

**THE LEXICAL, SEMANTIC, AND GENDER-SPECIFIC EXPRESSION OF THE
CONCEPT OF HOSPITALITY IN THE WORKS OF UZBEK AND
ENGLISH WRITERS**

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Annotation. This article aims to conduct a comparative analysis of the concept of "hospitality" in Uzbek and English literature, focusing on its lexical-semantic, stylistic, and gender-specific manifestations. The study examines works by Uzbek writers such as Abdulla Qodiriy, Said Ahmad, Cho'lon, and O'tkir Hoshimov, alongside English authors including Jane Austen, Charles Dickens, Emily Brontë, J.R.R. Tolkien, and Joanne Rowling.

Keywords: Uzbek literature, english literature, hospitality, lexical-semantic analysis, gender representation, cross-cultural comparative analysis

Annotatsiya. Ushbu tadqiqotning magsadi "mehmondo'stlik" tushunchasining o'zbek va ingliz adabiyotlarida leksik-semantik, stilistik va gender jihatdan qiyosiy tahlilini amalga oshirishdan iborat. Tadqiqotda o'zbek adabiyotidan Abdulla Qodiriy, Said Ahmad, Cho'lon, O'tkir Hoshimov kabi yozuvchilar asarlari, ingliz adabiyotidan esa Jane Austen, Charles Dickens, Emily Bronte, J.R.R. Tolkien va Joanne Rowling kabi adiblarning ijodi misol qilib olinadi.

Kalit so'zlar: O'zbek adabiyoti, ingliz adabiyoti, mehmondo'stlik, leksik-semantik tahlil, gender tasviri, madaniy qiyosiy tahlil

Introduction:

Hospitality, as a fundamental social and ethical concept, transcends cultures yet finds unique expression within each. In literature, it serves as a rich narrative device that reveals cultural norms, character virtues, and power dynamics. While often perceived as a universal courtesy, its linguistic representation, semantic nuances, and the gendered expectations surrounding it vary significantly across cultural contexts.

This study aims to perform a comparative analysis of the concept of hospitality in Uzbek and English literary traditions. The primary research objective is to identify and contrast the lexical choices, semantic fields, stylistic devices, and gender-specific patterns used to depict hospitality in selected canonical works from both corpora. The central research question is: How do the lexical-semantic and gender-specific expressions of hospitality differ and converge in Uzbek and English literature, and what do these differences reveal about their respective cultural and social values?

Methods:

This qualitative research employs a comparative literary analysis and a descriptive-analytical method. The data consists of textual excerpts from selected works of prominent Uzbek and English authors.

Corpus Selection:

Uzbek literature: Works by Abdulla Qodiriy (o'tkan kunlar), Said Ahmad (Ufq), Cho'lpon (Kecha va Kunduz), and O'tkir Hoshimov (Dunyoning ishlari, Ikki eshik orasi). These authors represent key periods in modern Uzbek literature, from the Jadid movement to the Soviet and independence eras.

EPISODE OF OTABEK'S RECEPTION IN TASHKENT IN THE NOVEL "DAYS GONE BY" AND ANALYSIS

Episode: Otabek's first reception as a guest in Tashkent

Description: Upon arriving in Tashkent, Otabek is warmly and respectfully welcomed by the local people—primarily Yo'lchi-aka and his family or the local community. This situation in the novel is a vivid manifestation of traditional hospitality with all its customs and rules.

1. Greeting and welcoming: Upon seeing Otabek, the local people immediately approach him, offer greetings, and shake his hand. This is not merely politeness but the initial display of respect shown towards him.
2. Seating on the "To'r": As soon as Otabek enters the house, he is seated on the "to'r" — a special place spread with a rug or mat, considered the most honorable, clean, and primary spot in the house. This place is reserved only for respected guests.
3. Preparing the dastarkhan (Tablecloth): A dastarkhan is spread for the guest. Food is served first to the guest, and then to others in turn. While eating, the guest is also the first to reach for food, and others follow his lead.
4. Variety of Dishes: The best dishes available in the house are prepared in honor of the guest. For that era, on such an occasion, national dishes like fried lamb, pilaf, mastava (soup), samsa, as well as sugar, bread, and tea would adorn the dastarkhan.
5. Care for the guest's horse: Otabek's horse is tied in a special place, provided with fodder, and its saddle and bridle are removed. This is also considered an important part of hospitality—the needs of the guest are anticipated, even the needs of his animal.
6. Inquiring about the guest and providing comfort: After the meal, conversation is made with the guest, inquiring about his well-being, journey, and needs. The head of the household and family members try not to bore the guest and strive to be attentive to him.

Analysis:

1. Social etiquette and order: How to receive a guest, where to seat them, and how to serve food follows a strict traditional order. This order is a means of preserving respect and decorum in society.

