

LINGUACULTUROLOGICAL ASPECTS OF UZBEK DRAMAS

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Abstract. This article examines the linguaculturological aspects of Uzbek dramas and analyzes the relationship between language and culture in dramatic discourse. Uzbek dramas reflect national identity, traditions, customs, moral values, and communicative behavior through culturally marked vocabulary, proverbs, phraseological units, speech etiquette, and symbolic expressions. The study focuses on the works of Uzbek playwrights such as Abdulla Qahhor, Hamza Hakimzoda Niyoziy, and Sharof Boshbekov. Examples from dramas including *Temir Xotin* and *Boy ila Xizmatchi* demonstrate how dramatic language preserves Uzbek cultural heritage and national mentality. The article concludes that Uzbek dramas serve as important cultural and linguistic sources for understanding the worldview, traditions, and spiritual values of the Uzbek people.

Keywords: Linguaculturology, Uzbek drama, national identity, dramatic discourse, culture and language, speech etiquette, phraseological units, proverbs, Uzbek traditions, cultural symbols, communicative behavior, Uzbek literature.

Annotatsiya. Ushbu maqolada o'zbek dramalarining lingvomadaniy jihatlari o'rganilib, dramatik diskursda til va madaniyat o'rtasidagi munosabat tahlil qilinadi. O'zbek dramalari milliy o'zlik, urf-odatlar, an'analar, axloqiy qadriyatlar va kommunikativ xulq-atvorni madaniy jihatdan belgilangan leksik birliklar, maqollar, frazeologizmlar, nutq etiketi vositalari hamda ramziy ifodalar orqali aks ettiradi. Tadqiqotda o'zbek dramaturglari Abdulla Qahhor, Hamza Hakimzoda Niyoziy hamda Sharof Boshbekov asarlari tahlil qilinadi. Jumladan, *Temir xotin* va *Boy ila xizmatchi* kabi dramalardan keltirilgan misollar dramatik tilning o'zbek xalqining madaniy merosi va milliy mentalitetini saqlashdagi ahamiyatini ko'rsatadi. Maqolada o'zbek dramalari o'zbek xalqining dunyoqarashi, an'analari va ma'naviy qadriyatlarini anglashda muhim madaniy hamda lingvistik manba ekanligi xulosalanadi.

Kalit so'zlar: lingvomadaniyatshunoslik, o'zbek dramasi, milliy o'zlik, dramatik diskurs, til va madaniyat, nutq etiketi, frazeologik birliklar, maqollar, o'zbek an'analari, madaniy ramzlar, kommunikativ xulq-atvor, o'zbek adabiyoti.

Аннотация. В данной статье рассматриваются лингвокультурологические аспекты узбекских драм и анализируется взаимосвязь языка и культуры в драматическом дискурсе. Узбекские драмы отражают национальную идентичность, традиции, обычаи, нравственные ценности и коммуникативное поведение посредством культурно маркированной лексики, пословиц, фразеологических единиц, речевого этикета и символических выражений. Исследование сосредоточено на произведениях узбекских драматургов, таких как Абдулла Каххар, Хамза Хакимзода Ниязи и Шароф Бошбеков. Примеры из драм «Темир хотин» и «Бой ила хизматчи» демонстрируют, как драматический язык сохраняет культурное наследие и национальный менталитет узбекского народа. В статье делается вывод о том, что узбекские драмы служат важными культурными и языковыми источниками для понимания мировоззрения, традиций и духовных ценностей узбекского народа.

Ключевые слова: лингвокультурология, узбекская драма, национальная идентичность, драматический дискурс, язык и культура, речевой этикет, фразеологические единицы, пословицы, узбекские традиции, культурные символы, коммуникативное поведение, узбекская литература.

Introduction. Drama is one of the most important genres of literature that reflects the culture, traditions, customs, and worldview of a nation. Uzbek drama occupies a special place in Uzbek literature because it portrays the social life, moral values, and national identity of the Uzbek people. From the linguaculturological perspective, Uzbek dramas are rich sources for studying the relationship between language and culture.

