

Stylistic Devices in Hospitality-Related Linguistic Units and Their Linguopragmatic Interpretation

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Abstract: This article explores phraseological units and proverbs related to Hospitality from stylistic point of view and their unique peculiarities in Uzbek and English languages. In linguistic units used in the context of hospitality, stylistic devices are extremely important from a linguistic point of view, as they help to study national values, social relations, and communicative strategies expressed through language means. Stylistic devices such as metaphor, irony, hyperbole, epithet, and others in the theme of hospitality perform not only an aesthetic but also a linguo-pragmatic function: they strengthen the relationship between guest and host, express values such as sincerity, respect, and compassion. Through such devices, language demonstrates its close connection with culture and social values. Various linguistic examples will be provided and analyzed in this article.

Keywords: Hospitality, guest, host, stylistic devices, attitudes, respect, honor, communication, culture, values.

Introduction: Language is considered as the most important mirror of a nation's culture. Phraseological units and proverbs serve as a valuable source in understanding each people's traditions, values, and social lifestyle. Hospitality, in particular, holds a special place in both Uzbek and English cultures and finds its reflection in various linguistic units. While in the Uzbek language, honoring a guest and showing respect have long been an inseparable part of national culture in English, however, hospitality is more often expressed through politeness, cultural etiquette, and cordial communication.

METHODS

As the article is comparative, we tried to compare various linguistic units such as phraseological units and national proverbs in both languages from stylistic and linguopragmatic angles. They are analyzed according to the usage and features which appear in both languages as well as unique traits which don't exist in another language. The stylistic devices employed in these units' metaphor, hyperbole, comparison, metonymy, irony, and others enhance their imagery and emphasize the national cultural flavor. Their linguopragmatic interpretation reveals not only their place within the linguistic system but also their role in real communicative situations. Therefore, analyzing

hospitality-related units in English and Uzbek languages from stylistic and pragmatic perspectives is crucial for identifying similarities and differences in the cultural worldviews of the two nations.

RESULTS

We analyzed several speech acts related to Hospitality from stylistic point of view in Uzbek and English languages. For example, a metaphor is the figurative expression of something or an event through another concept. "Mehmon – xonadonning fayzi." Here, the guest is interpreted not as a person, but as fayz (blessing). This alludes to the folk belief that when a guest arrives, prosperity enters the home. Through metaphor, the high value of the guest is emphasized, and their social status is elevated, which shows that hospitality has been firmly established as a national value. Another stylistic device is irony, which conveys meaning indirectly expressing the opposite of the literal meaning in a hidden form. For instance there is a saying among our people "Voy, mehmonni ko'rib o'lib qolay dedik!" This expression, with a touch of humor, conveys in an ironic manner that the guest is both unexpected and an important person. Irony helps to soften the speech, reduce formality, and enhance sincerity. This serves to create a positive social atmosphere with the guest. The next device that

enriches speech and increases sincerity is hyperbole. It is the stylistic technique of exaggerating a situation beyond its natural limits. If we discuss the phrase, “Boshimizga toju taxt bo‘lib keldingiz!” Here, comparing the guest to a king is an example of hyperbole. Through hyperbole, the value of the guest is elevated, and the attention and sincerity shown toward them increase. This serves to strengthen social closeness. An epithet (descriptive expression) is the addition of an adjective or participle to a noun that gives it an emotional evaluation. For example, a guest may be described as “dear guest,” “respected person,” or “honorable individual” “Aziz mehmon, muhtaram kishi, ulug‘ inson.” Epithets serve as a means of portraying the guest in a high status and expressing respect for them. Their communicative function is to enhance feelings of affection, respect, and sincerity. In addition, parallelism and repetition involve repeating a word or phrase to create emphasis. “Keling, marhamat, keling mehmon!”. Through repetition, the politeness, urgency, and warmth in welcoming a guest are expressed. Repetition increases the emotional tone of speech.

In the values of the Uzbek people, formed over centuries, the customs of welcoming a guest, serving them, and valuing them are not only a social norm but have also found expression in the richness of the language. This is reflected in hospitality-related phraseological units, proverbs, artistic imagery, and literary texts, where numerous stylistic devices are used. However, in the process of translation, these stylistic devices often disappear or lose their original linguo-pragmatic characteristics. This is the reason why in every language, concepts related to hospitality exist not only in linguistic form but also within cultural, religious, and psychological contexts. The translator, therefore, must reconcile the semantic and stylistic differences between the two cultures.

