

Linguocultural Analysis of Gluttonyms: Dastarkhan, Salt, Knife in the Reflection of the World's National Languages (Using the Example of the Karakalpak Language)

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ABSTRACT

This article explores the linguocultural significance of gluttonyms words related to food and eating in the Karakalpak language, focusing on the archetypes dastarkhan (tablecloth), salt, and knife. Through linguistic and cultural analysis, it reveals how these terms embody the Karakalpak people's worldview, values, and social norms. The dastarkhan symbolizes hospitality, unity, and abundance; salt reflects purity, blessing, and protection; and the knife conveys both creation and danger. Together, they form a sacred triad of daily life, illustrating how food-related language encodes moral order, spiritual purity, and national identity.

Keywords: Karakalpak language, linguoculturology, gluttonyms, *dastarkhan*, salt, knife, cultural identity, symbolism.

INTRODUCTION

In recent years, numerous studies based on the anthropocentric paradigm have emerged in linguistics. The anthropocentric approach takes the human factor as the main criterion in language. This paradigm of linguistics is directly related to areas such as cognitive linguistics, linguoculturology, pragmatolinguistics, discourse analysis, and linguopersonology. On this basis, the human factor is considered central in gluttonic discourse as well.

The word "gluttony" is derived from the Old French and Middle English *gluttonie* and the Latin *gluttire* ("to swallow"). This word *gula* means "food." The term "gluttony" encompasses the entire food process, from its procurement to the processing of semi-finished products and the preparation of a usable product [4: 3]. Studying the characteristics of gluttonyms not only establishes the national mentality but also provides extensive historical information.

A. V. Olyanich, as the scholar who introduced the term "gluttony" to science, also discusses the linguocultural and ethnocultural characteristics of cooking-related nominations. According to the scholar, the concept of "gluttony" is related to gastronomy (knowledge of culinary arts and the skill of using them) and is directly linked to the gluttonic cognitive system of any ethnoculture [5: 168]. Additionally, E. Dobrekno uses the term "culinary world picture," which is described as a conceptual model of gastronomic taste and gluttonic preferences, reflecting the unique characteristics of national food nominations [2: 155-173].

Identity (from Latin *identificatio* – "similarity," "to be the same") is a concept that denotes the process of self-awareness, preservation of identity, and differentiation from other groups by an individual or community. In philosophy, it signifies the stability of existence, while in sociology, it represents a person's connection to social groups. In linguoculturology, the concept of identification is closely linked to the representation of cultural codes in language. Language units, including gluttonyms (food names and related terms), reflect the historical and cultural experience and national perspective of the people and play an important role in shaping their cultural identity.

One of the archetypes of the Karakalpak gluttonic worldview is *dasturqan*. In Karakalpak national culture, it represents a combination of concepts such as hospitality, generosity, open-heartedness, unity, and honesty. In Islam, there are also views regarding the etiquette at the dining table, eating and drinking, and the importance of avoiding waste. Even in the Holy Quran, we encounter a special surah called *Maida* [3: 106]. The Arabic word *maida* means "table." The word *dasturqan* entered our

language from Persian, meaning "a cloth on which food is placed" [6: 11].

In Karakalpak oral folklore, there are rituals, prohibitions, blessings, and curses related to the *dastarkhan* (traditional tablecloth). For example, a man doesn't sit bareheaded at the *dastarkhan*. Even when saying grace before a meal, one must wear a headdress, otherwise the house's guardian spirit will flee. When spreading the *dastarkhan*, if the open side faces the door and the closed side faces the place of honor, abundance will not be lost. After the *dastarkhan* is cleared, if someone arrives, people dislike it, thinking to themselves, "You must have been speaking ill of us," and invite them for tea saying, "May your ill words be washed away." If the groom remains silent at the *dastarkhan* when he arrives, it will lead to misfortune. If something bitter is placed on the *dastarkhan* when the in-laws arrive, it leads to discord. During matchmaking, melons, watermelons, apples, grapes, candies, honey, and various sweets are placed on the *dastarkhan*, with the saying "May our in-law relationship be sweet." Even numbers of bread are served on the *dastarkhan* for those attending weddings, and odd numbers for those attending funerals. When setting out on a journey, if a pair of bread is left on the *dastarkhan*, the angels will pray for the household's prosperity. The sin of one who picks and eats seven grains of rice fallen on the *dastarkhan* will be forgiven. If the *dastarkhan* is cleared while empty, famine will occur. When eating a rice dish, the person who eats seven grains of rice fallen on the *dastarkhan* adds to their sustenance. If the *dastarkhan* is scraped with a knife or cleaned with paper, the blessing of that house will be lost. May your midst be full, May your *dastarkhan* be abundant. May your *dastarkhan* be abundant, May your reputation be great. May my *dastarkhan* curse you!