Linguaculturology studies how language expresses cultural concepts and preserves national mentality. In Uzbek dramas, cultural values are reflected through dialogues, forms of address, proverbs, traditions, and symbolic expressions. Famous Uzbek playwrights such as Abdulla Qahhor, Hamza Hakimzoda Niyoziy, and Sharof Boshbekov skillfully used language to reflect Uzbek national character and social relationships.

This article analyzes the linguaculturological aspects of Uzbek dramas with examples from famous dramatic works.

Literature Review. The study of linguaculturological aspects in literary texts has been widely discussed in modern linguistics and cultural studies. Researchers such as Viktor Vorobyov and Vera Maslova emphasize that language is a key carrier of cultural information and national mentality.

Yuri Stepanov highlights that cultural concepts are embedded in language through symbolic and conceptual systems, which are often reflected in literary discourse.

In Uzbek linguistics, scholars such as A. Nurmonov, N. Mahmudov, and U. Yusupov focus on the relationship between language, culture, and national worldview. Their studies demonstrate how linguistic units express cultural values, traditions, and communicative behavior in Uzbek literature.

Overall, the reviewed literature shows that Uzbek dramas serve as an important source for studying national identity and cultural meaning through linguistic expression, including proverbs, speech etiquette, and symbolic language.

Research Methodology. This study employs a qualitative descriptive research design aimed at analyzing the linguaculturological features of Uzbek dramas. The research focuses on identifying how language reflects cultural values, traditions, and national identity in dramatic discourse.

The data were collected from selected Uzbek dramatic works by Abdulla Qahhor, Hamza Hakimzoda Niyoziy, and Sharof Boshbekov, as well as from relevant scientific literature on linguaculturology and literary studies.

The analysis is based on contextual, descriptive, and linguaculturological methods. The descriptive method was used to identify linguistic units such as proverbs, phraseological expressions, speech etiquette forms, and symbolic elements. The contextual method helped to interpret how these units function within dramatic discourse. The linguaculturological approach was applied to reveal the relationship between language and cultural meaning in Uzbek dramas.

Overall, this methodological framework allows for a systematic examination of how linguistic elements in Uzbek dramas express national culture and identity.

Analysis and Results. Linguaculturology and Dramatic Discourse. Linguaculturology is closely connected with literature because literary texts preserve cultural memory. Drama is especially important since it reproduces live communication and reflects natural speech behavior.

Uzbek dramatic texts contain many linguacultural elements: National forms of greeting; Kinship terminology; Proverbs and sayings; Religious expressions; Customs and traditions; Symbolic images. For example, in the drama “*Tobutdan tovush*” by Abdulla Qahhor, dialogues between characters reflect the social atmosphere of Uzbek society and reveal national attitudes toward honesty, justice, and morality.

The following dialogue demonstrates respect toward elders:

“Ota, sizning duoyingiz biz uchun hamma narsadan ustun.”

This sentence reflects the Uzbek cultural concept that parents’ blessings are sacred.

National Identity in Uzbek Dramas. National identity is one of the main linguaculturological features of Uzbek dramas. Uzbek playwrights use culturally marked vocabulary to show the lifestyle and traditions of the Uzbek people.

Words such as *mahalla*, *to‘y*, *duo*, *aka*, *opa*, and *navro‘z* carry deep cultural meanings.

For instance, in *Temir Xotin* by Sharof Boshbekov, the concept of *mahalla* reflects social unity and collective responsibility. Characters often discuss neighborhood opinion and public respect: “Mahalla oldida uyatga qolmaylik.”

This expression demonstrates the importance of social honor in Uzbek culture.

Kinship terms also represent national mentality. In Uzbek culture, people often address strangers respectfully using family terms such as *aka* or *opa*.

Example from Uzbek dramas: “Aka, bir maslahat bering.”