The proverb “Mehmon otangdan ulug‘” in Uzbek may be translated into English as “A guest is greater than your father”. In the Uzbek version, the greatness of the guest is strongly expressed through hyperbole and metaphor. However, in English, such an exaggerated statement may sound overly heavy, as in English culture the value of “father” holds a prominent place, and comparing it to someone else may be perceived negatively. It would be appropriate if we translate this proverb as “Treat your guest with utmost respect as you would your own father.” (Mehmonni otang singari ulug‘la). One more national proverb “Mehmon – Atoi Xudo” can be interpreted as “The guest is a gift of God” in word-by-word translation. In this translation, the metaphor is fully preserved. However, the expression “God’s guest” is rarely used in English, so

from the perspective of cultural pragmatics, an alternative expression is needed, for example, “A guest is sent by God.” When translated as “Every guest is a blessing from above,” it becomes more appropriate. The metaphor and the religious connotation are preserved in the translation, but the expression is adapted for cultural compatibility. The proverb widely used among our people, “Uyga mehmon kelsa, rizq keltirar” can literally be translated as “When a guest comes, he brings sustenance.” In the Uzbek version, through metaphor, the guest is depicted as a source of “baraka” (prosperity). Since this concept does not exist in English culture, such a literal translation sounds unclear. The equivalent “A guest brings blessings to the home” would be more appropriate. The spiritual meaning of the metaphor is preserved, but instead of the word rizq (sustenance), the more universal word blessing is used.

In addition, there is also the expression “Mehmonni urgan – Xudoni urgan,” which is conveyed through simile and irony. It can be translated as “He who harms a guest, harms God.”

In English, this irony and strong simile sound very intense, carrying heavy religious and negative connotations. In English culture, a friendly warning or a softer quotation is preferred.

Therefore, it would be more appropriate to translate the proverb as “To disrespect a guest is to disrespect the divine” or “Honor your guest, for he is under God’s care.” In this case, the stylistic device is softened, but the semantic peculiarity is preserved in a way that is culturally suitable.

Since our research is comparative, we also attempted to analyze English materials. In English culture, hospitality is expressed not so much through words, but rather through tone, context, and stylistic devices. These means reflect such values as individualism, respect for personal space, avoidance of excessive intimacy, and the maintenance of friendly relations.

Metaphor, in English culture, is widely used to convey hospitality indirectly and symbolically rather than explicitly. For example, “Our door is always open” (“Eshigimiz har doim ochiq.”) is not about a literal door, but a metaphorical expression of openness, friendliness, and readiness to welcome others. The idea of always being ready to receive a guest functions as a social signal within the mentality. In translation, this corresponds closely to the Uzbek expression “uyimiz sizga ochiq” (“our home is open to you”).

In English hospitality, there is a characteristic tendency not to overdo sincerity. Therefore, it is often expressed through irony and humor. For example: “Make yourself at home, but don’t touch anything.” In this sentence,

the second part seems to contradict the first, but it is meant as humorous irony. Through this stylistic device, the English manage to convey both hospitality and personal boundaries at the same time, while maintaining interpersonal distance. In addition, there is understatement that is, speaking by with inferiority or minimizing. Understatement is a stylistic device characteristic of the English language, where a significant event or situation is presented as something small. Through this, politeness, sincerity, and a sense of modesty are expressed culturally. For example: "We might have a bit of something to eat." (In reality, a large feast has been prepared.) If translated literally, the expected sincerity would be lost.

The Uzbek equivalent is: "Bir piyola choy bor edi..." (In reality, the table is full of food).

The English metaphorical expression "There is always room for one more" conveys hospitality, generosity, and open-heartedness. Its meaning is: "There is always space for one more person" that is, both the home and the heart are always open for anyone who wishes to be a guest.

This corresponds to the Uzbek expression "Joy tor bo'lsa ham, ko'ngil keng" ("Even if space is narrow, the heart is wide"). It emphasizes that even if physical space is limited, the host's heart is kind and generous that is, always ready to welcome guests.

Another metaphorical expression, "Fish and visitors smell in three days," refers to the limits of hospitality. At first, a guest is a source of joy. However, if the guest stays too long, like fish left out for three days, he may become bothersome and unpleasant. This corresponds to the Uzbek saying "Mehmon uch kun mehmon, to'rtinchi kun – xizmatkor" ("A guest is a guest for three days; on the fourth day – a servant"), which uses simile, humor, and irony to express the idea that a guest should leave in due time. A guest is truly a guest only for a short period; after that, he may cause inconvenience. Similarly, the proverb "Birinchi kun mehmon – oltin mehmon, ikkinchi kun – kumush, uchinchi kun – mis, uchdan o'tsa – pes" ("On the first day, the guest is golden; on the second, silver; on the third, copper; beyond that – worthless") can also serve as an Uzbek equivalent. The expression "The ornament of a house is the friends who frequent it" also reflects the uniqueness of English culture. The metaphor is conveyed through the word "ornament," which suggests that friends create not the physical but the spiritual beauty of a home. The true value of a house is not measured by its furniture, but by the human relationships within it. A home filled with friends is depicted as a symbol of warmth and happiness. As Uzbek equivalents, the proverbs "Uyga mehmon kelsa,

nur kiradi" ("When a guest enters the house, light enters with him") or "Mehmon uyning ziynati" ("A guest is the ornament of a home") would be appropriate.

