

LINGUOPRAGMATIC INTERPRETATION OF FAMILY
COMMUNICATION UNITS IN THE WORKS OF O‘TKIR HOSHIMOV

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Abstract: *This article examines the linguopragmatic interpretation of family communication units in the works of O‘tkir Hoshimov. The research focuses on address forms, kinship terms, emotional-evaluative words, imperative and advisory speech acts, blessings, reproaches and indirect communicative strategies that appear in family dialogue. The aim of the study is to reveal how these units express interpersonal relations, respect, care, social distance, emotional attachment and national-cultural values in Uzbek literary discourse. The material of the article is based mainly on Hoshimov’s prose, especially *Dunyoning ishlari* and *Ikki eshik orasi*, where mother-child, parent-child, husband-wife and intergenerational relations are represented with high artistic naturalness. Descriptive, contextual, linguopragmatic and cultural-interpretive methods are used. The results show that family communication units in Hoshimov’s works function not only as lexical means of addressing relatives, but also as pragmatic markers of affection, moral duty, family hierarchy, politeness and Uzbek national mentality. The study concludes that Hoshimov’s prose is a valuable source for understanding the relationship between language, family ethics and cultural communication.*

Keywords: *family communication, linguopragmatics, address units, speech acts, Uzbek prose, O‘tkir Hoshimov, national mentality, politeness, kinship terms, literary discourse.*

Annotatsiya: *Ushbu maqolada O‘tkir Hoshimov asarlarida oilaviy muloqot birliklarining lingvopragmatik talqini tahlil qilinadi. Tadqiqotda oilaviy suhbatlarda uchraydigan murojaat birliklari, qarindoshlik atamalari, emotsional-baho bildiruvchi so‘zlar, maslahat, nasihat, duo, koyish, yupatish va bilvosita ifoda*

shakllarining kommunikativ vazifalari yoritiladi. Maqolaning maqsadi ushbu birliklar orqali o'zbek oilasidagi hurmat, mehr, masofa, ijtimoiy munosabat, axloqiy burch va milliy-madaniy qadriyatlar qanday ifodalanishini aniqlashdan iborat. Tadqiqot materiali sifatida yozuvchining "Dunyoning ishlari" va "Ikki eshik orasi" kabi asarlaridagi ona-farzand, ota-farzand, er-xotin va avlodlararo munosabatlarni aks ettiruvchi nutqiy lavhalar asos qilib olindi. Ishda tavsifiy, kontekstual, lingvopragmatik va madaniy talqin metodlaridan foydalanildi. Natijalar shuni ko'rsatadiki, Hoshimov asarlaridagi oilaviy muloqot birliklari shunchaki leksik vosita emas, balki mehr, hurmat, oilaviy ierarxiya, odob va o'zbek milliy mentalitetini ifodalovchi muhim pragmatik birliklardir.

Kalit so'zlar: oilaviy muloqot, lingvopragmatika, murojaat birliklari, nutq aktlari, o'zbek nasri, O'tkir Hoshimov, milliy mentalitet, xushmuomalalik, qarindoshlik atamallari, badiiy diskurs.

Аннотация: В статье анализируется лингвопрагматическая интерпретация единиц семейного общения в произведениях Уткира Хашимова. Основное внимание уделяется формам обращения, терминам родства, эмоционально-оценочным словам, советам, наставлениям, благопожеланиям, упрекам и косвенным коммуникативным стратегиям, встречающимся в семейном диалоге. Цель исследования состоит в выявлении того, как данные единицы выражают уважение, заботу, социальную дистанцию, эмоциональную привязанность, семейный долг и национально-культурные ценности в узбекском художественном дискурсе. Материалом исследования послужили произведения писателя, в частности "Dunyoning ishlari" и "Ikki eshik orasi", где художественно достоверно представлены отношения матери и ребенка, родителей и детей, мужа и жены, а также представителей разных поколений. В работе применяются описательный, контекстуальный, лингвопрагматический и культурно-интерпретационный методы. Результаты показывают, что единицы семейного общения в прозе Хашимова являются важными прагматическими маркерами любви,

уважения, семейной иерархии, речевого этикета и узбекского национального менталитета.