MATERIALS AND METHODS

In Karakalpak oral folk art, the linguocultural functions of the *dastarkhan* are clearly evident in the rituals, prohibitions, blessings, and curses associated with it. The *dastarkhan* is primarily envisioned as a symbol of sacredness and abundance.

Beliefs about not praying without a head covering, not cutting the tablecloth with a knife, and keeping it clean reflect mythopoetic concepts related to the house spirit and the blessing of sustenance. Simultaneously, the *dastarkhan* serves an educational and normative function: a man's adherence to etiquette rules around the *dastarkhan*, such as not sitting bareheaded, strengthens family and social order. The *dastarkhan* is also seen as a symbol of prosperity and abundance: folk beliefs about well-being are embodied in customs such as the notion that gathering an empty *dastarkhan* may bring hunger, not neglecting rice grains, and serving even or odd numbers of bread. Furthermore, the *dastarkhan* acts as a special tool in socio-cultural relations: the custom of serving delicacies at matchmaking events, sharing bread at weddings, and leaving bread at home when departing on journeys demonstrates that the *dastarkhan* is a symbol of social unity, friendship, and reconciliation. Additionally, in blessings and curses such as "May your *dastarkhan* be abundant" and "May my *dastarkhan* curse me!," the *dastarkhan* functions actively as a linguopragmatic unit. Thus, in Karakalpak culture, the *dastarkhan* is not merely a phenomenon related to food consumption, but also manifests as a linguocultural code expressing sacredness, abundance, moral order, social relations, and national identity.

Not attending weddings and celebrations empty-handed, as a sign of social interaction: When women, with their headscarves thrown at an angle, spread tablecloths, wrap themselves up, and bring along their freckle-faced, fair-skinned children whose faces are "like sparrow eggs," to attend weddings and celebrations, strangers might think they are the in-laws of the house hosting the celebration (Q. Matmuratov, "Terbenbes").

The dishes placed on the tablecloth could be cooked differently in various eras, being thick, liquid, dried, whole, or halved. But out of respect for the food, the tablecloth was still spread: Good news, Lepes is coming, good news!" His eyes were devouring the flatbread on the tablecloth. "Where?!" Blood rushed to his face, and he stood up straight. "By the sea!" "Oh, I'm so happy! You could have come inside and told us calmly, here, take

this!" she said, handing the young man one and a half flatbreads from the tablecloth. The young man put the whole flatbread in his bosom and stuffed the half in his mouth (Q. Matmuratov, "Terbenbes").

The delicacy of the food on the table and the high value of the dishes served are considered an example of special respect for the guest: These intellectuals of Terbenbes, and indeed all the coastal countries, are not ordinary; each is a unique and accomplished scholar. They were not unfamiliar with feasts, but as soon as they sat down in the yurt, its abundance immediately caught everyone's attention. Despite having tasted salt from many peoples, many lands, and prosperous households, their dining utensils had never gone beyond wooden bowls, wooden spoons, jugs, trays, bowls, and cups! But the splendor of this tablecloth was something else. As if standing on one leg like a crane, with a thin neck resembling a bowl, the uniform containers were overflowing with apples, grapes, and pomegranates that looked as if they had just been plucked from their stems, captivating the eye and making one's mouth water (Q. Matmuratov, "Terbenbes").

The dastarkhan is the key to Karakalpak hospitality. Laying out a dastarkhan for a guest is a sign of respect. After the tablecloth is spread, the host places everything they have on it: The edges and insides are adorned with floral patterns, white as a peeled egg, and various dishes, each like a flower, are prepared with meat and fish fried into a paste in genuine lacquered bowls. Croutons and cotton flatbreads. Dried fruits such as walnuts, pistachios, whole apricots and raisins, halva, and bright red jujubes scattered across the dastarkhan catch the eye. Fluffy flatbreads made from white flour and bright red boursaks would whet one's appetite and make one's mouth water (Q. Matmuratov "Terbenbes").

The process of hosting guests, characteristic of Karakalpak culture, encompasses a sequential arrangement: spreading the dastarkhan, placing bread, and then serving tea. Bread, tea, and other foods are not brought before the dastarkhan is laid out: After exchanging greetings and sitting down, pulling her saddlebag to one side, while Sypaq was untying her bundle,

Gulziyba came and spread a brand new, immaculately clean, large patchwork dastarkhan in the middle. She placed bread from the basket, then took a pot bubbling on the fire, brewed tea, and poured a teapot for everyone (Q. Matmuratov "Terbenbes").

The dining table and food are always a symbol of mutual respect and consideration between young and old, husband and wife. Not reaching for food before elders, always having elders or family heads sit at the head of the table, and setting aside food at the edge of the table until everyone else arrives is part of Karakalpak culture: A plate was served, and a sheep's head was placed before Lepes. Lepes cut off one ear of the head, saying "For Qurbaniyaz," and placed it in a bowl at the edge of the tablecloth (Q. Matmuratov, "Terbenbes").

According to Karakalpak tradition, after drinking tea and eating food, even after eating melons and watermelons, a blessing is recited for the table: No, brother, please choose someone else, I can't be a volost head!" he said, blessing the tablecloth, and rushed out of the house. A blessing was offered for the tea. The tablecloth was cleared. Lepes threw himself onto the double cushion and stretched out his legs (Q. Matmuratov, "Terbenbes").

The tablecloth is used not only for eating but also for wrapping fruits and other items to give to someone: Finally, it didn't work out. The old man took the tablecloth from his son's hands and, leading him by the hand, walked towards the mullah. He placed the tablecloth in front of the mullah, took it from the mullah's hands, knelt down, and offered a blessing (A. Shamuratov, "At the Old School").

The tablecloth indicates the housewife's thoroughness and orderliness: Tea was drunk, and the tablecloth was gathered (A. Begimov, "The Fisherman's Daughter"). "Miss, I'll send your uncle off, you gather the tablecloth, my dear" (Q. Matmuratov, "Terbenbes").

The Dasturxon is a place where family members and guests gather, share their joy, and converse with each other: There are many people at home, all talking, Sitting at the Dasturxon, laughing, (Perhaps drinking tea or eating food), At one point, my elderly grandmother spoke, About me lying in the cradle, grieving (N. Toreshova "Birth").

The Dasturxon is never empty; it is always filled with whatever food is available: The Dasturxon always stands full. Food cooked in a black cauldron, Is never served without guests... Melon seeds and yellow butter never run out, The Dasturxon never knows scarcity (N. Toreshova, "Mother").

A wish for hospitality, generosity, and success: A cradle is brought by the girl's mother. An elderly person places the child in it. A robe, a Dasturxon, and prayer rugs are placed on the cradle. With the intention that the child be respected, hospitable, and faithful, they give a headscarf and a dress to the elderly woman who placed the child in the cradle [7: 71].

In Karakalpak spiritual culture, *sipira* also has its place among household items. The word *sipira* refers to food taken on a journey and a dining table. This word was used in the old Uzbek language to mean *dasturxon*. J. Shamshetov writes that before the revolution, when rolling dough, this word meant a leather spreader that was placed under a trough with flour for sprinkling, and now it is rarely used [8: 55-56].

In Uzbek culture, when moving into a new home for the first time, a broom and salt were brought in to ensure the household would be prosperous and blessed. The broom has always been kept in a designated and clean place in the house, and a house without a broom was considered unblessed. Therefore, every family and bride must have a broom in their dowry. According to folk traditions, a broom belonging to a household was never given to another person, and it was inherited from mothers to their daughters or daughters-in-law [1: 90]. This attitude towards brooms is also characteristic of the Karakalpaks. The dowry of Karakalpak brides was never without a broom. According to the belief that if the tablecloth is gathered empty, famine will occur, flour should always remain on the tablecloth.

