

The Role of Ethnographism in Artistic Discourse (Based on the Works of Isajon Sultan)

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ABSTRACT

There are the several important topics like the role of ethnographisms in the linguistic and cultural analysis of artwork, the artistic-discursive function in the text, the presentation of the processes related to the Uzbek wedding ceremonies in Isajon Sultan's books, the contextual, linguistic and cultural analyzes related to these ethnographic units in article. Ethnographism as a term has developed and been refined over time, relating to the long-standing traditions, customs, living conditions, social, domestic, and cultural life of the Uzbek people. These units are a valuable resource for linguistics, the study of a nation's history, nationality, and culture, which can be passed on to the next generation. The ethnographisms used in literary texts serve two main purposes. They first define the author's artistic intention, and secondly, they convey to the reader the nation's loyalty to its traditions and rituals. The ethnographic examples that we analyzed are also part of people's lives.

Keywords: Artistic discourse, artistic text, ethnography, tradition, and ceremony.

INTRODUCTION

Considering the specific characteristics of the literary text, a simple linguistic and stylistic analysis cannot provide us with complete information. It should be approached from another side, considering the point of view of discourse. The analysis of a

literary text, which is the subject of analysis in traditional linguistics, from an anthropocentric position has become promising, which necessitated the introduction of the term “artistic discourse” (AD) into philology. It creates a necessity for the distinction between concepts like text and discourse. This can be understood by comparing the books in the reader’s hands and on the shelf. In the first case, we can refer to the artistic text, while in the second case, we can talk about the artistic discourse. The term “artistic” is used in various aspects of human activity, and it is directly and indirectly associated with art. If we take into account the various forms of art (such as cinema, sculpture, pottery, painting and etc.) all rely on human involvement and nothing can be accomplished without him. When the human factor becomes prominent, discourse reveals its own character. Artistic communication (the art of words) is distinguished by its artistic perfection among the arts. We believe that using the term: “artistic discourse” to analyze artistic texts is the right choice. Indeed, the main aspects of discourse semantics are expressed in artistic discourse, which explores the current state of artistic possibilities. Analysis of artistic discourse is necessary to determine the author’s conceptual sphere and idiostyle. Artistic discourse is considered as one of the most complex forms of literary communication, an integral part of almost everyone’s life.

LITERATURE REVIEW

It should be noted that there are some definitions and descriptions of artistic discourse in the world of linguistics. In particular, according to O. G. Revzina, artistic discourse is a cognitive process related to producing speech and creating a speech work [7; 33], Teun Adrianus van Dijk suggests that [2; 1-2], the main purpose of artistic discourse is the communicative act through which the writer intends to influence the inner and spiritual space of the reader, as well as his beliefs, values and aspirations through his work. According to linguist G. G. Khisamova, “The unique nature of artistic discourse lies in its anthropocentricity, cultural significance, and the ability to

embody the artistic image of the universe modeled by the author in a figurative form. In this regard, artistic discourse appears as one of the most complex types (products) of literary and artistic communication. Its subjects are not only the author and the reader, but also the characters" [8; 49]. According to Uzbek linguist-professor D. Ashurova [1; 7-9], in artistic discourse (AD), the way people use language to conceptualize non-linguistic reality determines the communicative situation. On the other hand, the complexity of any speech is made possible by a specific way of linguistically conceptualizing the world. N. Normurodova [5; 25-27] explored the anthropocentricity of artistic discourse and she came to the conclusion that the analysis of a work of art cannot be carried out without extralinguistic factors and a wider social context, therefore, it is appropriate to use the term "artistic discourse," which is considered as a two-way linguistic and creative process. Thus, it's appropriate to use the term "artistic discourse," which encompasses both linguistic and creative processes.

In fact, in AD, not only the author and the reader, but also the heroes of the work become subjects. In this respect, the appearance of ethnographisms in the text of an artistic work gives the reader aesthetics and enriches the spiritual and cultural world of the reader.

The nationality of people, as well as a nation, is determined by its language, culture, customs, traditions, and rituals. Ethnographisms serve as a national mirror that reflects the distinct customs, traditions, and core values of each nation. Initially, Uzbek ethnographisms were studied in folklore from an ethnographic perspective. In 1970s and 1980s, systematic research and theoretical-practical significance of ethnographisms have been initiated in various areas of Uzbek linguistics. Linguist M. H. Nadim, who studied the wedding ceremonies of the Uzbeks of Northern Afghanistan, emphasizes that the first research works in the field of ethnographisms were carried out by A. Juraboev and Z. Husainova. In Uzbek linguistics, significant contributions in this field were made by some researcher such as N. Mirzaev and L. Khudoykulova, S. Davlatov, S. Soatova, O. Ismonova

Sh. Nurullayeva, G. Tosheva, Y. Bobajanov, M. Kakharova, and N.R. Amanturdiyev [3; 7].