Ключевые слова: семейное общение, лингвопрагматика, единицы обращения, речевые акты, узбекская проза, Уткир Хашимов, национальный менталитет, вежливость, термины родства, художественный дискурс.

INTRODUCTION

Family communication is one of the most culturally loaded spheres of language use. In everyday speech, the family is the first social space where a person learns how to address others, how to express respect, how to soften disagreement, how to show care and how to follow the ethical norms of the community. Therefore, family communication units are not neutral linguistic items; they carry emotional, moral, social and cultural meanings. In Uzbek speech culture, these units are especially important because family relations are closely connected with the concepts of respect for elders, affection for children, modesty, patience, responsibility and social harmony.

In linguopragmatics, the meaning of a linguistic unit is studied not only through its dictionary definition, but also through its use in a concrete communicative situation. A word such as *ona*, *bolam*, *qizim*, *o‘g‘lim*, *aka*, *opa* or *dada* may denote a kinship relation, yet in real communication it may also express love, authority, reproach, protection, pity, social closeness or moral instruction. The same unit may have different pragmatic functions depending on who speaks, to whom it is addressed, under what circumstances it is uttered and what emotional intention it carries.

The prose of O‘tkir Hoshimov is a rich literary source for studying Uzbek family communication. His works describe ordinary people, family memories, moral choices, mother-child relations, the spiritual world of parents and children, and the emotional burden of historical events. In *Dunyoning ishlari*, the image of the mother becomes a central moral and emotional figure. In *Ikki eshik orasi*, family relations are represented against the background of social hardship, war memory and human

responsibility. In both works, the writer uses natural and expressive family speech to reveal character psychology and national mentality.

The relevance of the present article is determined by the need to study family communication units in Uzbek literary texts from a linguopragmatic perspective. Although O'tkir Hoshimov's works have been widely discussed in literary criticism, the pragmatic value of family address forms, kinship terms, emotional expressions and speech acts in his prose requires deeper analysis. Such research helps to understand how language reflects family ethics, national culture and interpersonal relations in Uzbek society.

The aim of the article is to interpret family communication units in the works of O'tkir Hoshimov from a linguopragmatic point of view. The objectives are to identify the main types of family communication units, to explain their pragmatic functions, to reveal their national-cultural meanings and to determine how these units participate in character development and artistic expressiveness.

LITERATURE REVIEW AND METHODS

The theoretical basis of this study is connected with pragmatics, speech act theory, politeness theory, discourse analysis and linguocultural studies. Pragmatics examines language in relation to the speaker, listener, intention, context and communicative effect. In family communication, these factors are particularly important because the literal form of an utterance often does not fully explain its actual meaning. For example, a mother's warning may be grammatically imperative, but pragmatically it can express care; a father's brief silence may function as disapproval; a grandmother's blessing may work as emotional support and moral approval.

Speech act theory, developed by J. L. Austin and J. R. Searle, is useful for analyzing family communication because many family expressions perform actions. In Hoshimov's prose, family members do not merely exchange information; they advise, bless, comfort, warn, reproach, forgive and express gratitude. These actions are realized through different linguistic units: vocatives, kinship terms, imperatives,

wishes, modal words and emotionally colored forms. Thus, family dialogue becomes a field where language and action are inseparable.

Politeness theory is also important for this topic. P. Brown and S. Levinson's ideas about positive and negative politeness help explain how speakers maintain social harmony, respect personal space and show solidarity. However, Uzbek family politeness has its own national characteristics. In Uzbek speech, politeness is closely linked with age hierarchy, kinship obligation, modesty and respect for parents. For this reason, the analysis of Hoshimov's works must combine general pragmatic theory with Uzbek cultural interpretation.

