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INNOVATSIYALAR VAZIRLIGI

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“ZAHIRIDDIN MUHAMMAD BOBUR MEROSINING SHARQ DAVLATCHILIGI VA MADANIYATI RIVOJIDA TUTGAN O‘RNI”

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EXPRESSION OF HOSPITALITY RELATED SPEECH ACTS IN THE NOVEL “O‘TKAN KUNLAR” BY ABDULLA QODIRIY

ABDULLA QODIRIYNING “O‘TKAN KUNLAR” ROMANIDA MEHMONDORCHILIKKA OID NUTQ BIRLIKLARINING IFODALANISHI

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Annotatsiya. *Ushbu maqolada o‘zbek adabiyotining durdonasi hisoblangan “O‘tkan kunlar” romani misolida milliy mehmondo‘stlik an‘analarining lisoniy ifodasi tadqiq etiladi. Tadqiqot markazida personajlar o‘rtasidagi muloqotda qo‘llaniladigan takalluf, honorifik murojaatlar hamda (face-saving) “yuzni (hurmatni) saqlash” strategiyalari lingvopragmatik jihatdan tahlil qilinadi. Maqola filologiya yo‘nalishidagi talabalar, tilshunoslar va o‘zbek muloqot madaniyatiga qiziquvchilar uchun mo‘ljallangan bo‘lib, unda til birliklarining nafaqat lug‘aviy ma‘nosi, balki ularning ijtimoiy-madaniy vaziyatlardagi pragmatik vazifalari yoritib berilgan.*

Kalit so‘zlar: *lingvopragmatika, nutq birliklari, mehmondo‘stlik, takalluf, “O‘tkan kunlar”, Abdulla Qodiriy, milliy etiket.*

Annotation. *This article explores the linguistic expression of national hospitality traditions through the lens of Abdulla Qodiriy’s masterpiece, the novel “Days Gone By” (O‘tkan Kunlar). At the center of this research is a linguopragmatic analysis of takalluf (ceremonial politeness), honorific addresses, and face-saving strategies employed in the dialogue between characters. The article is intended for philology students, linguists, and those interested in Uzbek communication culture. It sheds light not only on the lexical meanings of linguistic units but also on their pragmatic functions within socio-cultural contexts.*

Keywords: *linguopragmatics, speech units, hospitality, takalluf, “Days Gone By” (O‘tkan Kunlar), Abdulla Qodiriy, national etiquette.*

Hospitality is one of the central concepts of the Uzbek national mentality, and it is manifested in language through specific speech patterns and etiquette units. Hospitality, that is, the tradition of welcoming and seeing off guests, is a characteristic feature of many nations. For the Uzbek people as well, this custom is highly valued as a cultural value. Therefore, in the ancient sources of our culture, hospitality is mentioned with great respect as a special feature of humanity,



generosity, and the cultural and spiritual communicative ties of an individual, a family, a tribe, and a nation. Uzbeks say, “Even if your guest room is small, let your heart be wide [Mahmud Sattor, 2007: 63]”.

Moreover, from ancient times, various works and sources have presented proverbs, speech expressions, and examples reflecting Uzbek hospitality. One such source is Abdulla Qodiriy’s novel “O‘tkan kunlar” (Bygone Days), in which vivid examples of hospitality traditions characteristic of the Uzbek people can be found. This novel is not only a literary work but also a compendium of nineteenth-century Uzbek lifestyle, moral values, and speech etiquette. In the novel, hospitality is portrayed not merely as a social norm, but as the highest manifestation of human virtues, nobility, and family upbringing.

In particular, the speech units related to hospitality in the novel vividly reflect the pragmatic communication culture of the Uzbek people. When depicting relationships between characters, Abdulla Qodiriy pays great attention not only to the material aspects of hospitality (food and accommodation) but also to its spiritual and linguistic dimensions. Each act of hospitality in the sources serves a specific pragmatic purpose. Through the dialogues in the novel, concepts such as face-saving, social hierarchy, and everyday communication norms are revealed.

