

**FORMS OF EXPRESSION OF NATIONAL AND CULTURAL FEATURES IN THE
LEXICAL UNITS OF THE LANGUAGE OF WORKS BY U. HOSHIMOV AND V.
RASPUTIN**

Khusenova Dilduza Uktamovna

Lecturer at the Department of Russian Language Methodology,
Fergana State University, Uzbekistan

Abstract. The article examines the forms of expression of national and cultural features in the lexical units of literary works by Utkir Hoshimov and Valentin Rasputin. Based on the prose of these writers, lexical-semantic groups representing the national worldview are identified: everyday vocabulary, realia of the traditional way of life, kinship nominations, anthroponyms and toponyms, evaluative and axiological vocabulary, as well as words connected with the spiritual and moral ideas of the people. The comparative analysis shows that in the works of U. Hoshimov, national and cultural specificity is closely connected with Uzbek family and everyday traditions, the concept of the mahalla, the cult of the mother, respect for elders, and moral responsibility before one's kin. In V. Rasputin's prose, national identity is revealed through the vocabulary of the Siberian village, natural space, peasant life, ancestral memory, and the moral connection of a person with his native land. The conclusion is made that nationally marked vocabulary in a literary text performs not only a nominative function but also conceptual-value, characterological, and pragmatic functions.

Keywords: national and cultural specificity, lexical unit, literary text, realia, linguoculturology, linguistic worldview, Utkir Hoshimov, Valentin Rasputin.

Introduction

The problem of studying the national and cultural specificity of a literary text occupies an important place in modern linguistics, linguoculturology, and comparative literary studies. The language of a literary work is not limited to the depiction of events and characters: it preserves the cultural memory of the people and reflects stable values, traditional forms of communication, features of everyday life, family relations, and moral consciousness. In this regard, the comparative study of works by Utkir Hoshimov and Valentin Rasputin is of particular significance. Both writers address the theme of the individual within the space of native culture, the problem of memory, duty, moral choice, and the connection between generations. Despite the differences in national and linguistic traditions, their prose is united by attention to the inner world of the ordinary person, to family and communal ethics, and to the spiritual responsibility of the individual before the past and the future.

The relevance of the study is determined by the need for a deeper analysis of the linguistic means through which national and cultural content is expressed in a literary text. Under the conditions of expanding intercultural communication, the comparative study of Uzbek and Russian literary prose makes it possible to reveal both universal moral categories and specific ways of their lexical embodiment.

The purpose of the article is to identify and describe the main forms of expression of national and cultural features in the lexical units of the language of works by U. Hoshimov and V. Rasputin. To achieve this purpose, the following tasks are set: to determine the lexical-semantic groups of nationally marked units; to characterize their functions in a literary text; to compare the ways of representing the Uzbek and Russian cultural worldviews; and to show the role of vocabulary in creating the value space of the works.

Materials and Methods

The material of the study consists of works by U. Hoshimov in which Uzbek national and cultural semantics are vividly manifested, primarily the story *Earthly Affairs* (*Dunyoning ishlari*) and

the novel *Between Two Doors (Ikki eshik orasi)*, as well as V. Rasputin's works *Farewell to Matyora*, *The Last Term*, *Live and Remember*, and *French Lessons*. The focus is on lexical units connected with everyday life, family, kinship, the natural environment, moral evaluation, and culturally significant realia.

The study applies descriptive, comparative, linguoculturological, and contextual methods of analysis. The descriptive method makes it possible to systematize nationally marked vocabulary; the comparative method reveals similarities and differences in the literary representation of Uzbek and Russian cultures; and contextual analysis helps determine the semantic load of lexical units in the structure of the work. The linguoculturological approach makes it possible to consider the word not only as a linguistic unit but also as a carrier of cultural information.

Theoretical Foundations of the Study of National and Cultural Vocabulary

In linguoculturology, the word is regarded as a unit capable of fixing the experience of a people, the features of their worldview, and their system of values. National and cultural specificity is manifested not only in non-equivalent vocabulary but also in ordinary commonly used words that acquire additional cultural and emotional-evaluative meaning in a literary context. Thus, words denoting home, mother, land, memory, road, kin, neighborhood, food, clothing, and ritual may have different associative and symbolic scope in different cultures.