Among the Kenimekh Karakalpaks, the new bride is introduced to her parents-in-law, sisters-in-law, brothers-in-law, and neighbors. After this, the bride, with her face unveiled, is given a tablecloth to spread, made to sift flour, knead dough, and spin with a spindle. This is done with the intention that she will be blessed and as efficient as a spinning spindle [7: 70].

RESULT AND DISCUSSION

An archetype with its place in the gastronomic worldview is the gluttonym "salt." In Karakalpak oral folklore, rituals, taboos, blessings, and curses associated with salt are frequently encountered, serving to reflect the people's beliefs and culture regarding salt. For example: To protect against the evil eye, a feather is inserted into the baby's cap or cradle, or salt and pepper are sewn onto headwear and outerwear. To protect a child from the evil eye, salt, sugar, beads, and a fish's palate are placed inside the child's amulet. If a girl makes food too salty, she is considered to have taken a liking to someone. To relieve back pain, water is poured into a cauldron, lots of salt is added, boiled, then transferred to a large basin for the person to sit in. When building an impressive house, placing salt, pepper, or onions in a bottle or bundle at the entrance or at a prominent point in the house, or attaching unusual items like horseshoes or ram's horns, wards off the evil eye. If someone genuinely admires another's work, they should respond by saying "salt to your eye" to avert the evil eye. If a person with a sharp eye notices their gaze is drawn to something, they must spit and say "I spit," or if someone notices it, they should make the person spit and say "salt to your eye, may your envy turn to stone!" to be safe from harm. When embarking on a long journey to a distant place, taking salt and soil will keep one connected to the hospitality of home and native land. A new bride first shows the salt to her mother-in-law, then says, "May my hand be blessed!" before tasting it herself. A person who happens to eat at someone's house will eat salt from that house again the following year. If someone asks for a pinch of salt, they are given three pinches, saying, "Take it from your own salt." When bitter things (pepper, onions, salt) are passed from hand to hand, the exchangers may become bitter with each other, and conflicts may arise at home. Don't give salt to close relatives. Do not defile salt. Don't play with salt. Don't step on salt. Don't scatter salt. Don't taste the salt of food you haven't cooked yourself. May your journey be successful, May your fortune be abundant. May our gratitude be

for this house's hospitality, May its sons grow up to be worthy men, May they be equal to their elders. May your fortune shine, may your stars glow, May you find your sustenance in a good place. May your hospitality be blessed, Greetings are more precious than hospitality. May your offspring be as plentiful as salt.

As a food element: Salt is the main element that brings out the taste of food. In this respect, salt, as a gluttonym, is an integral part of the food landscape.

As a sacred archetype: Salt symbolizes purity, protection, warding off the evil eye, blessing, and strength in people's consciousness. Therefore, it is effectively used in various rituals, prayers, and taboos.

Its function of protection and preservation in socio-cultural discourse: Salt is sewn onto the baby's hat, cradle, and clothing; salt is used for protection from the evil eye. Here, salt serves as a "tool of goodness."

Symbol of blessing and fortune: Blessings like "May your salt-fortune be abundant" and "May your salt and bread be honored" express wishes for prosperity and abundance through salt. Thus, the concept of salt carries the semantics of blessing.

Means of social connection: Sayings like "To one who asks for a pinch of salt, three pinches are given" embody hospitality and generosity.

Sign of etiquette and respect: Playing with salt or stepping on it is considered taboo. This signifies the reverence of salt as a sacred food concept.

Ritual and mythopoetic functions: Healing: If a person with back pain sits in a pot of boiled salt water, they will find healing. If someone with the evil eye comes and goes, the floors should be washed with salt water, and a person should bathe in salt water to relieve their spiritual burden. Thus, salt exists as an archetype in both folk medicine and traditional healing practices.

Ritual semantics: The new bride first shows the salt to her mother-in-law, then tastes it herself, saying "may my hands be blessed." Through this, salt becomes a symbol of family harmony, blessings, and the strength of the household.

Cutting off blessings: In the phrase "May your seed dry up like salt," the opposite meaning of salt's blessing arises - it is used to wish for deprivation of sustenance or misfortune.

Strengthening blessings and sustenance: May your salt and fortune be abundant!

Symbol of protection and cleanliness: Salt to your eye, your curse to stone!

Educational and normative prohibition: Do not trample on salt, do not play with it, do not step on it.

Social unity and harmony: Considering someone who has shared bread and salt in the same house as a "dear relative."