O'zbek linguistics has also paid attention to pragmalinguistics, speech culture and the relation between language and national mentality. The works of M. Hakimov, Sh. Safarov, N. Mahmudov, R. Qo'ng'urov, E. Begmatov, Y. Tojiyev and other scholars provide a theoretical basis for studying pragmatic units in Uzbek speech. These studies show that linguistic forms in Uzbek are closely related to etiquette, social norms and cultural values. Family communication units are among the most vivid examples of this connection.

The literary material of the present study is taken mainly from O'tkir Hoshimov's *Dunyoning ishlari* and *Ikki eshik orasi*. These works were selected because they contain rich family-related discourse: mother-child conversations, parental advice, expressions of grief, blessings, everyday household dialogue and emotionally charged memories. The article does not aim to provide a quantitative corpus study; rather, it offers a qualitative linguopragmatic interpretation of representative family communication units.

The study uses several methods. The descriptive method is applied to classify family communication units according to their form and function. The contextual method is used to interpret meanings within concrete speech situations. The linguopragmatic method identifies communicative intentions, speech acts and pragmatic effects. The cultural-interpretive method explains how the units reflect Uzbek family values, national mentality and social ethics.

RESULTS AND DISCUSSION

The analysis shows that family communication units in O'tkir Hoshimov's works can be divided into several functional groups: address units based on kinship, emotional-evaluative units, advisory and imperative forms, blessing and prayer formulas, reproach and warning forms, and indirect expressions of pain, care or moral judgment. These groups are not isolated from one another. In many cases, one unit may simultaneously perform several pragmatic functions. For example, bolam may express affection, sympathy, warning or moral authority depending on the context.

The first important group consists of kinship-based address units. Words such as ona, oyi, dada, ota, bolam, qizim, o'g'lim, aka, uka, opa and singlim are used not only to identify family roles, but also to establish emotional and social relations between speakers. In Uzbek family discourse, such words are usually accompanied by respect, tenderness or responsibility. Hoshimov skillfully uses them to make dialogues natural and psychologically convincing.

In Dunyoning ishlari, the mother figure is represented through speech that combines simplicity, kindness and moral depth. The units connected with motherhood are not merely lexical labels; they organize the emotional center of the work. The word ona in Uzbek cultural consciousness is associated with sacrifice, mercy, patience and prayer. Therefore, when mother-related expressions appear in the text, they often carry a strong pragmatic load: they soften conflict, awaken memory, express forgiveness and remind characters of moral duty.

The second group includes emotional-evaluative units. Uzbek family speech often uses diminutive or affectionate forms to express closeness. Units such as bolaginam, qizalog'im, jonim, mehribonim and similar forms create an atmosphere of intimacy and emotional warmth. In Hoshimov's prose, such units frequently reveal the inner world of characters more effectively than direct psychological description. A short affectionate address may show love, pity or fear more deeply than a long explanatory sentence.

The third group consists of advisory, imperative and instructive speech acts. In family communication, orders are rarely limited to power relations. They may also express care, experience and protection. In Uzbek culture, parental advice is often perceived as a moral obligation. Therefore, a mother's or father's instruction in Hoshimov's works may have several pragmatic meanings: it guides the child, protects the family's honor, transmits cultural norms and preserves continuity between generations.

The fourth group includes blessings, prayers and good wishes. Such expressions are typical for Uzbek family discourse and are closely connected with religious and ethical values. A blessing uttered by a parent or elder may serve as approval, emotional support and moral legitimization. In Hoshimov's works, blessings and prayers frequently intensify the spiritual dimension of family relations. They show that family communication is not only practical but also moral and sacred.

The fifth group includes reproach, warning and indirect criticism. Uzbek family communication often avoids direct harshness, especially when addressing respected family members. Instead, speakers may use indirect expressions, proverbs, rhetorical questions or emotionally softened reproaches. Hoshimov's characters often speak in this culturally indirect manner. Such speech reveals the Uzbek communicative tendency to preserve respect even in conflict.