Another folk expression is "A guest should be blind, deaf and dumb." This phrase is expressed ironically: the guest should be blind – not noticing the host's shortcomings; deaf – not listening to quarrels or private conversations in the household; and dumb – not revealing what he has seen or heard to others. In other words, a guest should act with tact, culture, and discretion—one of the subtle principles of hospitality. When translated into Uzbek as "Mehmon ko'r, kar va soqov bo'lishi kerak," the form is grammatically correct, but in the Uzbek cultural context it sounds harsh and awkward. In Uzbek culture, direct irony is not usually accepted hospitality is considered sacred, and criticism is expressed more softly. Therefore, the Uzbek proverb "Mehmon tilsiz bo'lsa, mezbon tinch bo'ladi" ("If the guest is speechless, the host will be at peace") can serve as a closer equivalent in meaning.

Based on our research, we can conclude that due to the English people's tendency toward individualism and respect for personal boundaries, the frequent arrival of guests is not regarded as a positive custom in their culture. As proof of this, we can cite the following proverbs, which do not exist in Uzbek or have no direct equivalents:

The expression "Hospitality is making others feel at home, even if you wish they were" undergoes both semantic and stylistic changes when translated into Uzbek. The version "Mehmondo'stlik bu mehmonni o'z uyidagidek his qilishiga sabab bo'lishdir, hatto u uyida bo'lishini istasang ham" is lexically correct, but in Uzbek style it sounds awkward, complicated, and loses its humorous tone. The alternative translation "Mehmondo'stlik bu mehmonni o'z uyidagidek his qildirish, hatto ichingda ketishini istasang ham" preserves the irony and better matches the colloquial Uzbek style. What is noteworthy here is that no exact equivalent proverb or expression is found in Uzbek for this saying. "A guest that comes seldom is welcome the more" means that a guest who visits rarely is always warmly received. Compared to a frequent visitor, the guest who comes only occasionally is valued more. The proverb uses litotes (emphasis through understatement): the word "seldom" (not often) highlights that the rarity of the guest's visit increases his value. In some cases, it may also be used with irony or humor, implying that guests should come less often in order to remain pleasant. From a semantic point of view, this proverb conveys the idea that moderation and balance are essential in hospitality.

"The most welcome guest is the one who comes not too often" means that a guest who visits in moderation is appreciated. This proverb is not opposed to hospitality, but rather sets the boundary for effective and sincere hosting. It conveys the idea that hospitality should be practiced with moderation.

Through its stylistic devices, it creates a tone of gentle criticism, euphemistic expression, and ironic meaning. The proverb expresses views on the norms of hospitality, social distance, and etiquette. It reflects the values of English culture such as individualism, privacy, and the maintenance of interpersonal distance.

"Too much company wears out the welcome."

If a guest comes too often, the spirit of hospitality weakens. Being a guest too frequently or for too long tires people out, and the guest loses his value. Metaphor: "Wears out the welcome" depicts the act of welcoming metaphorically, like clothing—if used too often, it becomes old and worthless. Ellipsis: In "Too much company", words such as "having" or "there is" are omitted, making the expression short, fluent, and colloquial. Antithesis: "Company" has a positive sense (friends, guests), but "wears out" carries a negative outcome. This contrast creates a warning. Personification: "Welcome" (the feeling of receiving a guest) is given human qualities such as "getting tired" or "wearing out."

Nevertheless, it was also found that in the Uzbek language, there are proverbs and expressions rooted in national values and unique to our culture, which do not occur in English. "Mehmon so'rab yemas" ("A guest does not ask for food"). This proverb means: "The guest eats not by asking, but by what is offered." The guest should not act on his own will, but rather according to the host's generosity. It reflects politeness, modesty, and human respect. The Uzbek tradition of urging, even pressuring, a guest to eat is reflected in this proverb. Stylistically, several devices are used Ellipsis: "yemas" ("does not eat") is a shortened form of "yemaydi." This makes the expression more concise and rhythmic. Metonymy: The word "so'rab" ("by asking") does not literally mean asking for food, but implies demanding, choosing, or requesting what one wants. Antithesis: The contrast lies in the guest's role "not eating by asking" emphasizes passivity, modesty, and refraining from unusual demands, in opposition to assertiveness. Moral tone: The proverb carries a didactic message, teaching etiquette. This instructional style is characteristic of many folk proverbs. In essence, the proverb stresses that the host bears responsibility, while the guest should behave with humility and restraint.

