



The Concept Of “Family” In Literary Text And Its Gender Interpretation

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ABSTRACT

This article examines the characteristics of the representation of the concept of “family” in literary texts from a gender perspective. The study interprets the concept of “family” as a complex conceptual system comprising kinship relations, axiological values, communicative-pragmatic units, national-cultural features, and oppositional relationships. Drawing on examples from Uzbek literary works, the research explores the gender-related meanings of family relationships, including parent–child, husband–wife, and grandparent–grandchild relations, as manifested through characters’ speech, forms of address, responsibility, affection, duty, upbringing, and intergenerational relationships. The article argues that gender interpretation should not be based on generalized or predetermined stereotypes; instead, it is necessary to consider the communicative and familial functions of characters in specific contexts, the authorial position, and the overall artistic conception of the work. The findings demonstrate that the concept of “family” functions not merely as a space for preserving or reflecting gender stereotypes but also as a dynamic conceptual system in which such stereotypes are discussed, reconsidered, and artistically reconstructed.

KEYWORDS: Literary text, concept of “family”, gender interpretation, conceptual analysis, family relations, gender stereotypes, axiological dimension, communicative-pragmatic features, kinship nominations, character speech, national and cultural values, artistic conception.

INTRODUCTION

The concept of “family” allows us to open gender not as a separate characteristic of a person, but as a system of relationships and values. Describing the concept of “family” only in the sense of “a group of relatives living together” is not enough for artistic analysis. In a work of art, the family can simultaneously be a place, emotional support, responsibility, memory, continuity, social control, and sometimes a source of contradiction. O.N. Anorqulova shows that the concept of “family” in the Uzbek language is expanded in artistic, paremiological and religious-educational materials through units such as marriage, child, parent, spouse, bride and groom, as well as pragmatic meanings such as “small homeland”, “love”, “support”, “completeness”. [1 8–9, 165–214.]

M.I. Khalilova also describes the concept of “family” as an axiological unit with universal and culturally specific components, noting the formation of such contents as parent-child and kinship relations at its core, and care, duty, moral choice and emotional assessment at its periphery. Family relations in the Uzbek literary text should be described by determining which historical and cultural units are processed in a particular work. [2. 55–65, 116–129.]



M.A. Abduvahobova shows the relationship between units such as oila/famille, tarbiya/éducation, sevgi/amour, farzand/enfant and kinship nomenclatures such as father, mother, son, daughter, brother, sister, and sister in the conceptual space of "family" in the Uzbek and French languages. This result is especially important for gender analysis: the nominative units referring to gender in the family field are expanded by upbringing, love, responsibility and social status. Therefore, the words 'father', 'mother', 'husband', 'wife' or 'child' in a literary text do not by themselves fully reveal the concept of gender; what predicates, evaluative units, connections they form are of decisive importance. [3.6-7]

The gender interpretation of the concept of 'family' in a literary text can be seen in five interconnected layers: 1) the central layer: consists of relational units such as father-mother, husband-wife, son-daughter, bride-groom, grandfather-grandfather; 2) the axiological layer: affection, love, loyalty, duty, responsibility, respect, protection, upbringing, solidarity, trust; 3) communicative-pragmatic layer: appeal, request, order, advice, prayer, gratitude, reprimand and the 'you/you' relationship in the appeal; 4) national-cultural layer: marriage, chimildiq, kelinsalam, toy, sargo and sovchilik; 5) oppositional layer: the relationship between loyalty and betrayal, tradition and modernity, intergenerational respect and personal boundaries. These five layers are manifested in the literary text in different ways depending on the plot and the author's concept.

The gender connection of the concept of "family" is visible, first of all, in the oppositional pairs of kinship names: the parent-child pair denotes the two functions of parenthood from the point of view of the child, the husband and wife the marital pair, the son-daughter the status of children, and the bride-groom the entry into a new kinship network through marriage. The lexical-semantic possibilities of each nominative unit, the pragmatic load in the address are different.

