

## Classification of Lacunar Lexemes in the Works of Abdulla Qadiri and the Linguistic Statistical Analysis

BAKHODIROVA SHAKHLO BAKHODIROVNA  
*University of Science and Technology, Uzbekistan*

### ABSTRACT

*In the article, lacunar units are studied based on the linguistic analysis of the works of Abdulla Qadiri, one of the modern writers of Uzbek literature. The relevance of issues related to gaps in today's linguistics is analyzed and classified on the example of artistic works.*

**Keywords:** Lacuna, gap, artistic work, novel, story, linguostatistical analysis.

### INTRODUCTION

In the development stages of world linguistics, the existence of three traditional paradigms is noted: comparative-historical linguistics, structural linguistics, and anthropocentric linguistics. Anthropocentric linguistics, one of these paradigms, interprets language in harmony with the interests, psychology, inner world, and worldview of its speakers. One of the anthropocentric approaches is linguistic cultural studies (linguoculturology).

Language performs communicative, emotional-expressive, and accumulative functions. The accumulative function of language is also manifested through its ability to reflect cultural relations and national values. Linguoculturology, which studies the interrelationship between language and culture, considers one of its central concepts to be the phenomenon of lacuna.

The term "lacuna" originates from the French word *lacune*, meaning "gap," "depth," or "empty space."

The concept of lacuna was introduced and defined in scholarly discourse by Canadian researchers J. Vine and J. Darbelnet as follows: "A lacuna occurs when a word in one language has no equivalent in another language." As the definition suggests, this term is used to describe a concept identified in the comparison of two languages, where a concept in one language lacks an equivalent in the other.

#### METHODS

In conducting the research, methods such as lexical-semantic, lingvostatistical, comparative, descriptive, modeling, and component analysis were utilized.

In most studies related to the modern Uzbek literary language, the primary source of analyzed material is the works of Uzbek writers. Textbooks and other educational resources that describe the state of the language, its diverse phenomena, and rules also rely on artistic works as the main factual material.

Artistic works serve as a key factual source for the scientific study of the state of the Uzbek language during specific historical periods, the characteristics unique to those periods, grammatical changes, and the similarities and differences between the historical and current states of the language.

#### RESULTS

At the beginning of the 20th century, the linguistic activities of the Jadid movement were characterized by an effort to extensively use Turkic words. From the works of Abdulla Qodiriy, 59 Turkic, 43 Persian-Tajik, 48 Arabic, 3 Russian, 14 mixed words, and 8 izofa constructions were collected as lacunar units. The lacunar units in the writer's works also serve to illuminate the historical and etymological features of the lexemes.

The collection of Abdulla Qodiriy's short works is titled *Diyori Bakr*, and this izofa construction is explained in one of his short stories. *Diyori Bakr* is a Persian izofa based on Arabic

words, where "diyor" means "home, residence, country, land" (*OTIL*, I, 722), and "bokr" in Arabic refers to "a newborn camel" or, later, metaphorically "newborn" (*DB*, 276). The phrase *Diyori Bakr* is interpreted as "an untouched, unspoiled land," and the following explanation is given: "Qodiriy went to Moscow for professional development... 'And I left Diyori Bakr, accepting the responsibility of staying away from you readers for five to ten days'" (*DB*, 276). Here, the author implies leaving his birthplace due to his studies. The "newborn" semantic feature in the word "bokr" and the sentence provided by the author indicate that *Diyori Bakr* is used in the sense of "native land, homeland."

Abdulla Qodiriy's works are also valuable for preserving the historical forms of lexemes used in modern Uzbek. For instance, the etymology of the frequently used word *buxcha* in modern Uzbek spoken language is difficult to trace based on its phonetic structure:

*Buxcha* – a small bundle, handkerchief, or cloth tied into a bundle; a knot or parcel (*OTIL*, I, 419).

One of the frequently used terms among household items was *bo'g'joma* (*OTIL*, I, 506), referring to large cloths for wrapping and storing clothes or fabrics, such as sheets. Today, such bundles are generally referred to as *tugun* or *bo'g'cha*. However, there is no specific term in modern literary Uzbek to denote the sheets used specifically for tying such items. This may be due to the decline in the practice of wrapping belongings in such a manner. For instance: "As for today, with four years of wear, seven years of fading, and patches of various kinds, it lies within the *bo'g'joma*, gathering strength to loyally serve its eighth winter for Master Pochcha" (*MCh*, 14).

