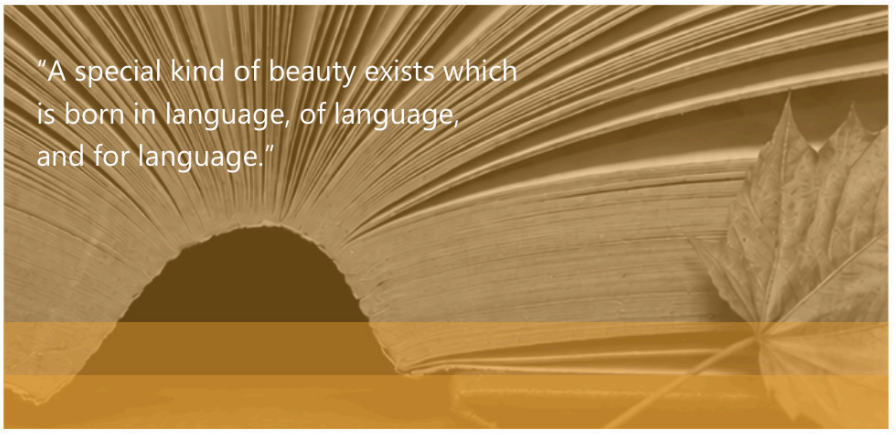
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The Lingua Spectrum
Cogito, ergo sum

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National-cultural code and the linguistic construction of social identity in Jura Fozil's "The garden": A Linguopragmatic study

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Annotation *This study investigates the linguistic construction of national-cultural meaning and social identity in Jura Fozil's short story The Garden (Bog') through a linguopragmatic and sociopragmatic framework. The analysis focuses on culturally marked vocabulary, forms of address, phraseological units, conversational speech, Uzbek–Russian language contact, and the pragmatic organization of character interaction. Particular attention is paid to the relationship between institutional status and communicative power. The speech of the collective farm chairman demonstrates that administrative authority does not necessarily ensure interactional dominance: when communication shifts to Russian, his fragmented hybrid speech reveals linguistic insecurity and alters the distribution of communicative power. In contrast, phonologically adapted Russian-derived elements occurring in children's speech function as relatively integrated components of everyday interaction. The study further argues that the image of the garden develops from a physical space of childhood and communal life into a linguocultural symbol of memory and loss. The findings demonstrate that Fozil's multilingual and culturally marked discourse does not merely reproduce the linguistic environment of a historical period; it serves as a literary mechanism for constructing social identity, interpersonal distance, value systems, and implicit authorial evaluation. The study contributes to the linguopragmatic interpretation of multilingual literary discourse by demonstrating how linguistic choice mediates the relationship between social status, communicative competence, and cultural memory.*

Keywords *National-cultural code, linguopragmatics, social identity, language contact, communicative power, Uzbek–Russian interaction, multilingual literary discourse, cultural memory*

Jo'ra Fozilning "Bog'" hikoyasida milliy-madaniy kod va ijtimoiy identiklikning lisoniy shakllanishi: lingvopragmatik tadqiqot

