



## COMMUNICATIVE FUNCTIONS OF IMPERATIVE MOOD IN ENGLISH AND UZBEK LITERARY TEXTS

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**Abstract:** *The main aim of this research is to conduct a comparative linguocultural analysis of the imperative and optative moods in English and Uzbek, to analyze the theoretical foundations of the mood category in both English and Uzbek linguistics, to identify the grammatical and semantic peculiarities of imperative and optative moods, to examine the representation of these moods in William Shakespeare’s “Hamlet” and Abdulla Qodiriy’s “O’tkan kunlar”, to reveal the cultural and pragmatic nuances of command and wish expressions in both languages, to summarize the findings and offer practical recommendations for further studies.*

**Key words:** *expressions, mood, semantic and grammatic peculiarities, pragmatic nuances.*

In the era of globalization, the importance of intercultural and cross-linguistic communication is steadily increasing.

Among the linguistic phenomena that reflect a nation’s worldview and communicative behavior, the mood category—particularly the imperative and optative forms—occupies a significant place.

These moods express the speaker’s will, desire, request, or command, thus reflecting not only grammatical but also cultural and pragmatic aspects of communication. Although English and Uzbek belong to different linguistic systems, both languages demonstrate notable similarities and differences in expressing imperative and optative meanings.

A linguocultural analysis of these moods provides valuable insights into national mentality, politeness norms, and communicative strategies specific to each culture.

The theoretical value of this study lies in the integration of grammatical, pragmatic, and cultural perspectives in analyzing mood forms.

The results contribute to the development of linguocultural pragmatics and cross-cultural grammar studies. The practical significance is that the findings



can be applied in foreign language teaching, translation studies, and intercultural communication training, as well as in comparative linguistics.

In this research, I selected two literary text examples from target languages and compared functions of taken examples with linguoculturologic aspect.

Here are the examples and their functions:

#### I. William Shakespeare – “Hamlet”

1. “Go, get thee to a nunnery.” – A direct command expressing emotional concern; the imperative functions as protection rather than aggression.

2. “Let be.” – An optative structure reflecting philosophical acceptance of fate.

3. “Come, let’s away.” – A collective wish or suggestion, showing solidarity and mutual action.

4. “Speak the speech, I pray you.” – A polite request; “I pray you” indicates respect and courtesy in Early Modern English.

5. “Give me that man that is not passion’s slave.” – A command with a philosophical undertone, expressing admiration for rational control.

#### II. Abdulla Qodiriy – “O’tkan kunlar”

1. “Boring, Otabek!” – A firm command from a father to his son, reflecting authority blended with affection.

2. “Keling, to‘yga birga boraylik.” – An optative expression of invitation; the verb “keling” adds politeness and warmth.

3. “Iltimos, bu ishni qilmagin.” – A softened prohibition, culturally marked by the etiquette of request.

4. “Mayli, siz bilganicha qiling.” – Expression of deference and respect, illustrating Uzbek modesty.

5. “Qani, bolalar, duo qilinglar.” – A collective optative mood, connected with cultural and religious traditions.

1. The comparative analysis of “Hamlet” and “O’tkan kunlar” demonstrates that imperative and optative moods are not only grammatical forms but also reflections of national mentality and cultural identity.

In English, such expressions are often associated with individual will, logic, and rationality, whereas in Uzbek they convey respect, humility, and social harmony.

Therefore, the linguocultural approach to the study of mood forms enriches our understanding of how language encodes cultural values and social relationships.

The findings of this research contribute to broader studies in pragmatics, translation, and intercultural linguistics.



In English, the imperative form is morphologically simple — it typically uses the base form of the verb without a subject:

“Go!”, “Come!”, “Listen!”, “Speak!”

However, Shakespeare extends the basic imperative through various stylistic and pragmatic devices:

Politeness markers: “Pray you, mark me.”

Inclusive imperatives: “Let us go in together.”

Negative imperatives: “Do not forget.”

Mitigated imperatives: “Speak the speech, I pray you.”

This variation allows Shakespeare to express not only authority but also emotional subtlety, social hierarchy, and interpersonal respect.

## 2. Pragmatic Functions

Imperatives in Hamlet perform multiple pragmatic roles:

Commands expressing authority – “Leave her to heaven.” (Hamlet’s father’s ghost, symbolizing divine command)

Requests with emotional involvement – “Remember me.” (Ghost’s plea to Hamlet)

Advice and persuasion – “Go to thy rest.”

Moral instruction – “Give me that man that is not passion’s slave.”

These commands range from divine imperatives (with moral power) to personal appeals, showing English cultural tendencies toward individual agency, moral autonomy, and emotional restraint.

## 2. Cultural and Stylistic Insights

In Shakespearean English, the imperative often blends authority with decorum — it allows for expression of control without losing politeness.

Culturally, this aligns with Elizabethan hierarchical values and the emerging individualistic worldview of early modern England. Even in direct speech, there is a strong sense of self-control and rationality, a hallmark of English communicative culture.

## 3. The Imperative Mood in Uzbek (Based on “O’tkan kunlar”)

### Structural Features

The imperative mood in Uzbek is formed through special verb suffixes and intonation patterns:

Singular informal: -gin / -chi (e.g., bor, borgin, olchi)

Plural or formal: -ing / -ingiz (e.g., oling, kelingiz)

This morphological richness allows finer distinctions of politeness, age, and social status — something English lacks morphologically.

### Pragmatic and Cultural Functions

In “O’tkan kunlar”, imperatives are strongly shaped by Uzbek cultural norms, especially:



Respect and deference to elders

Collectivism and solidarity

Indirect communication and politeness

In Uzbek culture, speech acts are deeply connected with adab (politeness) and hurmat (respect). Thus, imperatives in O'tkan kunlar frequently express care, guidance, and moral values, rather than mere orders. This mirrors the collectivist nature of Uzbek society, where communication prioritizes relationship maintenance over directness.

#### 4. Comparative Discussion

Feature English (Hamlet) Uzbek (O'tkan kunlar)

Form Base verb form, optional subject Verb + suffix (-gin, -ing), politeness markers Politeness strategy "Pray," "please," indirect forms Honorific suffixes, softening words (iltimos, mayli)

Cultural tone Individualism, rational control Collectivism, social harmony

Function Expresses will, persuasion, command Expresses care, moral guidance, deference

Stylistic effect Emotional restraint, hierarchical respect Emotional warmth, solidarity, humility

#### 5. Conclusion

The comparative study of the imperative mood in Hamlet and O'tkan kunlar demonstrates that both languages encode social and cultural norms through grammatical forms.

In English, imperatives reflect agency, hierarchy, and rhetorical precision, emphasizing personal responsibility and authority.

In Uzbek, imperatives convey solidarity, respect, and ethical intention, emphasizing collective identity and emotional empathy.

Therefore, the imperative mood serves as a linguistic window into each nation's cultural psychology:

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