"Mehmonga osh qo'y, ikki qo'lini bo'sh qo'y" ("Serve

food to your guest, and let his hands be free") expresses the deep-rooted, ancient values of Uzbek hospitality. It means: serve your guest food (osh/pilaf), but do not burden him with work or duties—let him rest as a true guest in the household. "Let his two hands be free" signifies that the guest is regarded not as a worker but as a respected individual who deserves service and honor. From a stylistic perspective Metonymy is used "Osh" here does not only mean pilaf, but stands as a generalized symbol of food, hospitality, and Uzbek generosity. Synecdoche: "Two hands" symbolizes human activity and the ability to work (hands, strength, labor). By freeing the hands, the guest is symbolically exempted from labor. Cultural meaning of the word Osh in Uzbek culture represents welcome, respect, blessing, and unity. Two hands represent not only physical action but also work and service. Letting them be free means relieving the guest of responsibility, allowing him to rest, while the host takes on the duty of service. Thus, the proverb highlights the Uzbek view that a guest should not only be fed but also freed from all duties, embodying both respect and sacred hospitality.

"Mehmonning oldida mushugingni pisht dema" conveys a profound meaning about etiquette, manners, social piety, and codes of behavior in the presence of guests. The idea is: when a guest is present, don't even scold or chase away your cat, meaning do not show any form of reprimand. In front of a guest, it is improper to raise your voice, quarrel, scold, or display anger—that is, to reveal the household's inner discipline. Instead, it emphasizes the need to create a warm, calm, and respectful atmosphere for the guest. From a stylistic perspective Metonymy is emphasized by "Don't say 'shoo' to your cat" stands for any sarcastic, disturbing action or reprimand within the household. Here, the cat symbolizes family members or minor domestic quarrels. Irony by saying not to even scold the cat, the proverb actually means that no action should be taken that might upset or embarrass the guest. This is expressed through an ironic, prohibitive tone. Hyperbole is expressed by prohibiting even the act of scolding a cat serves as an exaggeration to stress extreme caution and attentiveness in honoring the guest. This proverb embodies values of managing household atmosphere, elevating the guest, receiving them with respect, and shielding them from any discomfort. In Uzbek linguocultural thought, it is a highly significant proverb, demonstrating that even in the smallest situations, the guest is considered sacred and shown the utmost respect.

"Supurilmagan uyga mehmon kelar" is one of the Uzbek folk proverbs, which embodies life truth, irony,

and cultural experience. Through this proverb, it is conveyed that in the Uzbek mentality, uninvited and unexpected guests are considered a common occurrence. When the house is not cleaned or swept, that is exactly when a guest arrives. When a person is unprepared, helpless, or not ready, it is precisely at that moment that a guest or a trial comes. This can be understood as a reminder to be prepared for unexpected situations, to act in time, or as an ironic twist of fate. From stylistic point of view Irony (sarcasm) is used. The "unswept house" Supurilmagan uy expresses inconvenience and embarrassment, which makes the guest's arrival at that very moment humorous and ironic. Metonymy is expressed by the "unswept house" symbolizes an unprepared state, disorder in personal or spiritual life. Contrast Disorder (unswept) versus visit (guest) – in other words, the contrast between inconvenience and necessity. Lexically "Unswept" signifies negligence, carelessness, or inattentiveness. Although it is an ordinary word, it reflects a social marker of the housewife's readiness. "House" here is not only a physical space but also represents social face, honor, respect, and dignity. "Guest comes" is expressed in a habitual verb form, indicating that this situation is repeated, carrying the nuance of fate's irony.

"Kelmoq ixtiyor bilan, ketmoq ijizat bilan" This proverb regulates people's behavior within the community. It conveys that even if an action is done out of one's own will, it is still necessary to take into account the attention and consent of others. In this proverb, hospitality, etiquette, and social relations play an important role. A person may arrive freely, but when leaving, they should depart with courtesy and respect. In Uzbek culture, a guest humbles themselves and is not considered polite to leave the host's house without the host's consent. Through this proverb, social relations are organized: everyone must know how to conduct themselves properly. From a stylistic point of view, the proverb achieves its expressiveness through contrast, parallelism, and irony.

CONCLUSION

In conclusion, hospitality units in both English and Uzbek languages reflect not only the aesthetic function of the language but also the spiritual values and socio-cultural lifestyle of the people. In Uzbek, such units are often conveyed through hyperbole, comparison, and didactic tone, while in English they are expressed more through politeness, etiquette, and social conventions. From a linguopragmatic perspective, these units serve to maintain communicative etiquette, remind participants of moral values, and create a positive conversational atmosphere. They also facilitate mutual understanding in intercultural communication. Thus,

stylistic devices and their linguopragmatic interpretation in hospitality-related units of English and Uzbek languages provide deep insight into national mentality, worldview, and social life.

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