Lexical units with a national and cultural component of meaning may be conditionally divided into several groups: 1) ethnographic realia; 2) everyday and object-related vocabulary; 3) kinship and social nominations; 4) toponyms and anthroponyms; 5) evaluative and moral-philosophical vocabulary; 6) words connected with the natural and spatial code of culture. In a literary text, these groups rarely function in isolation; more often, they form a unified system through which the author models the national environment and reveals the characters. For the works of U. Hoshimov and V. Rasputin, the connection between vocabulary and axiological content is especially important. National culture is presented not as an external decorative background but as a system of life orientations. Therefore, lexical units acquire conceptual significance in the text: they help to understand how the character perceives home, family, memory, labor, honor, homeland, and responsibility.

Research Results

The analysis of the material makes it possible to identify several main forms of expression of national and cultural features in the lexical units of works by U. Hoshimov and V. Rasputin.

1. Ethnographic and Everyday Realia

In U. Hoshimov's prose, lexical units denoting elements of Uzbek everyday life and the traditional way of life play a significant role: *mahalla*, *dastarkhan*, *chaikhana*, *beshik*, *sumalak*, *chapan*, *duppi*, *pilaf*, *tandoor*, *aryk*. These words not only name objects or phenomena but also create a culturally recognizable space. For example, the lexeme *mahalla* denotes not simply a place of residence but a special form of neighborhood community in which mutual assistance, respect for elders, public opinion, and a person's moral responsibility before those around them are important.

In V. Rasputin's prose, a similar function is performed by words connected with Russian village life and Siberian everyday existence: *izba*, village, hayfield, haymaking, stove, bench outside the house, vegetable garden, arable land, cemetery, crossing, river, island. In *Farewell to Matyora*, the toponym *Matyora* and the vocabulary associated with it acquire symbolic meaning: it is not only a geographical space but also an image of the native land, the memory of generations, and the spiritual continuity of the people.

2. Kinship Nominations and Vocabulary of Family Relations

In Hoshimov's works, the image of the mother occupies a special place. Lexical units such as *she*, *mother*, *farzand*, *ota*, *onajon*, *bolam*, *aka*, *opa*, *uka* are included in a system of moral meanings in which the family appears as the main value and the foundation of human upbringing. In the story

Earthly Affairs, maternal vocabulary becomes the semantic center of the work: through it, gratitude, memory, guilt, filial love, and moral duty toward parents are revealed.

In V. Rasputin's works, kinship vocabulary also carries a high semantic load. In *The Last Term* and *Farewell to Matyora*, the words mother, old woman, children, son, daughter, relatives, ancestors are connected with the theme of the disintegration of kinship ties and the loss of traditional moral support. However, in Rasputin's prose, family vocabulary often acquires a tragic shade: it shows not only the strength of kinship but also its weakening under the conditions of social change.

3. Toponyms and Anthroponyms as Carriers of Cultural Information

Proper names in a literary text perform not only a nominative but also a cultural-identifying function. In Hoshimov's works, personal names, forms of address, and place names create a nationally recognizable speech environment. Uzbek anthroponyms and forms of address convey age and social hierarchy, respectfulness, emotional closeness, or distance between characters.

In Rasputin's works, toponyms and anthroponyms are especially closely connected with the space of Russian Siberia. The name Matyora in the artistic world of the work becomes a symbol of the maternal principle, ancestral memory, and the land that cannot be replaced by a new settlement. The names of characters, village nicknames, and names of natural objects form a special local worldview in which a person is perceived through their connection with place, kin, and labor.

4. Evaluative and Moral-Philosophical Vocabulary

In the works of both writers, vocabulary expressing moral evaluation is widely used: conscience, duty, honor, shame, goodness, sin, memory, truth, patience, mercy. In Hoshimov's works, such words are often connected with the ethics of family and social behavior. What becomes important is not the external act itself but its correspondence to ideas of human dignity, respect for elders, gratitude, and purity of soul.

In Rasputin's works, moral-philosophical vocabulary is directed toward understanding a person's responsibility before the land, history, and their own conscience. The words memory, guilt, sin, land, soul, truth create a tense moral field in his prose. Through them, the author shows that the destruction of the village way of life is not only a social but also a spiritual process.

5. Natural and Spatial Vocabulary

In Hoshimov's works, words connected with nature and space are often included in the image of the native home, courtyard, street, garden, aryk, sky, and road. They convey the warmth of everyday life and a person's emotional attachment to the native place. In Rasputin's works, nature has an almost sacred meaning: river, forest, land, island, bank, water are perceived as living carriers of memory. Especially in *Farewell to Matyora*, natural vocabulary participates in creating the image of a world that disappears together with the village.

Comparative Analysis

The comparison of works by U. Hoshimov and V. Rasputin shows that national and cultural specificity is expressed not only through different realia but also through different organization of the value space. In Hoshimov's works, the central concepts are home, mother, family, mahalla, human kindness, and memory of parents. In Rasputin's works, such centers are land, village, ancestral memory, nature, conscience, and responsibility before the past.

At the same time, a significant similarity between the writers can be observed. In both the Uzbek and Russian literary traditions represented by the analyzed works, national culture is revealed through respect for elders, the connection between generations, the value of the native home, and the moral evaluation of human actions. Lexical units do not simply denote objects of everyday life or social relations: they participate in creating the ethical meaning of the work.

The differences are manifested in the ways of lexical concretization. In Hoshimov's works, national and cultural vocabulary is more often connected with family and everyday life, speech

etiquette, the neighborhood environment, and traditional Uzbek communal life. In Rasputin's works, national specificity is revealed to a greater extent through the village cosmos, the natural environment, labor vocabulary, and images of land and water. Thus, in Hoshimov's works, cultural memory is more often concentrated in the image of the mother and family, while in Rasputin's works it is concentrated in the image of the land, the village, and the disappearing peasant world.

Functions of Nationally Marked Vocabulary in a Literary Text

National and cultural lexical units in the works of U. Hoshimov and V. Rasputin perform several functions. First, they have a nominative function, since they name objects, phenomena, forms of everyday life, and social relations characteristic of a particular culture. Second, they perform a characterological function: through the speech of characters, forms of address, and the choice of everyday words, the social status, age, upbringing, and moral character of the hero are revealed.

Third, such units have a cultural-identifying function. They allow the reader to feel the national environment of the work, its historical and everyday specificity. Fourth, the axiological function is important: nationally marked vocabulary conveys a system of values in which family, kin, land, memory, conscience, labor, respect, and compassion become significant. Finally, these lexical units perform a pragmatic function, since they influence the reader, evoke an emotional response, and form an attitude toward the depicted world.

The peculiarity of the artistic use of such words lies in the fact that they are not reduced to ethnographic description. For example, *mahalla* in Hoshimov's works and *Matyora* in Rasputin's works go beyond their direct meaning and turn into cultural symbols. In the first case, the idea of a moral community is conveyed; in the second, the idea of native land and ancestral memory is expressed.

Discussion of Results

The results of the analysis confirm that the national and cultural specificity of a literary text is most clearly manifested at the lexical level. Lexical units connected with everyday life, kinship, nature, proper names, and moral categories form a system of cultural meanings. Through this system, the authors not only depict the national environment but also express their own understanding of the person and his place in the world.

In U. Hoshimov's works, the vocabulary of national culture is closely connected with humanistic pathos. Words denoting mother, home, children, neighbors, and traditional everyday life acquire an emotional and value-based coloring. They form the image of the Uzbek world as a space of memory, gratitude, moral responsibility, and spiritual warmth. Even simple everyday details in such a context become carriers of deep cultural meaning.

In V. Rasputin's works, national and cultural vocabulary often has a dramatic tone. The words village, land, river, cemetery, old people, kin, memory are connected with the theme of the loss of the traditional way of life. The author shows that the disappearance of the village means not only a change in living conditions but also the destruction of a person's spiritual connection with the past. Therefore, lexical units in his prose become means of expressing concern for the fate of national culture.

Thus, the literary language of both writers demonstrates that national culture is expressed not only through plot and imagery but also through the concrete word.

Conclusion

The study conducted makes it possible to conclude that lexical units in the works of U. Hoshimov and V. Rasputin are the most important means of expressing national and cultural features. They represent traditional everyday life, family relations, natural space, the system of moral values, and forms of collective memory.

In U. Hoshimov's prose, national and cultural specificity is most clearly manifested through the vocabulary of family, motherhood, the mahalla, everyday life, and respectful speech behavior. In V.

Rasputin's works, cultural identity is expressed through the vocabulary of the Russian village, Siberian nature, land, ancestral memory, and moral responsibility. Despite the difference in cultural codes, both authors address universal values: love for the native home, respect for elders, preservation of memory, and a person's responsibility before their people.

The prospects for further research are connected with a more detailed study of the translation of nationally marked vocabulary, as well as with a comparison of the concepts "home," "mother," "land," and "memory" in Uzbek and Russian literary prose.

References

1. Arutyunova N.D. *Language and the World of Man*. — Moscow: Languages of Russian Culture, 1999. — 896 p.
2. Vereshchagin E.M., Kostomarov V.G. *Language and Culture*. — Moscow: Indrik, 2005. — 1040 p.
3. