

SEMANTIC AND LINGUOCULTURAL FEATURES OF ETHNOGRAPHIC LEXICAL UNITS IN TOG‘AY MUROD’S NOVEL “OTAMDAN QOLGAN DALALAR”

Niyozmetov Bunyodbek Qadamboy o‘g‘li

PhD student at Khorezm Mamun Academy

E-mail: bunyodbekniyozmuhammad27@gmail.com

Abstract. The present study investigates the semantic and linguocultural characteristics of ethnographic lexical units in Tog‘ay Murod’s novel *Otamdan qolgan dalalar*. The research aims to reveal how ethnographic vocabulary functions as a linguistic representation of Uzbek national culture, traditional lifestyle, and collective memory. The study employs semantic, contextual, linguocultural, and anthropocentric approaches to analyze lexical units related to family life, agricultural practices, food culture, clothing, and social relations. The findings demonstrate that ethnographic lexemes in the novel perform not only nominative functions but also serve as carriers of cultural knowledge and national identity. The study concludes that Tog‘ay Murod’s artistic language constitutes an important source for understanding the interaction between language, culture, and national consciousness in contemporary Uzbek literature.

Keywords: ethnographic lexicon, semantics, linguoculturology, anthropocentrism, artistic discourse, national identity, cultural memory, Tog‘ay Murod.

Introduction. The relationship between language and culture has become one of the central issues in contemporary linguistic studies. Modern linguistic paradigms increasingly emphasize that language is not merely a communication tool but also a repository of cultural values, collective memory, and national identity. Within anthropocentric linguistics, lexical units are regarded as reflections of human experience and cultural cognition rather than simple linguistic signs.

Ethnographic vocabulary occupies a special position within this framework. Such lexical units preserve information about traditional lifestyles, customs, beliefs, economic activities, social institutions, and material culture. Through ethnographic lexemes, literary texts become valuable sources for reconstructing historical and cultural realities.

In Uzbek literature, Tog‘ay Murod is recognized as one of the writers who most vividly portrayed the life, worldview, and cultural values of the Uzbek people. His novel “*Otamdan qolgan dalalar*” represents not only a literary narrative but also a linguistic and cultural archive preserving numerous elements of traditional rural life. The novel depicts several generations of Uzbek peasants and reflects the transformations experienced during the colonial, Soviet, and postcolonial periods. These historical processes are represented through a rich system of lexical units closely connected with national culture.

Particularly noteworthy is the author’s use of ethnographic vocabulary related to agriculture, household activities, traditional food preparation, family relations, and everyday customs. Such lexical units function not only as naming devices but also as cultural symbols carrying specific semantic and pragmatic meanings.

For example, the phrase “Аёлимиз қатиқ уютди: сутга бир қошиқ томизғи қатиқ солди” (p. 67) illustrates a traditional method of preparing yogurt and simultaneously reflects the continuity of domestic cultural practices across generations. Likewise, the expression “Қадини жанда чопон ўраб-ўраб қўйди” (p. 67) conveys information about material culture, economic conditions, and everyday life. These examples demonstrate that ethnographic lexemes possess multidimensional semantic structures extending beyond their literal meanings.

Despite the growing interest in Tog‘ay Murod’s artistic language, the semantic and linguocultural features of ethnographic vocabulary in his works remain insufficiently investigated. Previous studies have mainly focused on stylistic, literary, and thematic aspects of



the novel. Consequently, a systematic semantic and linguocultural analysis of ethnographic lexical units is still needed.

The present study aims to fill this gap by examining ethnographic vocabulary as a linguistic representation of national culture and collective memory. The research addresses the following questions:

1. What types of ethnographic lexical units are represented in the novel?
2. What semantic characteristics distinguish these lexical units?
3. How do ethnographic lexemes contribute to the construction of cultural meaning?
4. What linguocultural functions do these units perform in artistic discourse?

The answers to these questions contribute to a broader understanding of the relationship between language, culture, and literature within contemporary Uzbek linguistic studies.

Literature Review

2.1. Theoretical Approaches to Ethnographic Lexicon

The study of ethnographic vocabulary is closely associated with semantic linguistics, cognitive linguistics, and linguoculturology. Scholars have long emphasized that lexical meaning cannot be separated from cultural context.

