

Linguistic-Poetic Features of Kinship Terms and Their Artistic Interpretation in The Works of O'tkir Hoshimov

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Abstract: This article examines the linguistic-poetic characteristics of kinship terminology and their artistic realization in the prose works of prominent Uzbek writer O'tkir Hoshimov, with particular focus on the novel "Ikki eshik orasi" (Between Two Doors). The findings reveal that Hoshimov's prose uses kinship terms to operate on three distinct levels which include denotative meaning and connotative meaning and pragmatic meaning, which function as social relationship markers and emotional connection indicators and cultural identity signs and narrative focalization tools.

Keywords: kinship terms, linguistic-poetic analysis, Uzbek prose, family terminology, artistic discourse, narrative voice, cultural linguistics, literary stylistics.

Introduction: Languages use kinship terminology to create one of their most culturally specific and semantically rich lexical domains which shows how people maintain social ties, display their cultural beliefs, and use their social skills throughout their lives. Kinship terms in literary works function as reference tools which create stylistic elements that help develop characters, show story points of view, express characters' feelings, and build real-life cultural environments for fictional stories. Writers use kinship terminology in their artistic work because it functions as an essential part of their linguistic and poetic tools which they use in literary traditions that emphasize family bonds and intergenerational connections as their main thematic and structural elements.

O'tkir Hoshimov established himself as an essential writer for the Uzbek prose tradition during the 20th century because he showed remarkable talent by using kinship terms as his main narrative tool which he used to create unique character voices [1]. The novel "Ikki eshik orasi" (Between Two Doors), which he published in 2012, shows how Uzbek families used kinship terms during World War II because its story structure emphasizes family ties while family members speak about their relationships with one another throughout the tale [2]. The article studies how Hoshimov uses

kinship terms through their linguistic and poetic elements which he employs to create meaning while defining narrative perspectives and building character identity through authentic cultural storytelling.

METHODOLOGY AND LITERATURE REVIEW

The research employs linguistic stylistics and narrative theory and cultural linguistics as its methodological framework to study kinship terms as components of literary communication. The research uses a text-centered approach which follows the linguistic-poetic analysis method developed by scholars who studied how language patterns interact with literary effects to show that artistic meaning arises from the essential language of literature [3]. The research specifically examines how kinship terms function as basic referential terms while also serving their more advanced roles to create narrative perspective and display emotional connections and build cultural-specific ways of viewing and expressing things.

The analytical framework combines research findings about address forms and vocative systems, because it shows that kinship terms used in conversation behave as active relationship builders which create and modify relationships between people [4]. Existing scholarship on O'tkir Hoshimov's prose has emphasized his psychological realism, his focus on moral-philosophical

themes, his skillful rendering of children's consciousness, and his attention to the experiences of ordinary people during historical upheavals, but relatively little systematic attention has been devoted to the specifically linguistic dimensions of his artistic method [5]. The research on kinship terminology which exists in Uzbek linguistics has documented the extensive system of family relationship terms in the language because it shows how Uzbek speakers use different terms to describe their maternal and paternal relatives and their siblings who exist at different ages and they use special terms of respect to address others [6]. The Uzbek prose research on family representations has demonstrated that family themes function as a main element in modern Uzbek literature, but researchers have not usually studied the linguistic methods which express these themes in their work [7].

The research shows that different languages demonstrate how kinship systems use family names to show basic cultural values and social systems, which different cultures use to display their different systems of gender and age and family ties and social standing [8]. Anthropological kinship theory presents itself in literary works through its examination of how fictional family relationships complete two tasks by showing cultural standards and values through their depiction and their examination of those standards and values through their portrayal [9]. The research combines multiple academic disciplines to investigate how Hoshimov uses kinship terms to create artistic effects through linguistic expression. The research investigates how Hoshimov's use of culturally specific family terms shapes his unique writing style and storytelling approach.