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Annotatsiya *Ushbu tadqiqotda Jo'ra Fozilning "Bog'" hikoyasida milliy-madaniy ma'no va ijtimoiy identiklikning lisoniy shakllanishi lingvopragmatik hamda sotsiopragmatik yondashuvlar asosida o'rganiladi. Tahlilda milliy-madaniy xususiyatga ega leksik birliklar, murojaat shakllari, frazeologik birliklar, so'zlashuv nutqi, o'zbek-rus tillari kontakti hamda personajlar o'rtasidagi kommunikativ munosabatlarning pragmatik tashkil etilishiga asosiy e'tibor qaratiladi. Institutsional maqom va kommunikativ hokimiyat o'rtasidagi munosabat alohida tadqiq etiladi. Kolxoz raisining nutqi ma'muriy vakolat har doim ham muloqotdagi ustunlikni ta'minlamasligini ko'rsatadi: muloqot rus tiliga o'tganda, uning parchalangan gibrid nutqi lisoniy ishonchsizlikni namoyon etib, kommunikativ kuchlar nisbatini o'zgartiradi. Aksincha, bolalar nutqida uchraydigan, fonologik jihatdan moslashgan rus tilidan o'zlashgan birliklar kundalik muloqotning nisbatan integratsiyalashgan tarkibiy qismlari sifatida namoyon bo'ladi. Tadqiqotda, shuningdek, bog' obrazi bolalik va jamoaviy hayotning moddiy makonidan xotira va yo'qotishning lingvomadaniy ramziga aylanishi asoslanadi. Natijalar Fozilning ko'p tilli va milliy-madaniy jihatdan belgilangan diskursi muayyan tarixiy davrning lisoniy muhitini shunchaki aks ettirib qolmasdan, ijtimoiy identiklik, shaxslararo masofa, qadriyatlar tizimi hamda muallifning yashirin baholovchi munosabatini shakllantiruvchi badiiy mexanizm vazifasini bajarishini ko'rsatadi. Tadqiqot lisoniy tanlovning ijtimoiy maqom, kommunikativ kompetensiya va madaniy xotira o'rtasidagi munosabatlarga qanday vositachilik qilishini ochib berish orqali ko'p tilli badiiy diskursning lingvopragmatik talqiniga ilmiy hissa qo'shadi.*

Kalit so'zlar *Milliy-madaniy kod, lingvopragmatika, ijtimoiy identiklik, tillar kontakti, kommunikativ hokimiyat, o'zbek-rus tillari o'zaro ta'siri, ko'p tilli badiiy diskurs, madaniy xotira*

Национально-культурный код и языковое конструирование социальной идентичности в рассказе Джуры Фозила «Сад»: лингвопрагматическое исследование

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Аннотация *В настоящем исследовании рассматривается языковое конструирование национально-культурного смысла и социальной идентичности в рассказе Джуры Фозила «Сад» («Bog'») с позиций лингвопрагматического и социопрагматического подходов. Основное внимание уделяется культурно маркированной лексике, формам обращения, фразеологическим единицам, разговорной речи, узбекско-русским языковым контактам и прагматической*

организации взаимодействия персонажей. Особое место занимает анализ соотношения институционального статуса и коммуникативной власти. Речь председателя колхоза демонстрирует, что административные полномочия не всегда обеспечивают доминирование в общении: при переходе коммуникации на русский язык его фрагментарная гибридная речь обнаруживает языковую неуверенность и изменяет распределение коммуникативной власти. Напротив, фонологически адаптированные элементы русского происхождения, встречающиеся в речи детей, функционируют как относительно интегрированные компоненты повседневного общения. В исследовании также обосновывается, что образ сада трансформируется из реального пространства детства и коллективной жизни в лингвокультурный символ памяти и утраты. Полученные результаты показывают, что многоязычный и культурно маркированный дискурс Джуры Фозила не просто воспроизводит языковую среду определённого исторического периода, но выступает художественным механизмом конструирования социальной идентичности, межличностной дистанции, системы ценностей и имплицитной авторской оценки. Исследование вносит вклад в лингвопрагматическую интерпретацию многоязычного художественного дискурса, раскрывая посредническую роль языкового выбора во взаимосвязи социального статуса, коммуникативной компетенции и культурной памяти.

Ключевые слова *Национально-культурный код, лингвопрагматика, социальная идентичность, языковые контакты, коммуникативная власть, узбекско-русское языковое взаимодействие, многоязычный художественный дискурс, культурная память*

Introduction

Literary discourse is not merely a verbal representation of events. It is also a culturally and socially structured space in which linguistic choices encode relationships between individuals, communities, institutions, and historical experience. Lexical selection, forms of address, phraseological expressions, patterns of dialogue, and multilingual elements may therefore perform functions that extend beyond their immediate referential meanings. They can indicate social distance, construct character identity, reveal asymmetrical relationships, and preserve culturally specific ways of conceptualizing experience (Gumperz, 1982).

This perspective is particularly relevant to Jura Fozil's short story *Bog'* (*The Garden*). At the surface level, the narrative reconstructs a world of childhood centred on a collective farm garden, village children, everyday encounters, games, and interpersonal relationships. At a deeper level, however, the story preserves the linguistic and cultural memory of a particular social environment. The vocabulary of Soviet institutional life – including references to the collective farm, district committee, chairman, and official inspections – coexists with culturally marked elements of Uzbek everyday life, traditional forms of address, folk phraseology, and locally embedded communicative practices.

The cultural dimension of the narrative is especially visible in lexical items connected with domestic and communal life. The garden is surrounded by a *paxsa* wall and populated by

such culturally meaningful realities as *ariq*, *o'choq*, *qozon*, *dasturxon*, pomegranates, figs, and *palov*. These elements do not function merely as ethnographic decoration. Together, they construct a recognizable cultural environment and participate in the representation of values such as hospitality, generosity, interpersonal closeness, and communal belonging.

The system of address terms performs a similarly important function. Forms such as *amaki, bobo, jo'rajon, opajon, aka, muallimjon, rais bobo,* and *raykom bobo* encode more than age or kinship. They regulate social distance, respect, familiarity, hierarchy, and situational positioning. In particular, the extension of kinship-based and honorific forms beyond biological relationships demonstrates how culturally embedded patterns of interpersonal organization enter literary discourse.

Another significant dimension of the story is Uzbek–Russian language contact. Contemporary approaches to literary multilingualism caution against treating multilingual literary discourse as a transparent reproduction of naturally occurring bilingual conversation. Grutman (2024), for example, conceptualizes literary code-switching as a phenomenon that is artistically "staged" and shaped by the communicative and aesthetic purposes of the text. This distinction is especially relevant to Fozil's representation of the collective farm chairman, whose fragmented Uzbek–Russian speech becomes socially and pragmatically meaningful rather than functioning as an accidental deviation from linguistic norms (Grutman, 2024).

In *The Garden*, the chairman initially possesses institutional authority and exercises control over socially weaker participants. When the communicative situation requires interaction with a Russian-speaking interlocutor, however, his linguistic insecurity destabilizes this hierarchy. His fragmented hybrid utterance–represented in the story through forms such as *"Man, akun, milisa..."* – marks a transition from administrative confidence to communicative dependence. The episode suggests that *institutional authority and communicative power are related but not identical resources*.

At the same time, not every Russian-derived element carries the same social meaning. The phonologically adapted form *malades*, used in children's interaction, appears as a relatively naturalized component of everyday speech and does not produce the communicative insecurity associated with the chairman's hybrid utterances. The contrast indicates that language-contact phenomena must be interpreted in relation to their speakers, discourse environments, degrees of integration, and pragmatic functions rather than classified exclusively according to linguistic origin.

Despite the extensive international scholarship on bilingual discourse, code-switching, and literary multilingualism, the present study addresses a more specific problem: *how culturally marked linguistic resources and Uzbek–Russian language contact jointly participate in the construction of social identity and communicative power within an Uzbek literary text*. Rather than approaching the national-cultural code, character speech, and multilingualism as separate phenomena, the study examines their functional interaction within the narrative.

Materials and Methods

Research Material

The primary material for this study is Jura Fozil's short story *Bog'* (*The Garden*), originally published in *Sharq Yulduzi* in 2011 (No. 4; 125–130). The text was selected because it provides a linguistically rich representation of culturally embedded rural life, socially differentiated character interaction, and Uzbek–Russian language contact within a historically recognizable communicative environment (Fozil, 2011).

The analysis concentrates on linguistic units and discourse fragments that contribute directly to the construction of national-cultural meaning and social identity. These include: (1)

culturally marked lexical items associated with everyday life and traditional practices; (2) kinship-based and honorific forms of address; (3) phraseological and proverbial expressions; (4) colloquial and evaluative language; (5) Uzbek–Russian contact phenomena in character speech; and (6) lexical-semantic patterns associated with the changing representation of the garden.

The selection of these categories is grounded in the textual organization of the story itself. Culturally marked items such as *paxsa, ariq, o'choq, qozon,* and *dasturxon* participate in the construction of the material and cultural environment, while forms such as *amaki, bobo, aka, opajon,* and *jo'rajon* encode interpersonal proximity, age, respect, and social positioning.

Analytical Framework

The study adopts a qualitative linguopragmatic approach, supplemented by contextual, sociopragmatic, semantic, and sociolinguistic analysis. Rather than quantifying individual linguistic forms, the analysis examines how their meanings and functions emerge from particular narrative and communicative contexts.