In today's process of globalization, the influence of the ethnic factor on language development or, conversely, the influence of the linguistic factor on the ethnic character is a significant issue in recent years. Writers or poets refer to ethnographisms in literary texts for some reason such as not to forget these commonalities, which is an extremely important aspect of the society organization, to preserve the passing of values from generation to generation, to prevent the formation of an ethno-linguistic gap in the spiritual space of the next generation, to convey the subjective attitude of the creator to the reader, the spirit of a certain era and embodying the social environment.

MATERIALS AND METHODS

Based on the article's content and essence, we conducted contextual, linguistic, cultural, and semantic analysis.

RESULT AND DISCUSSION

The Uzbek people have a rich heritage of ethnographisms, both in terms of number and subject and they reflected in their numerous local dialects. The writer Isajon Sultan, known for his vivid storytelling, skillfully portrays the age-old traditions and values of Uzbek families in his works, creating a strong connection between the text and the reader. In his short story "Onaizorim", he not only depicts the everyday life of families but also explores various aspects of ethnographisms such as customs and rituals associated with wedding ceremonies:

...Non sindirildi, oqlik berildi. Kelganlarning erkaklariga belbog', ayollariga ro'mol, dasturxonlariga non va qand-qurs solindi...
 ("Onaizorim" qissa)
 "...The bread was sliced, the whiteness was given. The men received waistbands, while women were gifted scarves, bread, sugar and sweets were placed on their trays in the cloth...
 ("Mommy" story, [11])

In “Uzbek-english explanatory dictionary of ethnographisms” [4; 63]. The “the bread was sliced” – ethnographism implies cutting four or six loaves of bread as a sign of the engagement of a young man and a girl and distributing them to the guests. In this ceremony, the bread prepared by the young man and the girl, and other sweets on the table are shared by the participants of the triumph. Conducting the ceremony in this order is characteristic of the districts of Koson and Beshkent of the Kashkadarya region. In the text we quoted, the ceremonies of the Fergana region are included. Although the form and procedure of conducting such ceremonies differ but their content and essence are similar. There is an explanation for the ethnographic unit – “whiteness” in this dictionary means a white cloth or light scarf which is given to grooms as a sign of consent to the wedding [4; 63]. This ritual is carried out in the same manner in all regions of Uzbekistan.

Yana bir necha kun o‘tgach, “ qozon oshi” bo‘ldi. Kuyov tomondan uch kishi aravada ikkita qo‘y, bitta nimta, yog‘, ikki qop un, guruch va sabzavotlargacha olib kelishdi...

To‘ydan bir kun avval “non-patir” marosimi bo‘ldi. Yuztalab non yopildi, qatlamalar pishirildi... [11]

“A few days later, there was the ritual as “pilaf in a cauldron”. Three people from the groom’s side brought two sheep, a piece of meat, butter, two bags of flour, rice and vegetables...”

The day before the wedding, there was a “bread-butter bread” ceremony. Hundreds of bread were baked, puff bread was cooked... [11]

The writer cites the ancient order of the wedding ceremony in order to fully describe the features, awaken the subjective attitude of the addressee, increase the expressiveness of the work, and bring its content closer to real life. The wedding ceremonies like “pilaf in a cauldron” and “bread-butter bread” have been shortened to avoid excesses.

Shundan so‘ng kuyov tarafning yosh bolalaridan biri iljayib turib, mevali daraxtdan sindirib olingan kichkina cho‘p bilan kelinning yuzidagi surpni yulqab oldi... “Yuz ochar” marosimi mana shunday bo‘lib o‘tdi. [11]

“Then one of the young men from the groom’s side removes the scarf from the bride’s face with the help of a small stick broken from a fruit tree... This is how the “Unveil the Bride’s face” ceremony took place.” [11]

The form and name of the ceremony ‘Unveil the Bride’s face’ are different in the local regions of Uzbekistan. In the oases, the ethnographic unit *betochar* is used, while in the cities and villages of the Bukhara region, the ethnographic unit *roybinon* is used. In all areas, it is performed by a young child from the bride or groom side. Today, some traditions of the wedding ceremony have been preserved in remote regions or most towns and villages of the district, they have been simplified.

Bir mahal “kuyovnavkar keldi” degan xabar taraldi. Hamma shoshib qoldi. Childirma do‘p do‘pi-yu karnay-surnay sadosi ostida kuyovnavkarlar hovliga kirib kelishdi, ishkomlar tagida turib olib, quyunday bo‘lib o‘ynashdi.

Kuyovnavkar kiradigan uy ostonasiga turib olgan amma-xolalar “Ho-o, kirib bo‘psizlar, qani to‘ngak puli?” deb turib olishgan edi, ammo yigitlarning epchilroqlari ularni yelkalari bilan surib, ichkariga kirib ketishdi.

Kuyov ziyofati tezda nihoya topdi. Kuyov kuyovnavkarlar davrasida to‘n yopinib kelib, to‘n yopinganicha chiqib ketdi... Ra‘no bu mahal qo‘shnining uyida edi, uni o‘z uyiga qaytib olib chiqdilar, isiriq tutatdilar, sochlariga oq paxtadan uzun piliklar boylab o‘rdilar, oq surp ko‘ylak, mahsi-kavush kiydirib, paranji yopintirishib, ota oyog‘iga bosh urdirdilar. [11]

“Once the news spread about “a group of the groom’s men has arrived”. Everyone was in a hurry. They entered the courtyard with the sound of a drum and trumpets. The young men stood under the porches and played likewhirlwind.”