Abdulla Qodiriy's works reflect the unique national characteristics of the Uzbek language, and the text of his novels serves as an unbiased mirror of the changes, transformations, and developments within modern Uzbek language units.

Intralinguistic lacunae are identified within the framework of a single language (monolingual) and may exist in the lexical system of that language. However, they are observed in cases where the language lacks a word to express a particular concept.

As we know, every language evolves and enriches itself by borrowing words from other languages. No language develops in isolation; it emerges through the interaction of different cultures. Lacunae represent gaps within languages. To fill such gaps, it is advisable to borrow words from dialects within the language or from literary works whenever possible. Abdulla Qodiriy's works belong to this category of valuable sources.

In our research, lacunae from Abdulla Qodiriy's novels *O'tgan Kunlar* and *Mehrobdan Chayon*, as well as from the collection *Diyori Bakr*, were collected, systematized, and analyzed from a historical and etymological perspective.

The purpose of etymological analysis is to determine when, in which language, based on what linguistic material, through what morphological pattern, and in what form and meaning a particular word emerged. The primary method of etymological analysis is the comparative-historical method, which relies on phonetic laws, morphological rules, and morphological changes. The results of such research are significant for identifying various processes in the language system and structure, as well as for understanding the etymological meanings of words and compiling etymological dictionaries.

The etymological interpretation of words is usually carried out from two perspectives:

1. Semantic perspective
2. Form (phonetic) perspective

Interpreting words from a semantic perspective is generally more challenging for root words than for derived words.

We will review some notes to complement and reaffirm the thoughts of prominent scholars about the language of Abdulla Qodiriy's works with additional analyses. The word *avra* appears in one of his works: "In the middle of the four-pillared veranda, on the top of a couch covered with atlas quilts, leaning against the wall, sat a man dressed in a sleeveless fur coat with its outer layer covered in black broadcloth."

The word *avra* in our language is a homonymous word used both as a noun and a verb. In this sentence, the word *avra* is Persian-Tajik in origin and refers to the "outer or external layer of clothing, quilts, or similar items." The word *avra* also exists in Turkic languages, with its etymology provided as follows: *Avra* – to persuade or convince by speaking false or deceptive words. For example, "The grocer deceived the farmer" (*Baqol dehqonni avrayverdi*).

This verb originates from the ancient Turkic adjective *abir*, meaning "calm," combined with the suffix *-a*. Later, the narrow vowel in the second syllable disappeared, and in Uzbek, the consonant *b* changed to *v*, and the vowels *a* transformed into *ä*: *abir + a → abira → abra → ävrä*.

Abdulla Qodiriy's collection of short works is called *Diyori Bakr*, and it explains the figurative expression based on the genitive construction in one of his smaller works. The words *Diyori Bakr* are Arabic in origin: *diyori* means "home, place, country, region" (O'TIL 722). *Bakr* in Arabic refers to the calf of a newly born camel, later used metaphorically to mean "newly born." The meaning of "newly born" in *bakr* formed the basis of the construction *Diyori Bakr*. *Diyori Bakr* thus translates to "the land of birth, homeland." For example: "And you, taking the responsibility of being away from the student for five to ten days, have become restless from the *Diyori Bakr*" (from *Shu yaqindagi bir musohabadan* (hanga) 276-b). Here, the author refers to leaving the place of birth, the homeland, due to studies.

In the novel *O'tgan Kunlar*, the word *charlar* is used 16 times, and its etymology is as follows: *charlar* refers to the ceremony of inviting the groom's family to the wedding feast. "As soon as *charlar* is held tomorrow, of course, Otabek will run to Margilon" (OK). This word originated from the old Uzbek verb *charla* with the addition of the suffix *-r*; later, the vowel *a* was replaced by *ä*, transforming it into *chärlär*.

In the novel *Mehrobdan Chayon*, an example related to the word *qosqi* from Turkic languages can be analyzed: "When they reached the brick bridge, the guard wrapped in *qosqi* leather by the big water near the chamber door bowed and greeted him" (*M.Ch* 202-b). *Qosqi* refers to worn, shabby clothes. The word

originates from the ancient Turkic verb *qus* meaning "to decay" or "to break" (Devon II, 18), combined with the suffix *-qy*. Later, the vowel *o* replaced the original vowel *u*, and in Uzbek, the hard sign of the *u* vowel disappeared, transforming *qus-* into *qos-* to form *qosqi*>*qosqi*. In Turkic languages, including Uzbek, one of the phonological rules is that words are usually monosyllabic or disyllabic. Three-syllable words are rare. It has been emphasized in historical-etymological studies that many words considered roots today are actually derived forms. In modern Uzbek, the term for old clothing is often used in literary speech, and for expressing this concept, the word *juldur* is also used: *Juldur* refers to clothes that have become shabby from frequent use or handling (O'TIL, II, 112). However, *juldur* is more commonly used for lightweight clothing. Using *juldur* for fur garments creates a stylistic inconsistency.

In one of the author's small works, we encounter the term *mankuha*. This term means a wife in a lawful marriage. "... Gathering many people around, weaving false and slanderous accusations about the poor man in the presence of his father, a cart brought a beggar, and interestingly, even my own wife, *mankuha*, was lying on that cart, while the poor man silently took her back to his home" (*D.b* 333-b.). The word *mankuha* comes from the Arabic word for "marriage" (*nikah*), and the suffix *-a* indicates the feminine form. The word *mankuha* arose from adapting the Arabic term for a married woman to the phonological system of the Uzbek language.

Another term often used in the author's works is *matluqa*, which refers to a divorced or separated woman. "My *matluqa* Kumushbibi. With my first wife, I thought you were going to stop your arrogant behaviors towards me" (*O'.K* 120.). *Matluqa* means "divorced." This word, like *mankuha*, takes the feminine suffix *-a*, indicating its reference to a woman. The use of *matluqa* has diminished over time, reflecting societal changes such as the introduction of legal marriages, which have gained more importance than traditional religious marriages. The evolution of language is closely tied to social changes, such as the shift from divorce via traditional means to the formal submission of a divorce application.

The diversity of words in the author's works encourages readers to think critically and explore linguistic nuances. One such word is *masnad*, from Arabic, meaning "support," "base," or "position." It is most often used to mean "rank" or "position": "As you said, Sultan's outer movements could not be trusted, even though he had risked his life for the *masnad*" (*M.Ch* 288). The term *masnad* originally referred to a seat or support, sometimes used in relation to pillows, and later evolved to denote high status or position. Through a process of analogy, the meaning shifted to higher ranks, which was eventually accepted by society and incorporated into formal speech.

Below, we will describe the gaps by summarizing the works of Abdullah Qodiriy:

Title of the work	Arab words	Persian words	Turkic words	Russian language
"Mehrobdan chayon"	Mumsik	Mo'ychinak	Qo'sqi	
	Mezana	Tarasha		
	Sajiya	Shustagar		
	Tag'oful	Siforish		
	Qarobat	Paysa		
	Masnad	Sholpar		
	Karih	Xoka		
"O'tgan kunlar"	Mansha'	So'xta	Azl	
	Muassir	Avra	Charlar	
	Musoxaba	Reza		
	Matluqa	Mochaxar		
		Kirpo'sh		
	Kimxob			
"Toshkand boylari"		Mardumxo'r		
"Shu yaqindag'i bir musohabadan" (hangama)		Diyori bakr		
"Kalvak Maxzumdan idoramizga ochiq xat" (imlosi o'zgartirilib bosiladur)	Shoi'a			
"Kelinni kelganda ko'r, sepini yoyganda ko'r"				Dyujina (fransuzcha O'TIL 798)

“Hoy, yer yutkur”		Shulon		
“Olti yillik bazm”	Nomayi a’ mol			
“Yo’lda”(davomi)			Xiloldon	
“Ikki og‘iz tariqatdan ham bo‘lsin” (Hangama)		Peshtaham		
“Avvali ilm qadom ast. Oxiri ilm qadom ast”	Mankuha			

According to H. Dadaboyev's statement, "The vocabulary of any language, whether historical or modern, to some extent reflects in the diverse dictionaries created by people. The dictionary functions as an accumulator that preserves the vocabulary of a language. Today, the level of development and refinement of a certain linguistic field is measured by the type, quantity, and quality of the dictionaries created in that language."

