to be evaluated in light of what the utterance does in the dialogue.

When Jane asks Rochester for leave to visit the gravely ill Mrs. Reed, the practical goal is to obtain permission to be absent from Thornfield. The employment relationship is important because Rochester has the authority to grant leave. Jane's request therefore acknowledges his role in the decision while presenting the visit as something she intends to undertake if permission is granted.

Two possible Uzbek formulations are:

"Bir haftaga ketishimga ruxsat bersangiz".

"Bir haftaga ketsam maylimi?"

Both formulations convey a request for permission. In the first, ruxsat makes the employer's authorization explicit, and the conditional ending in bersangiz mitigates the request. In the second, the combination of -sam and maylimi expresses permission through a conversational question. This version can preserve the request's immediate purpose while making the exchange sound less formal. A formulation such as Bir haftaga ketishim kerak expresses Jane's need to leave. Depending on the surrounding dialogue, it may imply a request, but the wording itself leaves Rochester's authorization less explicit. The distinction matters because the scene involves both Jane's personal obligation and her position as an employee.

In Rochester's proposal, the communicative purpose is to obtain Jane's agreement to marriage. An Uzbek formulation such as "Menga turmushga chiqishga rozimisiz?" foregrounds consent through the predicate "rozimisiz". The interrogative structure gives Jane an explicit opportunity to accept or refuse. The alternative "Menga turmushga chiqasizmi?" likewise functions as a proposal in context, while directing attention more immediately to the action of marrying.

The form of address introduces a separate choice. "Rozimisiz?" may convey respect and emotional restraint, whereas "rozimisan?" may signal intimacy or a change in how Rochester positions himself in relation to Jane. Its effect depends on how the two characters address each other in the preceding dialogue. If the translation has consistently used "siz", a shift to "sen" in the proposal can mark a change in the relationship. If "sen" has already been established, the same form may simply continue the existing pattern of address. The request for agreement can therefore remain clear in both versions even though the interpersonal tone differs.

The two episodes illustrate why a translator must identify the kind of response a request seeks. In the leave-taking scene, the sought response is permission from someone with professional authority. In the proposal, it is consent to a personal commitment. Uzbek expressions such as "ruxsat bersangiz", "maylimi", and "rozimisiz" make these different expectations available to the reader through distinct grammatical and lexical choices. The comparison also shows that directness and politeness should be assessed in context. An explicit question about consent can be direct while leaving the decision clearly with the addressee. A conditional request for permission can be indirect while reinforcing the addressee's authority. Forms of address contribute another layer of meaning because "sen" and "siz" can affect the perceived intimacy or social distance of an exchange even when the requested action remains the same.

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Conclusion: The illustrative analysis suggests that the communicative purpose of a request in Jane Eyre can be preserved in Uzbek through grammatical restructuring, lexical choices that distinguish permission from consent, and forms of address consistent with the characters' relationship. Conditional constructions and permission questions can convey Jane's request for leave, while an interrogative built around "rozilik" can make the appeal for consent explicit in Rochester's proposal.

The analysis distinguishes what the speaker asks for from how the speaker positions the addressee when asking. The first depends on the action sought and the response expected. The second depends on modality, directness, address, and the dialogue context. Applying these criteria to aligned passages from the English original and a specified Uzbek edition would establish where the published translation preserves the request's purpose and where it changes the interpersonal tone.

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