The analytical framework is organized around three interconnected dimensions: *linguistic form → communicative context → sociopragmatic function*

At the linguistic level, attention is paid to lexical choice, forms of address, phraseological expressions, hybrid utterances, phonological adaptation, and evaluative language. At the communicative level, each selected unit is interpreted in relation to the identity of the speaker, the interlocutor, their relative social positions, and the immediate interactional situation. At the sociopragmatic level, the analysis determines how these linguistic choices construct social distance, solidarity, hierarchy, communicative dependence, or interpersonal authority.

This procedure is particularly important for the interpretation of Uzbek–Russian language contact. The study does not automatically classify every Russian-derived element as an equivalent instance of code-switching. Instead, contact phenomena are differentiated according to their degree of integration and their function within discourse. This distinction is consistent with the textual contrast between the chairman's fragmented hybrid speech and the phonologically adapted form *malades* in children's interaction.

Analytical Procedure

The analysis was conducted in four stages. First, culturally and socially marked linguistic units were identified through close reading of the story. Second, these units were grouped according to their dominant functions: cultural representation, interpersonal positioning, social characterization, language contact, and the verbalization of memory.

Third, selected speech episodes were examined at the level of interaction. Particular attention was given to changes in *communicative initiative, linguistic confidence, social distance, and interactional control*. The episode involving the collective farm chairman was treated as a key case because it demonstrates a divergence between formal institutional authority and actual communicative power. Although the chairman initially controls the situation, his communicative position changes when interaction with a Russian-speaking participant requires linguistic resources that he does not confidently possess.

Fourth, the linguistic findings were related to the broader semantic organization of the narrative. The garden was examined not only as a physical setting but as a dynamically developing cultural concept. Its semantic trajectory proceeds from a concrete childhood space through play and interpersonal experience toward memory and loss. In the final part of the story, the destruction of the garden introduces a contrast between an administrative-utilitarian interpretation of space and its human, cultural, and memorial value.

Accordingly, the analysis operates on three mutually related levels:

1. *micro-level*: individual lexical, phraseological, and multilingual units;
2. *interactional level*: relationships between speakers and changes in communicative positioning;
3. *macro-level*: the cultural and axiological organization of the narrative. This multi-level procedure makes it possible to examine how relatively small linguistic choices participate in the construction of broader social and cultural meanings.

Interpretive Criteria

To avoid treating literary examples impressionistically, each selected linguistic unit was evaluated according to four criteria: *contextual relevance, speaker identity, interactional function, and cultural significance*. A linguistic form was considered sociopragmatically significant when its interpretation depended on the relationship between participants or when it contributed to a change in communicative positioning.

For the purposes of this study, *communicative power* is understood as the context-dependent ability of a participant to maintain communicative initiative, express intentions effectively, and influence the development of an interaction. *Institutional authority*, by contrast, refers to power associated with an officially recognized social or administrative position. The distinction allows the analysis to explain why the chairman may retain institutional authority while temporarily losing communicative dominance.

The study is qualitative and text-based; therefore, it does not claim statistical generalizability beyond the analyzed literary work. Its purpose is instead to provide a contextually grounded interpretation of how linguistic resources operate within Fozil's narrative and to establish an analytical framework that may subsequently be tested on a broader corpus of Uzbek literary texts.

Accordingly, *the aim of this study* is to identify the principal linguistic and pragmatic mechanisms through which Jura Fozil's *The Garden* constructs national-cultural meaning and social identity, with particular attention to the relationship between language choice, communicative competence, institutional status, and cultural memory. The study addresses three interrelated questions:

1. How do culturally marked lexical and pragmatic resources contribute to the construction of social identity in *The Garden*?
2. How does Uzbek–Russian language contact encode differences in communicative position and social power?
3. How does the semantic transformation of the garden connect individual childhood experience with broader cultural memory?

Results

The analysis of Jura Fozil's *The Garden* reveals four interconnected patterns through which linguistic choices contribute to the construction of cultural meaning and social identity: (1) culturally marked vocabulary as a system of value representation; (2) forms of address as indicators of interpersonal and social positioning; (3) Uzbek–Russian language contact as a mechanism of communicative asymmetry; and (4) the semantic transformation of the garden from physical space into cultural memory.

Culturally Marked Vocabulary and the Construction of a Value System

The first group of findings concerns culturally marked lexical units. The narrative contains a cluster of words associated with traditional rural life and everyday social practices, including *paxsa, ariq, o'choq, qozon,* and *dasturxon*. Their significance extends beyond the naming of physical objects. Taken together, they construct the cultural environment in which the characters' relationships become intelligible.

The word *dasturxon* is particularly revealing. Within the narrative, its meaning expands beyond the literal designation of a

cloth or surface on which food is served. In the children's perception, their changing access to the fruits of the garden creates their own metaphorical *dasturxon*. The lexical item consequently links food, sharing, childhood experience, and communal participation. The culturally marked word is therefore transformed into a pragmatic indicator of collective belonging.

A similar process can be observed in the representation of Amaki, the garden keeper. The character is identified less through his occupational role than through the kinship-based designation *amaki* ("uncle"). This form reduces social distance and places him within an informal network of human relationships. His hospitality toward visitors, despite his limited means, further associates the character with generosity and communal responsibility. The contrast between his generosity and the cook's miserliness produces an axiological opposition between *generosity and selfishness, human solidarity and formal role behaviour*.

The results therefore indicate that the national-cultural dimension of the story is constructed not through isolated "ethnographic" words but through a network of lexical items associated with socially recognizable values and practices.

Forms of Address and the Linguistic Construction of Social Identity

The second pattern concerns the system of address. Forms such as *amaki, bobo, jo'rajon, opajon, aka, muallimjon, rais bobo,* and *raykom bobo* function as pragmatic markers of age, respect, familiarity, social distance, and situational hierarchy. Importantly, kinship terms extend beyond biological relationships and organize interaction within a broader cultural model of interpersonal relations.

The form *raykom bobo* is especially significant. It combines an institutional designation with the respect-bearing kinship term *bobo*. Two systems of social positioning consequently intersect within a single form of address: the official hierarchy represented by *raykom* and the culturally embedded interpersonal hierarchy represented by *bobo*. The resulting expression does not merely identify an addressee; it signals deference and the speaker's awareness of unequal social positions.

Character identity is also constructed through differences in conversational behaviour. Hamid's speech is initiative-driven and persuasive: he invents the rules of children's games and encourages others to accept his reinterpretation of reality. Abdushabbor's speech, by contrast, is characterized by questions and reliance on the rules established by older children. The distribution of initiative within their dialogue thus creates different social identities without requiring explicit psychological description by the narrator. The analysis consequently demonstrates that social identity in *The Garden* is not simply described by the narrator; it is *performed through linguistic behaviour*.

Uzbek–Russian Language Contact and Communicative Power

The clearest instance of socially marked language contact occurs in the episode involving the collective farm chairman. Before the Russian-speaking guest intervenes, the chairman occupies a dominant institutional position and is able to threaten the children with police involvement. His authority is supported by his administrative role.

The interaction changes when he must explain the situation in Russian. His fragmented hybrid utterance, represented in the story as *"Man, akun, milisa..."*, is accompanied by further linguistic disorganization. The change in language exposes a discrepancy between his institutional position and his communicative resources. The result can be represented as: *institutional authority → linguistic insecurity → reduced interactional control*

The chairman does not formally cease to hold authority. What changes is his capacity to exercise that authority effectively within the immediate communicative situation. The analysis therefore identifies a distinction between *institutional authority and*

communicative power. The former derives from an externally recognized social position, whereas the latter depends on the speaker's ability to maintain initiative and influence interaction.

A contrasting pattern occurs in the Russian-derived form *malades* ("well done"), used in children's interaction. Here, the Russian element does not destabilize communication. It is phonologically adapted and functions as a relatively integrated element of everyday speech. The comparison produces two distinct patterns: 1. hybrid speech → linguistic insecurity → communicative dependence; 2. adapted contact element → linguistic integration → interactional naturalness

This finding indicates that the sociopragmatic significance of language contact cannot be determined solely by identifying the language from which a particular form originates. Its function depends on *who uses it, with whom, under what conditions, and with what interactional consequences***.**

From Physical Space to Cultural Memory

The fourth result concerns the semantic development of the central image of the story. At the beginning, the garden is presented as a beautiful and mysterious space associated with childhood, play, curiosity, friendship, and transgression. Different characters, however, assign different values to the same place. For the children, it is a space of experience and growing up; for Amaki, it is associated with work, dignity, and a way of life; for the administrative system, it ultimately becomes territory that can be repurposed for road construction.

The final destruction of the garden reorganizes this semantic structure. A new lexical field – *bulldozer, road administration,* and *asphalt road* – enters into opposition with the previously established field of *trees, fruit, childhood,* and *memory*. Two competing conceptualizations of space emerge: 1. *administrative-utilitarian***:** *territory → construction → road; 2. human-memorial***:** *garden → childhood → human experience → memory*

The opposition becomes particularly significant because the physical destruction of the garden does not erase its subjective meaning. Instead, loss intensifies its memorial value. The narrative thus produces a gradual semantic trajectory: *physical space → play → human relationships → memory → loss*.

The natural imagery of the final episode reinforces this transformation. Uprooted trees, the collapsed wall, rain, and the deserted space replace the earlier imagery of abundance and childhood activity. The rain is interpreted through the emotional perspective of loss, connecting individual grief with a broader experience of remembrance.

Taken together, the results demonstrate that the linguistic organization of *The Garden* operates simultaneously at lexical, interactional, social, and conceptual levels. Culturally marked vocabulary establishes a value-laden environment; forms of address organize interpersonal relations; multilingual interaction exposes the instability of social authority; and the changing semantics of the garden transforms an individual childhood space into a carrier of cultural memory.

Discussion

The findings of the present study suggest that the linguistic organization of Jura Fozil's *The Garden* should be interpreted at the intersection of cultural meaning, social identity, multilingualism, and communicative power. The significance of the story lies not simply in the coexistence of Uzbek and Russian elements, nor solely in its culturally marked vocabulary. Rather, these resources interact to construct different forms of social positioning and to connect individual experience with a broader cultural memory.

Literary Multilingualism as a Constructed Social Resource

The findings concerning Uzbek–Russian interaction support the view that multilingualism in literary discourse cannot be

interpreted as a direct transcription of naturally occurring bilingual speech. Grutman (2024) argues that code-switching in literature is "staged": literary authors produce representations of multilingual interaction rather than reproduce spontaneous conversation in an unmediated form. He also cautions against using *code-switching* as an umbrella term for every textual occurrence of more than one language.

This distinction is particularly relevant to *The Garden*. The chairman's fragmented Uzbek–Russian speech and the adapted form *malades* originate in a multilingual environment, but they perform different functions. The former indexes linguistic insecurity and communicative dependence, whereas the latter appears relatively integrated into informal interaction. The textual evidence therefore supports a function-based rather than purely formal classification of multilingual elements.

This interpretation is also compatible with Baldo and Deganutti's (2024) treatment of code-switching as a linguistic and metalinguistic *narrative resource*. Their approach moves analysis beyond the identification of language alternation toward the role multilingual choices play in narrative construction. In Fozil's story, multilingual material similarly contributes to characterization, social differentiation, and evaluation rather than merely providing evidence of a bilingual setting (Baldo & Deganutti, 2024).

Language Contact, Social Identity, and Communicative Power

One of the principal findings of the present analysis is the distinction between *institutional authority and communicative power*. The chairman possesses administrative authority, but this resource does not guarantee dominance under all communicative conditions. When the interaction requires linguistic resources that he cannot confidently mobilize, his institutional position remains formally unchanged while his interactional position becomes unstable. The story thus presents power as partly dependent on the communicative resources available to a speaker in a particular situation.

This observation extends the discussion of literary code-switching as an identity-related phenomenon. Grutman notes that code-switching may operate as a marker of collective identity in social interaction but may also be staged in literature as part of an individual character's distinctive repertoire or idiolect. Montes-Alcalá (2024), similarly, demonstrates that literary code-switching can contribute to character identity while retaining sociopragmatic and communicative functions associated with bilingual discourse (Montes-Alcalá, 2024).

Fozil's text adds an important dimension to this relationship. The chairman's multilingual performance does not primarily construct solidarity or bilingual belonging. Instead, it reveals a *mismatch between socially assigned authority and interactionally achieved authority*. In other words, communicative power is not treated as a permanent attribute of a character; it emerges from the relationship among social status, linguistic competence, interlocutor, and communicative context. The analytical contribution of the present study can therefore be expressed as: *institutional status + linguistic resources + communicative context → interactional positioning*. Such a model avoids reducing power either to formal hierarchy or to linguistic competence alone. The same speaker may occupy a dominant institutional position while becoming communicatively dependent under altered linguistic conditions.

From Language Choice to Character Construction

The findings also demonstrate that linguistic behaviour in *The Garden* frequently replaces explicit psychological description. The chairman's insecurity is conveyed through fragmented multilingual speech; Hamid's initiative is realized through directive and persuasive interaction; Abdushabbor's dependent position is reflected in his

questioning behaviour; and culturally specific address forms locate characters within networks of respect, intimacy, and hierarchy.

This result is consistent with current approaches that regard literary multilingualism as a resource for representing identity and difference. Mole (2024), for example, connects literary code-switching with textual representations of polylingual reality, selfhood, and difference Ala-Risku (2024) further emphasizes that literary multilingualism can make visible sociocultural evaluations of languages and varieties, thereby opening a window onto the sociolinguistic dynamics represented by a literary community (Mole, 2024; Ala-Risku, 2024).

Fozil's story demonstrates a comparable principle within an Uzbek literary context. However, social identity is constructed not by multilingualism alone. It emerges through the interaction of multilingual elements with address forms, culturally marked vocabulary, phraseology, conversational strategies, and evaluative language. This broader configuration is important because it places language contact within the complete pragmatic ecology of the narrative.

National-Cultural Code as a Relational System

The analysis also suggests that the national-cultural code of *The Garden* should not be reduced to a catalogue of culture-specific lexical items. Words such as *dasturxon, paxsa, ariq,* and *o'choq* undoubtedly contribute to cultural localization, but their significance arises from the social practices and values with which they are associated. Similarly, *amaki, bobo, aka,* and related forms are meaningful not merely because they are culturally specific terms, but because they organize interpersonal distance and encode respect, solidarity, age, and hierarchy.

The findings therefore favour a *relational interpretation of national-cultural code***.** Cultural meaning emerges through relationships: *lexical item → social practice → interpersonal value → cultural meaning*. This approach helps distinguish linguocultural analysis from simple ethnographic description. The presence of a culturally specific word is analytically significant only when its function within the narrative and the social relationship it activates are taken into account.

The Garden, Multilingual Experience, and Cultural Memory

The transformation of the garden introduces a further dimension to the linguistic construction of identity. Throughout the story, the garden moves from being a physical environment to becoming a space of childhood experience, interpersonal relationships, and finally loss. Its destruction therefore affects more than material space: it alters the relationship between the characters and a location in which their personal histories were formed.

The connection between multilingual representation and memory has also been identified in recent research. Baldo's (2024) analysis of multilingual memoir, for example, demonstrates how code-switched lexical material may participate in the reconstruction of family relationships, memory, and narrative identity. Although Fozil's story belongs to a different cultural and literary context, the comparison is instructive: linguistically and culturally marked forms may serve not only to represent present interaction but also to organize retrospective experience (Baldo, 2024).

In *The Garden*, however, memory is produced through a wider linguistic constellation. Culturally marked vocabulary, childhood dialogue, forms of address, multilingual elements, and the lexical contrast between the living garden and its destruction converge in the final construction of loss. The semantic development identified in the Results section— *physical space → play → human relationships → memory → loss* – therefore represents not simply a thematic progression but a linguistically mediated transformation of space into cultural memory.

Theoretical Contribution of the Study

The main contribution of this study lies in bringing together phenomena that are often examined separately: *national-cultural coding, social identity, literary multilingualism, communicative power, and cultural memory*.

