

Linguocultural Features of Lacuna in Uzbek and English Folklore

TURSUNOVA DILNOZA ALISHER QIZI
Karshi State University, Karshi, Uzbekistan

ABSTRACT

In this article, we will try to describe the interdependence of language and culture in the analysis of linguoculturological aspects of Lacuna found in Uzbek and English folklore, consider thematically similar aspects of lacuna in Uzbek and English, and take a deeper approach to such issues as mentality and expression of national character in them. Language is the most important factor in expressing the culture, values and beliefs of each nation, the specific aspects of the people in general.

Keywords: Lacuna, linguoculturology, culture, paremiology, symbolic meaning, exoticism,

INTRODUCTION

Today, at a time of intense research on lacuna, the study of all facets of lacuna is one of the main tasks of the field of linguoculturology. As part of the study of the comparative aspects of lacuna, we have no choice but to dwell on their linguocultural aspects. Through this, we will try to show the similarities and differences of the lacuna in the languages we are researching, the culture and unique mentality of the people who own this language.

From linguistic scientists, Nida says that it is important to study a people's language, as well as its culture. He argues that language and culture are a similar system that has evolved in an interdependent way. He comments that: "Cultural factors are

deeply interwoven with the language, and that are morphologically and structurally reflected in the forms of the language.” The famous linguist Sapir notes that the vocabulary in the language was born through the physical and social atmosphere of humanity. And based on this theory, we can cite language as part of culture. In general, on the example of cultural factors, linguist V. Telia explains the knowledge, traditions and values belonging to a particular people and its history, everyday habits and other cultural indicators of the fundamental foundations of mankind and their understanding of the world through them. He also mentions that the language underlying each culture is never studied separately from culture, and that humanity uses language to represent every point of culture. As a linguist and folklorist scholar, Telia particularly emphasizes the role of the field of paremiology in the connection of culture with language. He said that since language expresses an entire culture in itself, without a doubt, the field of paremiology can also very beautifully and deeply express the culture of the people who are the owners of the language. Such a situation can be substantiated by a mixed field of language and culture, namely linguoculturology. So, as one of the most active tools in the display of folk culture, lacunae are becoming one of the most important topics in the process of linguocultural research in linguistics today. It is being developed as the main object of a lot of research.

Lacuna are also found in the folkloric of various languages during the use of individual lexical units symbolically based on national characteristics, for a representative of another language is also observed in the emergence of incomprehensibility without being able to understand the special meaning that is reflected in the semantics of a particular language. As an example, for the Russian and German people, the word “bulbul” is a symbol of love, spring, tenderness, the British do not experience such feelings towards the “bulbul,” and the Americans do not know about it at all, where the word is exoticism. In the language network of zoolexics, emotive-associative identity is especially pronounced. While the content of “bring home the bacon” (translation: to bring pork home) in English means to earn money to provide material support for the family, in other peoples this

creature does not mean wealth, pomp when viewed over faith, but rather, according to the beliefs of Turkic peoples, it is forbidden to introduce it. We also witness that in some cases colors also mean certain symbolic meanings. In countries like Chile, Panama, “green” symbolizes hope, a sign of good, as well as the coming morning. And in the US, “green” is a symbol of good luck, prosperity (the color of dollar money), bank employees associate green colour with the concept of nobility. “Yellow” represents cases of betrayal among Russians, envy among Germans. Among many people, “black” is a harbinger of evil, it is a color of mourning, and “white” symbolizes purity, innocence, joy, celebration. But in Japan, the color of mourning is not black, but rather white, and in China, black is a symbol of greatness, success. Among the people of equatorial Africa, there is no opposition at all, such as good white and bad black. These are of the emotiv-associative lacuna type [1, 122].

RESEARCH METHODOLOGY

So, since every word that exists in the language of the people is expressed in the language, the folkloric lacuna of a particular people are expressed by the representatives of that people from the words that are presented in that folk language with the peculiarities of that people, only if the way of making is known. Many scholars have included P. Henl, E. Sepir, G. G. Moran, C. Cramsh have touched on issues such as the connection of culture and language in their work.

The term “lacuna” was first introduced into science by Canadian scientists J. Vine & J. Darbelne. These scholars, in their ‘The Method of Comparing French and English,’ defined lacuna as “a linguistic phenomenon defined by comparing two languages.” As can be seen from the tariff, the term has been defined in the comparison of two languages and has been used to describe a concept that has no alternative in one of the languages. The same tariff serves as the primary reason for preserving the original terminological features of the term lacuna, despite minor semantic changes in the later period [3, 248]

Another scientist who was seriously involved in the problem of lacunae was V. Gak defines lacuna as “gaps, the absence of words that must exist” at the lexical level of the language [5]. From this explanation, it can be seen that the scientist recognizes that gaps in the language lexicon can be identified and evaluated without comparing them to another language. Of course, the presence of gaps in the language lexicon is already known in linguistics. Alisher Navoi, the founder of the Uzbek language, compared Turkish and Persian in his work “Muhokamat-ul lug‘atayn,” stating that there is no alternative to a word that represents the same concepts in another language in a given language [2, 515-519].