“The aunts who stood at the threshold of the house where the groom entered said, “No no, it is forbidden to come, where’s the dedicated money (to‘ngak puli)? However the clever young men pushed them by the shoulders and entered, despite their insistent demands.”

“The wedding party quickly ended. The groom in the golden cloak entered the circle of the group of batmen and left it in the same way as he had come in his golden cloak... Rano was at the neighbour’s house at that time, they took her back to her house.

There was smell of burned incense. Women braided her hair in long ribbon of white cotton, then put on a white silk dress on her, and mahsi-kavush on her feet, wrapped her into cloth (paranji), made her to bow her father.” [11]

The sequence of texts consisting of these three paragraphs in which the Gestalt phenomenon occurred indicates that the Gestalt and the paragraph are mutually contiguous and associated phenomena. The author, who knows the laws of language well, explained the relationship between these events in order to present the ethnographic ritual of the ‘arrival of a group of the groombatmen.’ In this way, he completed the integrity and structure of the text.

It is considered a tradition, ritual, culture and reputation of the family to meet with respect the friends of the groom by the bride's relatives in Uzbek national wedding ceremonies. Customs and traditions that have been preserved for centuries, in the course of historical development, begin to acquire a modern hue, ethnolinguistic units are gradually updated, and old ones are forgotten. This is a noticeable aim of the author, maybe it is his loyalty to old rituals or he wanted to mention the Nation or values and national identity. *Kuyovnavkar* (Groombatmen) forms by the union of two lexical units and represents the name of one event – a wedding ceremony held in the bride's house. A whirlwind is a vortex wind, a type of wind that rises in a counterclockwise spiral. The writer used this analogy to bring to life in the reader's imagination the dance of the young people. In Explanatory dictionary of the Uzbek language, the word – to‘ngak means chopping block, scaffold, block [9; 238]. There is the same explanation in Etymological dictionary of the Uzbek language also to it that is, the lower part of the tree cut from a little above the ground level [6; 369]. In our text, this word is far from its meaning and has a dialectal appearance. Traditions and rituals that have preserved ancient values, such as burning incense, braiding the bride's hair with a long ribbon of white cotton, then putting a white silk shirt on her, mahsi-kavush on her feet, wrapping her in cloth (paranji) and bowing and putting head to her father's lap, are still present today. It should be noted that

they have not lost their significance, with the exception of braiding the bride's hair with a long ribbon of white cotton, the rest has been preserved in most regions of Uzbekistan.

We know that the frankincense plant grows wild, its dried form is mainly used for incense. It's used for various purposes in Uzbek houses, including preventing colds, disinfecting rooms, avoiding from divers illnesses, and getting rid of evil [10; 229]. The ethnographic meaning came to surface in the analyzed text. In Uzbek linguistic culture, white color means purity, brightness, innocence. An interesting point that should be brought to the reader's attention: for example, "whiteness" in Eastern culture means wishing the young bride and groom "white happiness", which is similar to wishing a "white path" (safety) to a person setting out on a journey. Also the white color of the house or the bride wearing a white dress are considered as the symbol of virginity. The customs like *Oq o'rar*, *oqlik* ("wrapping in whiteness" or "whiteness") are related to Uzbek wedding rituals, even the food – *shirguruch* (milk pilaf) all above represent the positive symbolism of Uzbek tradition. However, there are some negative ideas about being *okpadar* (a curse from parents), "wearing a white scarf" (a symbol of condolence). They mainly exist in the Bukhara and Navoi regions, which cause negative connotations. In ceremonies related to weddings, which are often derived from metaphorical and metonymic meanings, white things – objects, clothes, in general, nominative units related to it are used symbolically, improving the mental state of a person and further refers to the clarity of life. This is clearly expressed in the text above. Mahsi-kavush is the national footwear of Uzbeks, and the veil (*paranji* along with *chachvani*) is a historical dress that hides from strange eyes. Such national clothes of the bride have a special meaning. For example, the *mahsi-kovush* is made of leather and is distinguished by its lightness. It is a symbol of the bride's dexterity. When she leaves her parents' house to have her own family, she bows and puts her head on her father's lap. This custom means that she wants to receive her father's blessing before leaving. In this way she expresses special respect for her father and his greatness.

CONCLUSIONS

After all, one can say that artistic discourse is an active mechanism that determines all the parameters of an artistic text and directs it to a certain result in the trinity of “author – text – reader” or in the quartet of “author (narrator) – text – character – reader”, a kind of live communication, a combination of language, form, meaning and action. It expresses the author’s conception as a linguo-conceptual system showing cognitive and linguo-cultural scenes of the world. The linguistic and cultural features of the creator’s conception are manifested in his works as a national and cultural mirror of the Uzbek language. In the works of Isajon Sulton there are ethnographisms, considered as a value tradition at the value level, a reflection of Uzbek culture in actions, words, we admit that they express the unique artistry of the author’s lines.

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