The use of salt as a pragmatic unit in blessings and curses demonstrates its productivity in the communicative practice of the people. It applies not only to food items but also to people: You asked and asked, ask yesterday, ask on time! Oh, you're still raw, you haven't ripened yet, your salt is lacking. Lepes, your salt is lacking, you haven't cooked!... (Q. Matmuratov "Terbenbes"). Salt is also used in the sense of general food and sustenance: - What's that, hey, is it only today that you've been eating salt from my hands, you're going crazy! (Q. Matmuratov "Terbenbes").

Thus, in Karakalpak folk beliefs and taboos, salt is not merely a simple food product, but an archetypal concept in gluttonic discourse. It performs multifaceted linguocultural functions such as bringing prosperity, sanctity, protection, healing, harmony, social connection, and moral etiquette. Such semantic richness of salt confirms that in Karakalpak culture it has become an important code not only of the gastronomic picture, but also of the people's worldview, faith, and social order.

Another archetype of the Karakalpak gluttonic worldview is the *knife*. In folk oral tradition, we encounter the following beliefs and taboos related to knives: If a pregnant woman holds a sharp object (knife, saw, scissors, etc.), she will give birth prematurely; If bread, a knife, or onions are placed under a child's pillow while they sleep, they will not wake up startled; A person who eats with a knife becomes short-tempered; If the tablecloth is scraped with a knife or cleaned with paper, the blessing of that house will be lost; If a spoon falls while eating, it

means a woman will come; if a knife falls, it means a man will come; Don't cut bread with a knife; Don't lick the blade of a knife; Don't threaten someone with a knife; Don't place a knife on its back; Don't eat with a knife.

Since ancient times, a knife has been a tool-weapon with two different (dual) semantic meanings:

The positive aspect is that it's an essential household tool, the primary implement for preparing and distributing food. The negative aspect is associated with blood, death, injury, conflict, and cutting. Therefore, it often serves as a powerful symbol standing between danger and protection, abundance and calamity.

In the Karakalpak tradition of giving away a bride, a knife is never placed among the bride's belongings or dowry. This custom has been preserved and practiced from ancient times to the present day. Not putting a knife in the girl's dowry is understood as a belief that since a knife's edge is sharp and dangerous, coldness like a cold weapon should not come between the new in-laws, and the young bride's tongue should not be as sharp as a knife. If, knowingly or unknowingly, a knife ends up among the girl's belongings, they perform the ritual of "buying the knife," which the groom's side must do.

G. Odilova presents the following concepts characteristic of Uzbek culture: "The gluttonym 'knife' is a collection of several subconscious concepts, such as 'having mystical power in archetypal consciousness, a companion on the road at night, protecting from the evil eye, its falling being a disaster, it should be kept to one side on the tablecloth, it has the property of cutting blessings, when given to a person, it is impossible to turn the blade towards them', as well as being an archetype of strength and courage" [4: 60-61]. A knife is used not only to indicate physical but also spiritual injury: "Don't torment me with a blunt knife, I told you the truth, look for someone else" (I. Yusupov, "The Actress's Fortune").

Thus, the knife appears in Karakalpak gluttonic discourse as a liminal archetype (a symbol representing both positive and negative power): the positive aspect is a useful kitchen tool for preparing food and a symbol of protection and courage; the

negative aspect is a cold weapon, a means of averting blessings and a source of danger.

CONCLUSION

In conclusion, firstly, in the gastronomic worldview of the Karakalpak people, the gluttonyms of dastarkhan (tablecloth), salt, and knife are not only food-related items but also sacred symbols reflecting the worldview, spiritual values, and social norms of the people. Secondly, the dastarkhan is a sacred and blessed place, a school of etiquette and hospitality, a unifying service, and a place for expressing gratitude and blessings. Thirdly, salt is a source of purity and protection, blessing and prosperity, social connection, spiritual healing, and an object of ritual significance. Fourthly, the knife is a liminal archetype, a useful tool, and a symbol of danger. Thus, the dastarkhan, salt, and knife are multi-layered linguocultural codes that preserve the lifestyle, beliefs, and social structure of the Karakalpak people's culture. They form the foundation of the traditional world, encompassing universal values such as unity, hospitality, respect, spiritual purity, and social order.

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