The analysis of *The Garden* suggests that these dimensions form an interconnected system. Culturally marked lexical choices locate characters within a shared world of values; forms of address organize interpersonal relations; multilingual speech exposes differences between institutional and communicative power; and retrospective semantic transformation converts a physical place into a carrier of memory. Accordingly, the findings support a broader model: *cultural code → social positioning → communicative interaction → evaluation → cultural memory*. Within this model, linguistic choice is neither merely decorative nor exclusively referential. It becomes a mechanism through which literary discourse constructs social relationships and evaluates the world it represents.

At the same time, the conclusions of this study should remain proportional to its material. The analysis is based on a single short story and therefore does not establish general patterns for Uzbek literary discourse as a whole. Rather, it identifies a set of relationships that can be tested through comparative analysis of other works by Jura Fozil and, subsequently, a broader corpus of Uzbek multilingual prose.

Conclusion

This study has examined the linguistic construction of national-cultural meaning and social identity in Jura Fozil's *The Garden* through a linguopragmatic and sociopragmatic perspective. The findings demonstrate that the cultural specificity of the story is created not by isolated ethnographic markers but through the interaction of culturally marked vocabulary, forms of address, phraseological resources, conversational strategies, multilingual elements, and the semantic organization of narrative space.

First, culturally marked lexical units such as *paxsa, ariq, o'choq, qozon,* and *dasturxon* function beyond simple nomination. Within the narrative, they activate culturally recognizable practices and values associated with hospitality, communal life, interpersonal proximity, and shared experience. Similarly, kinship-based and honorific forms of address – including *amaki, bobo, aka, opajon,* and related forms – operate as pragmatic resources for negotiating respect, familiarity, age, and social distance. The national-cultural code of the story is therefore relational: its meaning emerges from the connection between linguistic forms, social practices, and interpersonal values.

Second, the analysis of Uzbek–Russian language contact reveals that multilingual elements in the story are functionally differentiated. The chairman's fragmented hybrid speech marks linguistic insecurity and communicative dependence, whereas the phonologically adapted form *malades* functions as a relatively integrated element of everyday interaction. These examples demonstrate that the sociopragmatic significance of a contact-induced form cannot be determined solely by its linguistic origin; it depends on the speaker, interlocutor, communicative context, and degree of integration into local discourse.

The most significant sociopragmatic finding concerns the relationship between *institutional authority and communicative power*. The chairman's administrative position initially allows him to control the situation, but his communicative dominance becomes unstable when interaction requires linguistic resources that he cannot confidently employ. Formal status and interactional control therefore do not necessarily coincide. In the context of the story, communicative power emerges as a situational achievement shaped by linguistic competence, language choice, and the configuration of participants.

Third, the semantic development of the garden connects linguistic representation with cultural memory. What begins as a concrete

space of childhood, play, friendship, and everyday communal life gradually acquires memorial significance. Its physical destruction transforms it from a material location into a symbol of irrecoverable experience. The trajectory *physical space → play → human relationships → memory → loss* demonstrates how narrative meaning is reorganized retrospectively: the value of the garden becomes fully visible precisely when the space itself disappears.

Taken together, these findings show that language in *The Garden* functions simultaneously as a means of cultural representation, social positioning, character construction, and memorialization. The study proposes that the interaction of these dimensions can be represented through the following analytical sequence: *national-cultural code → social positioning → communicative interaction → authorial evaluation → cultural memory*

The contribution of the study lies in integrating the analysis of national-cultural coding with the sociopragmatics of multilingual interaction. In Fozil's narrative, language contact is not merely evidence of a bilingual social environment, and culturally marked vocabulary is not merely a means of local colour. Both participate in constructing relationships of proximity and distance, authority and vulnerability, belonging and loss.

The study is limited to a single literary text; therefore, its findings should not be generalized to Uzbek literary discourse as a whole. Nevertheless, the proposed analytical framework provides a basis for further comparative research. Future studies may examine whether similar relationships between cultural coding, multilingualism, communicative power, and memory occur in other works by Jura Fozil and in a broader corpus of Uzbek prose.

Ultimately, *The Garden* demonstrates that the social meaning of language is revealed not only in **what characters say**, but also in which linguistic resources they can mobilize, whom they address, how they position themselves in interaction, and what remains in memory when the physical world of that interaction disappears.

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