One of the most remarkable examples of hospitality scenes in the novel is Otabek’s journey to Margilan and the receptions he receives in the households of Akram Hoji and Mirzakarim Qutidor. Qodiriy depicts the process of welcoming a guest in such a way that it reflects not only the host’s wealth but also their spiritual world. Furthermore, hospitality functions as a moral boundary even between enemies. Although characters like Homid are hostile toward Otabek, they refrain from expressing open enmity while sharing a meal or hosting a guest. This indicates that, in the society of that time, respect for a guest was considered superior even to legal norms.

The custom of hospitality often begins with the guest’s apology for having “caused inconvenience” and the host’s rejection of this apology by elevating the guest’s status. For example, when Rahmat and Homid enter Otabek’s room, they address him by saying, “*Bizni kechirasiz, bek aka... vaqtsiz kelib sizni tinchsizladik*” (Please forgive us, brother Bek... we came at an inconvenient time and disturbed you.) The verb “tinchsizladik” (disturbed) used by the guests expresses a strategy of modesty [Abdulla Qodiriy, 1926: 95].

In Otabek’s response, “*Tinchsizlamadingizlar, bil’aks quvontirdingizlar*” (You have not disturbed me at all; on the contrary, you have made me glad) we can observe an attempt to further soften the situation. Here, the host reduces the pragmatic



distance in communication by positively evaluating the guest's visit. The word “on the contrary” (bil'aks) stylistically serves to reinforce the host's sincerity. This antonymic pair (disturb / gladden) pragmatically intensifies the host's expression of satisfaction with the guest's presence.

Hospitality is not limited merely to offering food. Linguistic etiquette expressions such as “*Xush kelibsiz*” (Welcome), “*Qadamlaringizga hasanot*” (May your steps bring blessings.), “*Sizni kutib ko'zimiz to'rt bo'ldi*” (We have been eagerly waiting for you) elevate the guest's social value. The host's self-effacing manner before the guest (e.g., “*bir piyola choyimiz bor edi*” (We only have a cup of tea to offer) represents one of the highest manifestations of Uzbek modesty. Offering tea to a guest is a symbolic act of respect. Pouring only a small amount of tea into the bowl (known as kaltak choy) signifies an intention to please the guest and to prolong the conversation.

Upon the guest's arrival, the immediate laying of the tablecloth, the ritual of breaking bread, and the serving of the most valued dishes (such as pilaf and various sweets) are described. Through this, the sacredness of the concept of “tuz-namak” (salt and bread, symbolizing loyalty and hospitality) is clearly demonstrated.

In Uzbek hospitality, forms of address play a crucial role in determining the social status, age, and degree of mutual respect between the guest and the host. In the novel, forms of address such as “bek aka,” “xoja aka,” “posha kelin,” and “ota” are actively used. For instance, Usta Alim addresses Otabek (even though he introduces himself as Shokirbek) as “bek aka.” Although Usta Alim is the host and older in age, he recognizes from the guest's clothing and manner of speech that his social origin is high, and therefore shows him pragmatically appropriate respect.

Similarly, when Otabek addresses Hasanali as “*Tuzukmisiz, ota?*” (“Are you well, father?”), Hasanali replies, “*Xudoga shukur, o'g'lim*” (“Thanks God, my son”). Here, the words “father” and “my son” do not indicate biological kinship, but function as pragmatic units expressing age-based hierarchy and respect within the hospitality context. When Yusufbek Hoji welcomes Kumush, he does not say “*Xush kelibsiz, kelin*” (Welcome, daughter-in-law,) but instead addresses her as “*Xush kelibsiz, poshsha qizim*” (Welcome, my poshsha daughter,) thereby linguistically affirming her elevated status within the family.

In Uzbek hospitality, the host's invitations are often expressed in the imperative (command) form; however, pragmatically, this conveys sincerity and firm respect rather than coercion. For example, when Otabek invites guests to take the place of honor, he says, “*Marhamat, yuqorig'a o'tingiz*” (Please, go up higher,) or “*To'rga o'tingiz*” (Take the seat of honor.) The term “higher” (yuqorig'a, referring to the to'r)



functions as a metaphorical center of respect in Uzbek culture. Imperative forms such as “please proceed” or “please sit down” demonstrate high hospitality by limiting the guest’s freedom of choice in favor of honoring them.

One of the most important aspects of hospitality is communication around the table. Despite a guest’s refusal, the host firmly insists that the guest partake in the food. When Usta Alim hosts Otabek, he says, “*Qo‘limni qaytarmang, mehmon... bir piyola ichib yubormaysizmi?*” (*Do not reject my hand, guest... won’t you at least have a bowl?*) The expression “*Qo‘limni qaytarmang*” (*Do not reject my hand*) is a pragmatically powerful unit, symbolically framing the guest’s refusal as an infringement upon the host’s personal honor. This hospitality pressure ensures the continuity of interaction. In this context, the refusal to accept rejection serves to protect the host’s face. Stylistically, this expression functions as a metonymy, where the word “hand” represents the honor and service of the entire person.

The ritual of hospitality inevitably concludes with prayers and benevolent wishes, such as “*Xudodan qaytsin*” (*May it be returned by God*) “*Barakalla*” (*Well done*), “*To‘ylar muborak bo‘lsin*” (*May your wedding be blessed*). These expressions possess a performative character, as they spiritually and religiously seal the hospitality act that has been carried out. For instance, upon seeing Kumush, Yusufbek Hoji offers a prayer: “*Bizni shunchalik siylab kelibsizlar... Alloh taolo yoshlarga tinch va barakatlik umr bersin*” (*You have honored us so greatly by coming... May Allah grant the young ones a peaceful and prosperous life.*) Likewise, when Otabek takes leave of Usta Alim, the latter sends him off with a blessing: “*Dushmanlaringizning uyi kuyib ketsin... suyganingiz bilan baxtli bo‘ling*”. (*May the houses of your enemies burn down... may you be happy with the one you love*) Here, the prayer is not merely a wish but represents the host’s final and highest service to the guest spiritual protection. From a pragmatic perspective, the prayer functions as a moral “compensation” offered in return for hospitality.

In the novel, hospitality discourse among women differs from that of men in its emotional richness and frequent use of euphemisms. In the scene where Oftob Oyim welcomes Kumush, O‘zbek Oyim greets her co-wife with the words, “*Xoy, posha kelin! ... bizlar kutib goldik-a*” (*Hey, posha bride! ... we’ve been waiting for you!*) The expression “posha bride” conveys both respect and intimacy. In women’s speech, hospitality is often intertwined with playful teasing and humor. For example, while honoring Kumush, O‘zbek Oyim humorously hints at Otabek’s frequent trips to Margilan by joking about “magic and sorcery.”

The hospitality-related speech units in “O‘tkan kunlar” are not merely tools of information exchange, but linguistic means that preserve the Uzbek people’s national



identity, social relations, and elevated moral norms. Through these units, the author skillfully reveals both the characters' personalities and the spirit of the era from a linguopragmatic perspective, these expressions serve several functions: maintaining social balance, preserving mutual respect through face-saving strategies, politeness, and apologies, and expressing national identity and distinctive cultural features through prayers and traditional invitations. Thus, the language of hospitality in the novel is not simply a collection of words, but a living communicative system that has preserved the centuries-old values of the Uzbek people through language.

In conclusion, it can be stated that through “O‘tkan kunlar,” Abdulla Qodiriy has immortalized the “golden rules” of Uzbek hospitality. These values have not lost their relevance even today and continue to remain an integral part of national identity.

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