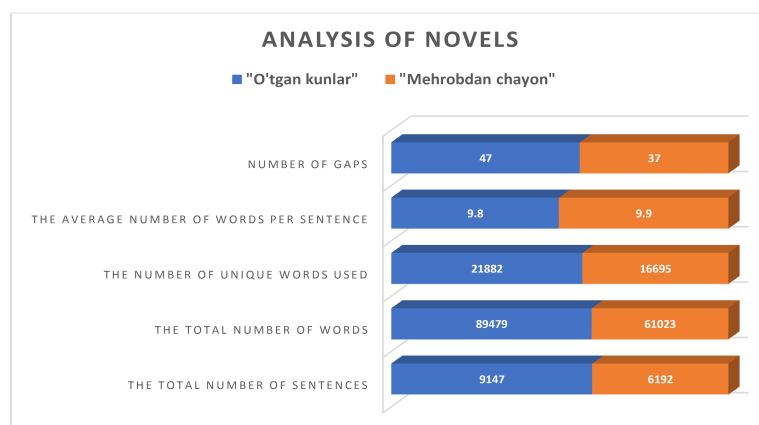
#### DISCUSSION

A large part of the Uzbek people are familiar with the works of Abdullah Qodiriy. The statistical analysis of the words used in the writer's works was examined. According to the research analysis, 47 lexical units were identified in the novel *O'tgan Kunlar*, 37 lexical units in the novel *Mehrobdan Chayon*, and 92 lexical units in the collection of short works *Diyori Bakr*:

<b>Lakunar birliklarning semantik tasnifi</b>	<b>“O‘tkan kunlar” romani</b>	<b>“Mehrobdan chayon” romani</b>	<b>“Diyoyi bakr” to‘plami</b>
Narsa-buyum ifodalovchi	16	21	22
Belgi-xususiyat ifodalovchi	12	8	25
Harakat-holat, voqea- hodisa ifodalovchi	17	6	28
Hajm-o‘lchov ifodalovchi	1	1	3
Umumiy soni	47	37	92



Looking at the table, we can obtain statistical data related to the writer's word usage.



*A statistical analysis of lacunar units in Abdulla Qodiriy's novels*

Etymology is like a boundless sea. Because even after analyzing the forms and meanings of a word from its origin to the present, changes in its structure may continue. Information, when consistently recorded with scientific annotations, will be more appropriate for the purpose.

The works of Abdulla Qodiriy are also significant because they use historical forms of lexemes, exhibit a broad range of semantics, and serve as a foundation for determining the etymology of words.

#### REFERENCES

1. Abdulla Qodiriy. Mehrobdan chayon. Novel. – Tashkent: Yoshlar Publishing House, 2019. – 328 p.
2. Abdulla Qodiriy. Mehrobdan chayon. Novel. "Literary Heritage Works" series. Prepared by: Khondamir Qodiriy. – Tashkent: Navruz, 2019. – 288 p.
3. Abdulla Qodiriy. Utkan kunlar. Novel. www.ziyouz.com. Library, 2007. – 220 p.
4. Abdulla Qodiriy. Diyori bakr. A collection of short works. – Tashkent: New Century Generation, 2007. – 469 p.

5. Dadaboyev H. Uzbek Terminology. – Tashkent, 2019. – p.16.
6. Mahkamov N. "Etymology" – article, Etymology (milliycha.uz).
7. Rahmatullayev Sh. Uzbek Language Etymological Dictionary (Turkic words). – Tashkent: University, 2000. – p.8.
8. Shaymardanova A. "Lacuna phenomenon and its linguistic compensation potential" Scientific and Practical Conference of Science and Innovation, in-academy.uz/index.php/si. 2023. – p.106-107.
9. Vinay J., Darbelnet J. Stylistique comparée du français et de l'anglais. – Paris: 1958. – p.10.
10. Khonmanova Z., Saidakhmedova O., Nurullayeva O. Linguoculturological Concepts Research. – Tashkent, 2018. – p.25.

**BAKHODIROVA SHAKHLO BAKHODIROVNA**

LECTURER,

UNIVERSITY OF SCIENCE AND TECHNOLOGY,

UZBEKISTAN.

E-MAIL: <SHAXLO.BAKHODIROVA@GMAIL.COM>