According to Cruse (2011), lexical meaning consists not only of denotative content but also of associative, pragmatic, and cultural components. A lexical unit often reflects social experience accumulated by a speech community over centuries. Therefore, the semantic analysis of culturally marked words requires consideration of both linguistic and extralinguistic factors.

Lakoff and Johnson (1980) argue that human conceptual systems are fundamentally shaped by cultural experience. Their theory of conceptual metaphor demonstrates how linguistic expressions encode culturally specific models of reality. Ethnographic vocabulary often functions within such conceptual systems and reflects culturally determined ways of understanding the world.

Wierzbicka (1997) further emphasizes that culture-specific words contain unique semantic components that cannot be fully translated into other languages. According to her approach, ethnographic lexemes represent key cultural concepts and reveal the worldview of a particular community.

2.2. Linguocultural Perspective

The emergence of linguoculturology significantly expanded the scope of lexical studies. This discipline investigates the interaction between language and culture and examines how cultural values are encoded in linguistic structures.

Within linguocultural theory, lexical units are viewed as repositories of cultural information. Maslova (2001) notes that words often function as “cultural texts” capable of preserving historical memory and collective experience.

Ethnographic vocabulary is especially important because it reflects material and spiritual culture simultaneously. Such lexemes provide information about food traditions, clothing, rituals, family structures, agricultural practices, and social norms.

Consequently, ethnographic lexical units constitute valuable sources for understanding national identity and cultural continuity.

2.3. Ethnographic Vocabulary in Uzbek Linguistics

In Uzbek linguistics, significant contributions to lexical semantics have been made by Nurmonov, Hojiyev, Rahmatullayev, and other scholars. Their studies demonstrate that culturally marked lexical units play an important role in preserving national identity.

Rahmatullayev’s investigations of phraseological units reveal the close relationship between language and traditional culture. Similarly, Hojiyev emphasizes the importance of lexical analysis in understanding the cultural specificity of literary texts.



However, the majority of existing studies focus on general lexical categories, dialectal units, or phraseological expressions. Relatively little attention has been paid to ethnographic vocabulary as a separate semantic and linguocultural phenomenon.

2.4. Previous Research on Tog‘ay Murod

Research on Tog‘ay Murod has primarily concentrated on literary criticism, stylistics, and narrative techniques. Scholars such as Qozoqboy Yo‘ldoshev, Naim Karimov, and Boqijon To‘xliyev have highlighted the writer’s unique artistic style and his ability to portray national character through language.

Nevertheless, ethnographic lexical units in *Otamdan qolgan dalalar* have not been systematically examined from a semantic and linguocultural perspective. Existing analyses often mention cultural elements but do not investigate their lexical structures and semantic functions in detail.

Therefore, the present research seeks to provide a comprehensive analysis of ethnographic vocabulary and its role in constructing cultural meaning within the novel.

3. Methodology

This study employs a qualitative research design based on semantic, contextual, linguocultural, and anthropocentric methods of analysis. The corpus of the research consists of ethnographic lexical units extracted from Tog‘ay Murod’s novel *Otamdan qolgan dalalar*. The selected examples represent various semantic domains including traditional food culture, agricultural activities, household practices, clothing, family relations, and social interactions.

The analysis was conducted in three stages. First, ethnographic lexical units were identified and classified according to their thematic groups. Second, their denotative and connotative meanings were examined through contextual analysis. Finally, the linguocultural significance of these units was interpreted within the framework of Uzbek traditional culture and national worldview.

The methodological framework combines semantic analysis proposed by Cruse (2011) with linguocultural approaches developed by Wierzbicka (1997) and Maslova (2001). This combination enables a comprehensive examination of both linguistic meaning and cultural symbolism embedded in ethnographic vocabulary.

Results

4.1. Lexical Representation of Traditional Food Culture

One of the most prominent ethnographic domains in the novel is traditional food preparation. Consider the following example:

“Аёлимиз қатиқ уютди: сутга бир қошиқ томизғи қатиқ солди.” (p. 67)

The lexical unit *tomizg‘i qatiq* refers to a small amount of previously prepared yogurt used as a starter culture. At the denotative level, it names a specific dairy product. However, at the connotative level, it symbolizes continuity, inheritance, and preservation of traditional knowledge.