Here, the word *aka* expresses politeness and respect rather than blood relation.

Proverbs and Phraseological Units. Uzbek dramas are rich in proverbs and phraseological expressions. They make speech expressive and preserve folk wisdom.

In *Boy ila Xizmatchi* by Hamza Hakimzoda Niyoziy, proverbs are actively used to criticize social inequality and ignorance.

Examples include: “Birlik bor joyda tiriklik bor.” “Mehmon otangdan ulug‘.”

These proverbs reflect Uzbek cultural values such as unity and hospitality.

Phraseological expressions also reveal national character. In many dramas, emotional situations are expressed through idioms: “Yuragi orqasiga tortib ketdi.”

This phrase means extreme fear and demonstrates the figurative richness of Uzbek language.

Another example: “Ko‘ngli tog‘dek ko‘tarildi.”

This expression symbolizes happiness and emotional satisfaction.

Such phraseological units create national color and emotional depth in dramatic discourse.

Reflection of Traditions and Customs. Uzbek dramas vividly portray traditional customs and ceremonies. Weddings, Navruz celebrations, family meetings, and matchmaking traditions are frequently represented.

In many Uzbek dramas, wedding scenes contain national songs, blessings, and traditional etiquette. For example:

“Kelin salom boshlansin!”

This phrase reflects one of the important Uzbek wedding traditions.

In dramas dedicated to Navruz celebrations, playwrights describe traditional meals such as *sumalak* and collective festivities.

Example: “Navro‘z – birlik va mehr bayrami.”

This sentence reflects the cultural meaning of Navruz as a symbol of renewal and harmony.

Hospitality is another important cultural concept reflected in Uzbek dramas. Guests are treated with great respect: “Mehmon kelsa, rizq bilan keladi.”

This proverb demonstrates the sacred attitude toward guests in Uzbek culture.

Speech Etiquette in Uzbek Dramas. Speech etiquette is a major linguacultural feature of Uzbek dramatic discourse. Uzbek communication is based on politeness and respect.

Traditional greetings include: “Assalomu alaykum.” “Va alaykum assalom.”

These forms are widely used in Uzbek dramas to reflect authentic communication.

In Temir Xotin, characters often use respectful speech forms when speaking with elders: “Xo‘p bo‘ladi, ota.”

This phrase demonstrates obedience and politeness.

Indirect communication is another characteristic feature. Uzbek speakers often avoid direct refusal to maintain social harmony.

Example: “Ko‘ramiz, nasib qilsa.” Instead of directly saying “no,” the speaker uses a softer culturally accepted expression.

Speech etiquette helps dramatists portray realistic social relationships and national communicative behavior.

Cultural Symbols in Uzbek Dramas. Symbols occupy an important place in Uzbek dramatic literature. Objects and images often have deep cultural meanings.

For example: Bread symbolizes prosperity and respect; White color symbolizes purity; Water symbolizes life; Pomegranate symbolizes abundance.

In Uzbek dramas, bread is treated respectfully: “Nonni yerga tashlama, u rizq.”

This reflects the sacred status of bread in Uzbek culture. The image of the mother is also culturally symbolic. Mothers in Uzbek dramas often represent kindness, sacrifice, and wisdom.

In many dramatic works, the mother says: “Bolamning baxtini bersin.”

This expression reflects maternal care and spiritual values. Traditional musical instruments like *dutor* and *doira* are also used symbolically to create a national atmosphere.

Conclusion. The linguaculturological analysis of Uzbek dramas reveals the deep connection between language and culture. Uzbek dramatic works preserve national

traditions, moral values, and social norms through dialogues, proverbs, speech etiquette, and symbolic expressions.

Uzbek dramas are not only literary works but also important cultural documents that preserve the spiritual heritage of the Uzbek people. Linguaculturological analysis helps readers better understand the national worldview embedded in dramatic discourse and highlights the richness of Uzbek language and culture.

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