In the literary text, the concept of "family" acquires a certain meaning through the relationship of each character with another character: the father is the head of the family, the bride is a person who has just entered a certain circle of kinship. The literary text strengthens this connection, for example, the concepts of protection and provision in the father-child relationship, and care and affection in the mother-child relationship can often be found. In the literary text, the central point of the concept of "family" is formed not only through blood kinship, but also through marital relations and everyday mutual responsibilities.

In Isajon Sultan's story "Farishta", the process of a couple returning from a wedding reacting together to an unusual event is characteristic in this respect. The wife's appeal "Dad, I'm scared" also names the husband with responsibility, the status of fatherhood in the family. The husband's later mention of the house and children, "What are the children doing?" (Isajon Sultan, Farishta) shifts the course of the story towards family responsibility. At the end of the story, the couple's return home together unites the family through mutual cooperation and common concern for the children. From this passage, it is important to determine what communicative and family roles the characters occupy in this situation, not just "the woman is a coward, the man is a protector." Another important aspect of the father-child relationship is the interpretation of upbringing and the future. In Abdulla Avloni's poem "Family Discussion", the father and mother take opposing positions on the issue of educating children. In the historical context of the poem, different social attitudes towards the education of boys and girls are transformed into a dialogue, and it is through the internal debate within the family that the

author connects the issue of education with the future of the nation. An important aspect of the poem is that the family, while being a place of education, also becomes a forum for discussing social norms related to gender.

Ota:

O'g'limizni o'qutamiz-chi, xotun?
Qizimiz ham o'qisa, bo'lg'ay otun,
Ilmsizlar ko'rar qaro kunlar,
Yoshlik vaqtidur kumush, oltun.

Ona:

O'g'imiz o'qubon eshon bo'lmas,
Qiz o'qusa uy ishlarin bilmas.
O'qugonlar bo'ladi mahmadona,
Siz-u bizni nazar-pisand qilmas (A.Avloniy, Tanlangan asarlar).

The connection of the girl's education in the text of the poem with the result of 'not knowing housework' is a clear verbal manifestation of the historical gender stereotype. Since the author chose the format of the discussion, this stereotype does not become a direct judgment of the author, it is presented as a problem posed in the character's speech. Thus, a very important regularity arises in the analysis of gender in a literary text: the character's speech is the author's judgment. Before equating the normative statement made by the father, mother, father-in-law, mother-in-law or child in the family with the general concept of the work, it is necessary to take into account the outcome of the plot, the response and assessment of other characters.

One of the axiological centers of the parent-child space is responsibility. D.A. Amanbayeva connects the concept of "duty" with obligation, responsibility, respect and loyalty, characterizing the duty to parents, spouses and children as active branches of the concept. Understanding duty in the relationship of 'normative demand + internal obligation' is effective in the analysis of the concept of family, whether a character performs a task because society demands it, because of his own beliefs, out of love or a sense of guilt – these are different levels of artistic meaning. [4. 110–121, 129, 135.]

The artistic interpretation of father-child and intergenerational relationships is often also concretized by space. Units such as house, courtyard, porch, threshold, father's house can not only be simple place names, but can also express relationships of cohabitation, generational continuity or separation.

In the relationship between mother and child, signs of love, care, patience and selflessness are active in the Uzbek literary text. The chain of mother-cradle-hood-child in Enakhon Siddikova's poetry connects motherhood with household work and care, but these same tasks are analyzed as historical household symbols. The same concept of "family" may be centered in another text through the care of a father, the advice of a grandfather, or the protection of a sister. Thus, the axiological center of the family is not permanently attached to one gender.

Hojar buvi o'choq boshidan chiqdi. Uning ko'zlari jiqqa yosh edi.

– Aytganing bo'lsin... – dedi o'pkasi to'lib. – Omin! Nevaramning umri uzoq bo'lsin. Boshi toshdan bo'lsin (O'.Umarbekov. Odam bo'lish qiyin).

In Olmas Umarbekov's work "It's Hard to Be a Man," grandmother Hajar's prayer for her granddaughter, "Boshi toshdan bo'lsin" clarifies the place of the older generation in the concept of "family." The microconcept of grandmother/momo in this context combines not only old age,

but also the concepts of generational continuity, prayer, health, love, and memory. Most importantly, the gender meaning of the prayer does not stem from the judgment "women pray," but is formed precisely in the unity of the grandmother-granddaughter relationship, the young status of the hero, and the national speech custom. Therefore, on the periphery of the artistic concept of "family," the characters of the older generation often perform the function of historical memory and the transmission of values.

To'y tashvishi chiqqanidan buyon Ko'tarmaga – Shomurod tog'amnikiga kuniga uch martadan qatnayotgan oyim ahvolimni ko'rib qo'rqib ketdi.

– Voy, mengina o'lay, bu tashvish ham bor ekanmi, – deb boshimda parvona bo'lib qoldi (O'tkir Hoshimov, Ikki eshik orasi)

In this episode, the mother-child relationship merges with a wedding preparation scenario. "Oyim", "voy, mengina o'lay" va "boshimda parvona bo'lib qoldi" The units represented kinship and emotional closeness on the one hand, and caregiving in a specific situation on the other. It is important to understand this context "to'y tashvishi ayol zimmasidagi tabiiy vazifa" It is appropriate to show, not in the form of generalization, how the labor inherent in rituals is distributed in this family environment and how the image of the mother becomes an axiological center in this situation. Thus, in the concept of "family", the themes of love and care emerge in the unity of the ritual, action and kinship nomination.

The communicative function of the older generation in the family is not limited to prayer alone. Speech acts such as advice, warning, consent, prayer-blessing, reprimand create various forms of intergenerational power and closeness. Such communicative acts are of particular importance in the gender interpretation of the concept of "family", since the nominations "father", "mother", "grandfather", "momo" often arise precisely through the method of speech. Only the address "my son" can express love, care, advice, while "my daughter" can activate the hierarchy of seniority along with closeness. Therefore, it is appropriate to analyze family appeals based on the addressee, age, position, and situation, in addition to their literal meaning. Sh.M. Artikova's material on family rhetoric shows that acts of address, request, and gratitude encode social distance and cultural etiquette in parent-child and spouse relationships. In the material of Uzbek respondents in the study, differences between top-down and bottom-up speech strategies were identified: direct directives from parents to children, and from children to parents, forms of respect and caution related to 'you' were more actively observed. [5.98-143] In a literary text, the same strategies can vary depending on the character's generation, character, conflict situation, and author's style.

In a literary text, the concept of "family" should be characterized not only by kinship names and rituals, but also by the form of address in the family. For example, the way spouses address each other by name, kinship name, or affectionate form indicates a model of intimacy and hierarchy in the couple. The way a parent gives a child an order or chooses to give advice, the child's use of "you" (siz) or "you" (sen), the open or indirect expression of gratitude - all these are communicative layers of the concept of "family". In the work of fiction, the author creates the internal psychological environment of the family through these small speech choices.

The relationship between husband and wife is one of the most complex gender layers of the concept of "family". Because in this relationship, love, loyalty, joint responsibility, economic and domestic work, personal choice and issues of power come together. In a literary text, a couple cannot be interpreted by a single sentence such as "man is the leader, woman is the

subordinate” or vice versa “woman is the center of the family, man is the external support”. Therefore, the gender interpretation of the relationship between husband and wife should be built on the basis of dialogical actions.

– Urmang! – dedim melisaning qo’liga yopishib. – Baraka toping, urmang. Meni taniysiz-a, Husan dumaning oilasi bo’laman. Gunohidan o’ta qoling! (O’tkir Hoshimov, Ikki eshik orasi)

In this context, the lexeme “family” metonymically designates not the entire household, but the meaning of Husan Duma’s spouse. Therefore, the lexeme “family” itself can acquire a new gender meaning in artistic discourse.

In general, when analyzing the concept of “family” in a literary text from a gender perspective, it is more effective to identify relationships, axiological assessments, and communicative-pragmatic chains than to compile a list of “feminine” and “masculine” signs. This approach shows the family not only as a place that preserves gender stereotypes, but also as a dynamic conceptual system that transmits them intergenerationally, discusses them, re-evaluates them, and re-establishes them through the author’s skill.

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