RESULTS AND DISCUSSION

Analysis of kinship terminology in "Ikki eshik orasi" reveals a complex and highly functional system in which family relationship terms operate on multiple levels simultaneously, serving denotative, connotative, vocative, and perspective-marking functions that contribute fundamentally to Hoshimov's artistic method. The novel's narrative structure, which presents events through the focalized perspectives of different family members in successive chapters, positions kinship terms as primary markers of narrative voice and viewpoint, with each character's distinctive pattern of family terminology usage contributing to their characterization and establishing their relational position within the family network. The opening sections narrated from young Muzaffar's perspective demonstrate how kinship terms function to construct a child's consciousness and worldview, with the boy's systematic use of terms like "dada" (father), "Qora amma" (Black aunt), "Robi opa" (older sister Robi), and

various forms of "aka" (older brother) and "buva" (grandfather) establishing both his subordinate position within family hierarchies and his affectionate bonds with various relatives [10].

The child's perspective is marked not only by his use of these terms in direct address but by his tendency to identify people primarily through their kinship relationships rather than individual names, as seen in references to "Tuya amaki" (Uncle Tuya, the barber), "Komil buva" (Grandfather Komil, the healer), and "Husan buvam" (my grandfather Husan), revealing how familial and quasi-familial relationships structure his entire social world. Particularly significant is Muzaffar's use of the modified term "Qora amma" (Black aunt) rather than simply "amma" (aunt), where the color adjective functions both as a distinguishing identifier and as a term of intimacy and affection, with the narrator's father's correction of this usage revealing tensions between formal propriety and emotional authenticity. The term "amma" itself carries semantic weight beyond simple designation of paternal aunt, encoding cultural expectations about the special bond between a child and his father's sister, who traditionally plays important supportive and mediating roles within family systems.

The vocative deployment of kinship terms throughout the child's narrative creates an intimate, immediacy-marked discourse that positions readers within the child's experiential world rather than observing it from external distance, with direct addresses like "Dada, charchadim" (Father, I'm tired) and "Qora amma, tangangizni o'ynasam maylimi?" (Black aunt, may I play with your beads?) functioning not merely as dialogue but as markers of the narrative's internal focalization. The emotional valence of kinship terms becomes particularly evident in moments of crisis, as when the injured child repeatedly calls "Dada! Dadajon!" (Father! Dear father!), where the addition of the affectionate suffix "-jon" intensifies the emotional urgency and reveals the depth of the child-father bond. The father's contrasting pattern of kinship term usage, addressing his son as "giroy" (a dialectal variant of "yigit," meaning boy or young man) rather than by name or affectionate terms, establishes his gruff, emotionally-restrained character while simultaneously revealing paternal expectations and hopes for his son's development into manhood.

When the father does address the child more tenderly, using diminutives and gentle kinship forms, these moments acquire heightened emotional significance precisely through their deviation from his typical pattern. The "Qora amma" sections narrated from the aunt's perspective demonstrate how kinship terminology functions differently in adult

consciousness, with her use of terms like "bolam" (my child), "o'g'lim" (my son), and "jonim bolam" (my dear soul child) in reference to her absent son Kimsan revealing both her continuing maternal bond and her grief at his wartime disappearance. Her systematic use of "Shomurod" (proper name) alternating with "ukam" (younger brother) in reference to Muzaffar's father establishes their sibling relationship while also marking her elder-sister concern and occasional exasperation with his character.

CONCLUSION

The analysis of kinship terminology in O'tkir Hoshimov's prose reveals that these seemingly simple lexical items function as complex and multifunctional elements of his artistic system, operating simultaneously as markers of social relationships, signals of narrative perspective, vehicles of emotional expression, and foundations of cultural authenticity. Hoshimov demonstrates exceptional skill in deploying the rich system of Uzbek kinship terms to construct distinctive narrative voices, establish intimate focalization, and create fictional worlds grounded in specific cultural realities while addressing universal human experiences of family, loss, and resilience. The linguistic-poetic features of kinship terminology in his works include their use as primary perspective markers distinguishing different narrative voices, their emotional intensification through affectionate suffixes and modifiers, their extension beyond biological family to structure broader social relationships through fictive kinship, and their careful cultural accuracy in encoding age hierarchies, gender distinctions, and lineage relationships specific to Uzbek family systems.

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