2. The value of a guest: Even though otabek is an unknown young man, he is worthy of all honor and respect simply because he is received as a guest. This expresses the profound spiritual belief in Uzbek culture that "a guest is God's guest."
3. The broad scope of care: The fact that care is extended not only to the guest himself but also to his attire and his horse elevates hospitality to a broader level—ensuring all the guest's comfort.
4. A symbol of national culture: Through this scene, Abdulla Qodiriy portrays the hospitality of the Uzbek people as their cultural and spiritual wealth, a symbol of humanity.

The episode of Otabek's reception in Tashkent serves as a prime example of traditional hospitality in the novel. Through it, the author not only describes Uzbek etiquette but also presents hospitality as an integral part of national identity, a symbol of respect and unity among people. For the guest, not only is a dastarkhan spread, but sincere respect, attention, and care are also shown from the heart.

English literature: Works by Jane Austen (*Pride and Prejudice*), Charles Dickens (*A Christmas Carol*, *Great Expectations*), Emily Bronte (*Wuthering Heights*), J.R.R. Tolkien (*The Hobbit*, *The Lord of the Rings*), and J.K. Rowling (*Harry Potter* series). This selection spans the 19th century to contemporary fantasy, covering various genres and social commentaries.

Analytical Framework:

1. Lexical Analysis: Identification of key terms directly related to hospitality (e.g., Uzbek: mehmondo'stlik, mehmon, ezgulik, saxovat; English: hospitality, host, guest, welcome, generosity). Examination of their frequency, collocations, and derivations.
2. Semantic and Stylistic Analysis: Investigation of the contextual meaning of hospitality-related scenes. This includes analyzing metaphors, symbols (e.g., the table, the threshold, food and drink), rituals, and the consequences of providing or denying hospitality.
3. Gender Analysis: Critical examination of which characters are depicted as offering hospitality, the nature of their hospitality (domestic vs. public, obligatory vs. voluntary), and how these roles are reinforced or subverted along gender lines.

Results:

The analysis yielded distinct patterns in the representation of hospitality between the two literary traditions.

Lexical-Semantic Field: The concept is central and explicitly named, rooted in terms like mehmondo'stlik and saxovat (magnanimity). It is strongly tied to proverbs (Mehmon – Xudoning mehmoni) and religious/cultural ethos.

Expression: Hospitality is portrayed as an unconditional, non-negotiable social and often sacred obligation. It is a core marker of collective identity, family honor (nomus), and personal character. Scenes of hospitality (e.g., in Qodiriy's and Hoshimov's works) are elaborate, ritualistic, and emphasize the giver's generosity without explicit expectation of return.

Gender Specificity: The act of hospitality is a shared family value, but its execution is highly gendered. The male head of the household (oqsoqol) formally invites and hosts, while the practical labor of preparation, serving, and care (cooking, laying the dasturxon, tea serving) is

almost exclusively the domain of women, symbolizing their role as nurturers and guardians of the home's reputation.

Lexical-Semantic Field: The term "hospitality" is used alongside a network of related concepts like civility, charity, manners, and estate management. It is often implicit in descriptions of domesticity and social calls.

Expression: Hospitality is frequently framed as a matter of social etiquette, class performance (Austen, Dickens), or a personal moral choice. It can be strategic, used to display wealth (Dickens's Fezziwig), assert status (Austen's Lady Catherine de Bourgh), or test character (Tolkien's elves). The violation of hospitality (e.g., in *Wuthering Heights*) carries profound narrative consequences, but it is often treated as a personal failing rather than a collective shame.

Gender Specificity: The role of the host is more fluid. While women like Mrs. Bennet (Austen) or Molly Weasley (Rowling) are central to domestic hospitality, male characters also act as primary hosts (Dickens's Mr. Fezziwig, Tolkien's Beorn). In fantasy literature (Tolkien, Rowling), hospitality offered by male or non-human hosts often carries symbolic weight related to safety, wisdom, or alliance. The gendered division is less about sacred duty and more about the social expectations of the domestic sphere.

Discussion:

The results highlight a fundamental cultural divergence: in the analyzed Uzbek works, hospitality is primarily a vertical, duty-based virtue tied to honor and tradition, whereas in the English corpus, it often functions as a horizontal, contract-based social interaction intertwined with class and individual morality.

The gender expression of hospitality directly mirrors these cultural foundations. The strong gendered division of labor in Uzbek depictions reinforces the concept's role as a pillar of the traditional social order. In contrast, the more varied gender roles in English literature reflect a society where the rules of hospitality are part of a mutable social code, open to negotiation and individual interpretation.

This study demonstrates that literary analysis of key cultural concepts like hospitality provides a powerful lens for understanding deep-seated societal values. The lexical choices are not merely descriptive but constitutive of the cultural reality they portray. The limitations of this study include its selective corpus; future research could expand to include more contemporary authors or a quantitative analysis of lexical frequency.

Conclusion: The concept of hospitality, while universally valued, is linguistically and narratively constructed in distinct ways in Uzbek and English literature. These differences in lexical-semantic expression and gender embodiment offer profound insights into the contrasting cultural priorities of collective honor and sacred duty versus individual morality and social contract.

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Lists of used internet websites

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