The contribution of Russian scientists to the disclosure of the linguistic essence of the phenomenon of Lacuna and its recognition as a separate linguistic category is significant. I. Sternin's works acknowledge the linguistic significance of the lacuna phenomenon. G. Bikova described the appearance, types, definition and other features of lacuna on the example of the Russian language. Today, World linguistics relies on the experience of Russian linguists to highlight the problems of lacuna [4, 221]. In particular, the lacunology school founded by Sternin and its followers pay great attention to the study of the internal shortcomings of language, and this work is of great interest to linguists around the world.

ANALYSIS AND RESULTS

As an example of words of realia or national origin, for example, from scientists with a focus on the linguocultural qualities of lacuna, which related to Uzbek culture, *sandal*, *palov*, *chopon*, *rubob*, *to‘n*, *qo‘biz*, Turkish *fes* (headdress), *fincan* (cup), *kaftan* (top dressing similar to a robe), *baklava* (type of sweet pastry) and others can be cited. Since Uzbek and Turkish are relative languages, it is somewhat difficult to distinguish between realia and lacuna in these languages. For example, in Uzbek, grandfather is called *buva* (*bobo*), grandmother is used as *buvi* (*momo*), while in Turkish the father's mother – *baba anne*, mother's mother-*ana anne*. When compared, in English, there is

only “aunt” for father’s or mother’s sister, while it differs in Uzbek, *amma* is for father’s sister and *xola* is for mother’s sister.

In Turkish, when a woman's child brought with her from a previous marriage is called *taygeldi*, this concept is not expressed in Uzbek with a separate word. But in the Kashkadarya dialect, its alternative *ergashma* (daughter, son) is widely used. The *Explanatory Dictionary of the Uzbek Language* does not include this dialectal feature. We face to the example: *Dunyanin en dakik insanlari nerede?* (Literally: where are the most accurate people in the world?). The word *dakik* in this sentence expresses the meaning “orderly working, doing some kind of fist in time” (rus. пунктуальный), in Uzbek it seems impossible to express it in one word. Or *Seyyar satıcılık* bazı bölgelerde kanunen yasaktır (literally: traveling salesmanship is prohibited by law in some regions). Although we have people engaged in “traveling” commercial activities, it is not called by a separate word.

Uzbek folk oral creativity is undoubtedly reflected in our eyes by the traditions of the customs of our people, which have developed over the centuries, and ritual songs performed by our elderly mothers, *caivanis* in various traditional weddings. Doctor of philological sciences, professor B. Sarimsakov in the work, *Uzbek Ritual Folklore*, classified the rituals that took place in folk marriage into two major types:

1. Public folk rituals performed by the public
2. Family rituals

The social and economic life of the people is naturally seasonal as well as closely related to the familial rituals. Especially hospitable and kind people, like the Uzbek people, cannot imagine every day without a certain ceremony or gathering. In Uzbek customs, parents perform a series of rituals with the aim of “making two heads” as their children reach adulthood. Ritual and customs such as *Non sindi/Patir ushatti* (engagement-relatives of bridegroom especially women will bring engagement ring/earrings), *Fatiha* “(engagement party),” *Qiz bazmi* (Girls’ party), *Kuyov oshi* (bridegroom party which bridegroom will eat plov/osh (national meal) with his friends in bride’s

house)", *Beshik to'y* (cradle wedding - the parents of baby's mother will bring cradle for their grandchild) are celebrated in the circle of family and close relatives, friend brothers. We cannot imagine these rituals without special lacuns that reflect the national values of our people. In different regions of our country, such habits are differentiated according to the dialect. For example, on the Oasis sides, the engagement ceremony is given in the style of *Non sindi/Patir ushatti*, while in the Vobkent district this tradition is given in the style of *choqliq*. The term "*Boygazak*" is used in Vobkent district if the gift given to the new bride (or baby) when they see it for the first time is given in the form of *Ko'rmana* in most regions of our country. After the wedding, the ceremony of visiting and acquaintance of the new bride with the groom's family and close relatives is called "Bridal salute", while in the Vobkent district, a turban-binding ceremony *Sallabandon* is held in honor of the bride's joining the women's ranks.

Chimildiq is a special white curtain or floral sheet that is held on the day of the wedding to the room where the groom enters in the bride's house and to a corner of the room where the bride falls in the groom's house, or to the net of the house. The duration of *chimildiq* capture varies in different regions of Uzbekistan. In some provinces, it is taken after two, three days, while in some regions it is taken after the *chilla* has left (after 40 days). *Chopon* is a long national garment that is sewn into a cotton tie.

In English-speaking states, it is customary to hold wedding ceremonies in two stages: A. civil ceremonies-a ceremony held in an organization that records marriage B. white weddings is a ceremony usually held in a church. And the reason why it is called a white wedding is because the bride is dressed in white. Modern English weddings are also held outdoors, in parks or gardens.

Some of the English wedding ceremony terms are as follows: *aisle* is a passage, a passage in the middle of a church. The bride's father or other close relative walk down the same aisle and enter the groom and the monk; *confetti* are pieces of paper thrown by the guests after the ceremony for good luck after the bride and groom. Sometimes rice is fired in the place of paper;

wedding band – rings that the bride groom wears to each other at the wedding ceremony. The bride and groom say their condolences to each other and swear to be together on a good-bad day; “the band” is a musical group called to the wedding; “the buffet” is a buffet where guests eat themselves; *the hors d'oeuvres* is a snack eaten before meals; “the bridal shower” is a party for the bride, her family and friends. Traditionally, gifts are shared on this day. The fiancé is how the groom is called until the wedding; the fiancée is how the bride is called until the wedding. The English and Uzbek wedding ceremony terms are distinctive, with differences predominating between them rather than similarities. It is closely related to the culture, customs, lifestyle and traditions of both peoples. Each term has an etymology, that is, a history of origin, some of which have a religious character and go back to the distant past.

Marriage vows are vows made by a couple to each other during a marriage ceremony. In western culture, these promises traditionally include concepts of kindness, loyalty, unconditional respect, and permanence. After being sworn in, the couple exchange rings. The wedding ring is placed on the third finger of the left hand, also known as the “ring” finger. A wedding ring is usually a simple gold ring. After the wedding ceremony, the bride, groom and two witnesses usually leave for the side room to sign the wedding notebook. Without this, marriage is not legal and no marriage certificate is issued. After that, guests go out to throw petals, candy over the newly married couple to wish good luck. The bride stands with her back to all the lonely and unmarried guests and throws her bouquet over her head at them. Whoever catches the bouquet will get married next. Currently, this tradition is being broken at Uzbek weddings. Usually after the wedding, the bride and groom leave for honeymoon/honeymoon, and sometimes go straight after the wedding. After returning home, it has become a tradition for a husband to take his wife to his new home. This is called “raising the bride from the threshold.” Usually at English weddings, when the bride enters the church, wheat is sprinkled on it. Similar wedding traditions have been held in peoples, and are present today. After the ceremony, guests usually head to a party held in

a hotel, restaurant, or any similar place. After all the guests arrive, the bride and groom are announced, everyone gets up and the couple head to their place. They usually sit at a "high table" with parents, the best man, and a servant. At the reception of the reception ritual/reception, speeches usually take place after meals – usually the father of the bride welcomes his new son-in-law in the family, the most honorable person makes a speech (this should usually be a joke), and then the groom says his speech. At the conclusion of the wedding party, the couple cut the wedding cake/wedding cake, which is usually a traditional fruit cake. Cutting the cake together is considered lucky for the couple. This means that they work together during their marriage. Any dance is usually initiated by the bride and groom, referred to as the first dance/"first dance," often with the couple choosing the music or song they like. From the reception ceremony, the bride goes with her husband to start a new life.

CONCLUSIONS

As a conclusion of our opinion, we will say that the traditions that exist in the Uzbek and English mentality, while close in meaning and essence, are fundamentally different in form and interpretation. While Oriental and Western traditions have their own essence and meaning, special terms that reflect nationalism are found in lacuna at every step. It is much more difficult to translate directly, expressing specific cultural concepts of Lacuna, and therefore we have cited some lacuna in this article with their definition. I think that the opinions and examples presented in this article will be of interest to the researcher conducting scientific research on this topic in the future.

REFERENCES

1. I.F. Fatxiddinova, "Международная конференция академических наук, Tillararolakunarlikvauningturlari.-p.122
2. Navoiy A. 2012. Muhokamat ul-lug'atayn.515-519. Tashkent: Publishing house named after Ghafur Ghulam is a creative House of printing.

3. Xasanov A.,” The lingvoculturological signficance of the lacuna “
//
«Масъалаҳоимубраминазарияваамалиятаҳқиқотдарсоҳаизабо
ншиносӣ».- Душанбе: 2022, р. 248
4. Быкова Г. 2003. Лакунарность как категория лексической
системологии. Благовещенск: Изд-во БГПУ. С -221
5. Гак В. 1977. Сравнительная типология французского и
русского языков. Ленинград: Просвещение, 1977

TURSUNOVA DILNOZA ALISHER QIZI
PHD STUDENT, KARSHI STATE UNIVERSITY,
LECTURER, DEPARTMENT OF LANGUAGE TRAINING,
KOKAND UNIVERSITY ANDIJAN BRANCH,
ANDIJAN, UZBEKISTAN.
E-MAIL: <TURSUNOVADILNOZA964@GMAIL.COM>