From a linguocultural perspective, this expression reflects an important aspect of Uzbek domestic culture. Yogurt production is not merely a culinary process but a cultural practice transmitted across generations. Consequently, the lexical unit functions as a marker of cultural continuity.

Another important characteristic is the absence of artificial industrial terminology. The phrase preserves a traditional worldview in which food production remains closely connected with family life and household economy.

4.2. Material Culture and Ethnographic Semantics

The following example illustrates the representation of traditional material culture:

“Қадини жанда чопон ўраб-ўраб қўйди.” (p. 67)

The lexical combination *janda chopon* consists of two components:

- *janda* – worn-out, patched clothing;



- *chopon* – traditional Uzbek outer garment.

Semantically, the phrase denotes an old garment. Nevertheless, its cultural significance extends beyond its literal meaning. The word evokes notions of modest living, thriftiness, and respect for available resources.

Within the rural worldview portrayed by Tog‘ay Murod, objects possess cultural biographies. The old robe is not simply a piece of clothing but part of everyday family life. Therefore, the lexical unit functions as a symbol of traditional economic ethics.

4.3. Lexemes Reflecting Labor Education

A particularly important example appears in the following sentence:

“Қодир ўғлини дастёрликка олиб қолди.” (p. 67)

The word *dastyorlik* denotes apprenticeship or assistance.

Its semantic structure includes:

- participation;
- cooperation;
- practical learning;
- labor socialization.

From an anthropocentric perspective, the lexeme reflects a cultural model of education in which knowledge is acquired through participation in collective work rather than through formal instruction alone.

The concept encoded in *dastyorlik* reveals how labor functions as a mechanism of cultural transmission. The lexical unit therefore carries substantial ethnocultural meaning.

4.4. Agricultural Lexicon and National Identity

Agricultural vocabulary occupies a central position in the novel because the narrative revolves around peasant life.

The following example illustrates this tendency:

“Бобомизда нима бўлади — кетмон бўлади. Кетмон эмас — бир балои бад бўлади!” (p. 1)

The lexical unit *ketmon* initially denotes a farming tool. However, repeated contextual usage transforms it into a cultural symbol.

The semantic development proceeds through several stages:

1. farming instrument;
2. labor activity;
3. peasant identity;
4. national character;
5. cultural concept.

Consequently, *ketmon* evolves into a conceptual metaphor representing perseverance, endurance, and attachment to land.

This semantic expansion demonstrates how ordinary ethnographic vocabulary becomes a key element of artistic discourse.

4.5. Lexical Representation of Colonial Experience

The novel contains numerous lexical units reflecting colonial domination.

Consider the following expression:

“Сарт-собакалар!” (p. 8)

The phrase combines the ethnonym *sart* with the derogatory noun *sobaka* (“dog”).

Its denotative function is secondary. The primary semantic role is evaluative and ideological.

The expression contains several semantic components:

- humiliation;
- dehumanization;
- colonial superiority;
- ethnic discrimination.



The lexeme therefore functions as a linguistic marker of colonial discourse.

From a pragmatolinguistic perspective, the expression is designed to establish power relations between the colonizer and the colonized population. Its repeated use contributes to the construction of historical trauma within the narrative.

4.6. Ethnographic Vocabulary and Religious Worldview

Religious culture is represented through numerous lexical units:

“Толга хуржун илади. Таҳорат олади. Қиблалатиб белбоғ ёяди.” (р. 1)

The words *tahorat* and *qibla* possess both religious and cultural meanings.

Semantically, these lexemes denote ritual practices. However, within the narrative they also symbolize moral order, spiritual discipline, and traditional values.

The cultural significance of these units lies in their ability to reconstruct the everyday religious life of rural communities.

4.7. Family-Oriented Lexical Units

Family relations constitute another major semantic field in the novel.

For example:

“ЕЛҒИЗ ЎҒИЛ ИБОДИН, СОҚОВ ЎҒИЛ ИБОДИН, ҚАТИҚ СОТИБ ОНА БОҚАДИ.” (р. 5)

The lexical combination *ona boqadi* reflects a culturally significant social value.

At the literal level, it refers to supporting one's mother economically. At a deeper level, it encodes filial responsibility, respect for parents, and family solidarity.

Such expressions reveal the ethical foundations of traditional Uzbek society and function as carriers of collective cultural norms.

Discussion

The findings of the present study demonstrate that ethnographic lexical units in *Otamdan qolgan dalalar* constitute a complex linguistic system reflecting the interaction between language, culture, and collective memory. The semantic analysis reveals that these lexical units function simultaneously at several levels: denotative, connotative, cultural, and symbolic.

One of the most significant observations concerns the semantic expansion of ordinary household vocabulary. Lexical units such as *tomizg'i qatiq*, *janda chopon*, and *dastyorlik* initially appear as simple nominations of everyday objects or practices. However, within the artistic discourse of the novel, they acquire broader cultural meanings associated with continuity, family traditions, labor ethics, and national identity.

This finding supports Cruse's (2011) argument that lexical meaning extends beyond denotation and incorporates cultural associations accumulated through social experience. In Tog'ay Murod's narrative, ethnographic vocabulary functions as a repository of collective memory. The reader does not merely encounter lexical signs but also gains access to culturally specific knowledge embedded within them.

Another important finding concerns the conceptualization of labor. The repeated use of agricultural vocabulary such as *ketmon*, *dala*, *ariq*, and *hosil* demonstrates that labor is not represented merely as an economic activity. Instead, it functions as a central cultural value organizing the worldview of the characters. The semantic evolution of *ketmon* from a farming tool to a symbol of peasant identity illustrates how material objects may become conceptual categories within literary discourse.

This observation corresponds with Lakoff and Johnson's (1980) theory that human conceptual systems are grounded in embodied experience. In the novel, agricultural labor serves as the primary experiential domain through which reality is interpreted. Consequently, ethnographic vocabulary becomes a mechanism for constructing cultural cognition.

The study also reveals the important role of ethnographic lexical units in representing historical memory. Expressions associated with colonial domination, particularly the phrase “Sart-sobakalar,” demonstrate how lexical choices can encode ideological relationships and



collective trauma. Such units function as linguistic traces of historical experience and contribute to the preservation of cultural memory within literary texts.

From a linguocultural perspective, the analyzed examples confirm Maslova's (2001) assertion that words may function as "cultural texts." Each ethnographic lexeme in the novel contains layers of information regarding traditional customs, social norms, family relations, and value systems. Consequently, the novel serves not only as a literary work but also as a linguistic archive preserving elements of Uzbek cultural heritage.

The anthropocentric dimension of the analysis further demonstrates that ethnographic vocabulary reflects human-centered interpretations of reality. Objects, food, clothing, agricultural tools, and family relations are represented not as isolated phenomena but as components of a coherent cultural worldview. This characteristic distinguishes ethnographic lexicon from neutral vocabulary and explains its importance in the construction of national identity.

Furthermore, the results indicate that Tog'ay Murod intentionally employs ethnographic vocabulary to create authenticity and national color. The abundance of culturally marked lexical units strengthens the realism of the narrative and enables readers to perceive the rural Uzbek environment as a living cultural space. Through such lexical choices, the author reconstructs not only historical events but also the mentality of the people who experienced them.

The findings of the present study are consistent with previous observations made by Uzbek literary scholars regarding Tog'ay Murod's artistic mastery. However, unlike earlier studies focusing primarily on stylistic aspects, the present research demonstrates that ethnographic vocabulary constitutes an independent semantic and linguocultural system worthy of separate investigation.

Therefore, ethnographic lexical units should be considered not merely decorative elements of artistic language but fundamental mechanisms for preserving and transmitting cultural knowledge. Their study contributes to a deeper understanding of the relationship between language, literature, and national consciousness.

Conclusion. The present study investigated the semantic and linguocultural features of ethnographic lexical units in Tog'ay Murod's novel *Otamdan qolgan dalalar*. The analysis demonstrated that ethnographic vocabulary occupies a central position within the artistic structure of the novel and performs important semantic, cultural, and cognitive functions.

The findings revealed that ethnographic lexemes possess multidimensional semantic structures. In addition to their denotative meanings, they encode cultural knowledge, historical memory, social values, and national identity. Lexical units related to food preparation, clothing, labor practices, family relations, and religious traditions function as carriers of ethnocultural information and contribute to the reconstruction of traditional Uzbek life.

The study further established that agricultural vocabulary plays a particularly important role in the conceptual organization of the narrative. Lexemes such as *ketmon* evolve from ordinary material objects into symbols of cultural identity and collective experience. This process illustrates the interaction between lexical meaning and cultural cognition.

Another important conclusion concerns the role of ethnographic vocabulary in preserving historical memory. Through culturally marked lexical units, the novel records experiences associated with colonialism, social transformation, and cultural continuity. Consequently, ethnographic lexicon serves as an instrument for transmitting collective memory across generations.

From a theoretical perspective, the findings support contemporary anthropocentric and linguocultural approaches to lexical semantics. The study confirms that lexical meaning cannot be fully understood without considering cultural context and human experience.

Overall, the research demonstrates that Tog'ay Murod's artistic language constitutes a valuable source for investigating the relationship between language, culture, and national



consciousness. Future studies may expand this approach by examining conceptual metaphors, dialectal vocabulary, and pragmalinguistic features in the writer's other works.

References

1. Cruse, D. A. (2011). *Meaning in Language: An Introduction to Semantics and Pragmatics*. Oxford: Oxford University Press.
2. Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. Chicago: University of Chicago Press.
3. Wierzbicka, A. (1997). *Understanding Cultures Through Their Key Words*. Oxford: Oxford University Press.
4. Maslova, V. A. (2001). *Linguoculturology*. Moscow: Akademiya.
5. Van Dijk, T. A. (2008). *Discourse and Context: A Sociocognitive Approach*. Cambridge: Cambridge University Press.
6. Lyons, J. (1995). *Linguistic Semantics*. Cambridge: Cambridge University Press.
7. Halliday, M. A. K. (1994). *An Introduction to Functional Grammar*. London: Edward Arnold.
8. Fairclough, N. (1995). *Critical Discourse Analysis*. London: Longman.
9. Geertz, C. (1973). *The Interpretation of Cultures*. New York: Basic Books.
10. Sapir, E. (1921). *Language*. New York: Harcourt Brace.
11. Whorf, B. L. (1956). *Language, Thought and Reality*. Cambridge: MIT Press.
12. Jakobson, R. (1960). Linguistics and Poetics. In T. Sebeok (Ed.), *Style in Language* (pp. 350–377). Cambridge: MIT Press.
13. Verdonk, P. (2002). *Stylistics*. Oxford: Oxford University Press.
14. Chambers, J. K., & Trudgill, P. (2004). *Dialectology*. Cambridge: Cambridge University Press.
15. Crystal, D. (2008). *A Dictionary of Linguistics and Phonetics*. Oxford: Blackwell.
16. Hojiyev, A. (2010). *O'zbek tili stilistikasi*. Toshkent.
17. Nurmonov, A. (2012). *Tilshunoslik nazariyasi*. Toshkent.
18. Rahmatullayev, Sh. (2022). *O'zbek tilining izohli frazeologik lug'ati*. Toshkent.
19. Yo'ldoshev, Q. (2018). *So'z yolqini*. Toshkent.
20. To'xliyev, B. (2006). *Adabiyotshunoslik asoslari*. Toshkent.
21. Karimov, N. (2003). *Ijod sehri*. Toshkent.
22. Murodova, N. (2021). Contemporary Approaches to Uzbek Literary Language Studies. *Philology Issues*, 4(2), 45–58.
23. Xamidov, M. (2022). National Identity and Language in Uzbek Prose. *Journal of Central Asian Studies*, 15(1), 66–79.
24. Ermatov, N. (2019). Semantic Features of Artistic Language. *Uzbek Linguistics Review*, 7(3), 34–48.
25. Tog'ay Murod. (1994). *Otamdan qolgan dalalar*. Toshkent: Sharq.