Another important feature is the relation between family communication units and social hierarchy. Uzbek family speech is regulated by age, gender, kinship status and moral authority. Elders usually have the right to advise, bless or reproach, while younger members are expected to show respect. This hierarchy is not presented by Hoshimov as a dry social rule; it is shown through living dialogue, hesitation, silence, respectful address and emotional reaction.

The use of pronouns and address forms is especially significant. The opposition between *siz* and *sen* in Uzbek is pragmatically rich. *Siz* usually marks respect, distance or politeness; *sen* may indicate closeness, equality, tenderness or, in some

contexts, anger and superiority. In family discourse, the choice between these forms depends on emotional state, age relation and cultural norms. Hoshimov's narrative makes use of this opposition to reveal subtle shifts in family relations.

Family communication units also contribute to the creation of national color. Hoshimov's prose does not represent family dialogue as abstract conversation. It is rooted in Uzbek everyday life, memory, customs and ethical expectations. Expressions of respect for parents, special tenderness toward mothers, careful speech before elders and the moral weight of parental blessing all create a specifically Uzbek communicative atmosphere.

The following table summarizes the main types of family communication units and their linguopragmatic functions in Hoshimov's works.

Table 1. Types of family communication units and their pragmatic functions

Type of unit	Examples	Pragmatic function	National-cultural meaning
Kinship address units	ona, dada, bolam, qizim, o'g'lim, aka, opa	Calling, identifying family role, showing closeness	Family hierarchy, respect, affection
Emotional-evaluative units	jonim, bolaginam, mehribonim	Expressing love, pity, tenderness, anxiety	Warmth of Uzbek family speech
Advisory and imperative forms	listen, be patient, do not worry, take care	Guidance, warning, protection, moral instruction	Parental responsibility and upbringing
Blessings and prayers	good wishes, parental prayers, approvals	Supporting, approving, morally legitimizing	Sacred value of parental blessing

Reproach and warning forms	indirect criticism, rhetorical questions, softened blame	Correcting behavior, expressing worry or dissatisfaction	Andisha, respect and indirectness in conflict
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The table demonstrates that family communication units in Hoshimov's prose are multifunctional. They simultaneously perform communicative, emotional, ethical and cultural roles. The same linguistic unit may act as a marker of affection in one context and as a marker of moral authority in another. This multifunctionality is a central feature of family discourse.

A separate point should be made about the image of the mother. In many Uzbek literary texts, the mother is not simply a family member, but a moral center. In Hoshimov's works, especially in *Dunyoning ishlari*, the mother's speech is connected with patience, forgiveness, prayer and silent sacrifice. Linguistically, this is reflected in gentle address forms, emotionally restrained reproaches and caring imperatives. Pragmatically, these units create a model of maternal communication based on love and moral responsibility.

In *Ikki eshik orasi*, family communication is often shaped by hardship and social pressure. War, separation, poverty and moral testing influence how characters speak to one another. In such situations, ordinary family words gain greater emotional force. A simple address such as *bolam* or *qizim* may carry not only affection but also fear, loss and hope. Thus, the pragmatic meaning of a unit expands under the pressure of narrative context.

Hoshimov's use of family communication units is also connected with character development. Characters are often revealed through the way they address relatives. A respectful and tender address may show moral sensitivity, while rough or indifferent speech may indicate emotional distance or inner conflict. Therefore, the study of these units helps to understand not only linguistic structure but also artistic characterization.

The analysis also shows that indirectness is one of the major pragmatic strategies in Uzbek family communication. Direct condemnation is often replaced by a hint, a proverb-like sentence, a rhetorical question or a softened warning. This strategy protects the dignity of the listener and maintains family harmony. Hoshimov's prose reflects this cultural principle with great artistic accuracy.

Another important issue is the interaction between verbal and non-verbal communication. Family communication in Hoshimov's works is not limited to words. Silence, tears, sighs, pauses and gestures often function together with linguistic units. From a linguopragmatic point of view, these non-verbal elements strengthen or change the meaning of address forms and speech acts. A word of blessing accompanied by tears, for instance, carries a stronger emotional effect than the same word used in a neutral situation.

The results allow us to state that Hoshimov's family discourse is based on the unity of language, emotion and ethics. His characters speak in a way that reflects both individual psychology and collective cultural experience. This is why family communication units in his works are significant for linguistics, literary studies and cultural studies alike.

Table 2. Pragmatic interpretation of selected family communication strategies

Communication strategy	Linguistic realization	Interpretation in Hoshimov's prose
Affection	Tender kinship terms and diminutives	Shows emotional closeness and warmth of family memory
Respect	Polite pronouns, elder-oriented address forms	Reflects age hierarchy and Uzbek speech etiquette
Moral instruction	Advice, warning, imperative forms	Transmits family values and life experience

Consolation	Softened speech, prayers, supportive words	Reduces emotional pain and strengthens solidarity
Conflict management	Indirect reproach, rhetorical questions, silence	Preserves dignity while expressing disagreement

The second table shows that Hoshimov's family communication is organized around several pragmatic strategies. These strategies are not random stylistic devices; they are culturally motivated forms of interaction. The writer uses them to create believable dialogues and to transmit the moral atmosphere of Uzbek family life.

From a linguistic point of view, family communication units in Hoshimov's works are important because they demonstrate how grammatical forms, lexical meanings and cultural values interact. A kinship term may be grammatically simple, but pragmatically complex. It may carry affection, obligation, social hierarchy and emotional memory at the same time. This complexity confirms the necessity of a linguopragmatic approach.

From a literary point of view, these units participate in the creation of realism. Hoshimov's dialogues sound natural because they are based on living Uzbek speech. The writer does not artificially explain the psychology of every character; instead, he often lets the character's speech reveal it. Family address forms, blessings, reproaches and pauses become tools of artistic expression.

From a cultural point of view, the analyzed units reflect the Uzbek understanding of family as a moral institution. Family is not only a biological relation but also a system of duties, respect, memory and emotional responsibility. This worldview is encoded in speech. Therefore, the linguopragmatic analysis of Hoshimov's works helps to reveal the deep connection between Uzbek language and Uzbek family ethics.

CONCLUSION

The study has shown that family communication units in the works of O'tkir Hoshimov have a rich linguopragmatic and national-cultural nature. They are not merely names of relatives or ordinary elements of dialogue. They function as pragmatic markers of affection, respect, moral authority, social hierarchy, emotional experience and family responsibility.

In Hoshimov's prose, kinship terms, address forms, blessings, advice, reproaches and indirect expressions create a natural model of Uzbek family discourse. The units *ona*, *bolam*, *qizim*, *o'g'lim*, *aka*, *opa* and similar forms reveal not only interpersonal relations but also national values such as respect for parents, care for children, patience, modesty and solidarity. The opposition between *siz* and *sen*, the use of affectionate diminutives and the indirect expression of criticism all demonstrate the pragmatic richness of Uzbek family speech.

The article has also shown that Hoshimov's literary language is valuable for both linguistics and literary studies. From the linguistic perspective, his works offer rich material for analyzing speech acts, address forms, politeness strategies and emotional-evaluative units. From the literary perspective, these units help create character psychology, national color and artistic realism. From the cultural perspective, they reflect the Uzbek family as a space of moral education and emotional memory.

In conclusion, the family communication units in O'tkir Hoshimov's works should be regarded as meaningful linguistic and cultural signs. Their study contributes to the development of Uzbek linguopragmatics, literary discourse analysis and national-cultural interpretation of language. Future research may compare family communication units in Hoshimov's prose with those in the works of Abdulla Qodiriy, Abdulla Qahhor or contemporary Uzbek writers, as well as with similar units in other Turkic languages.

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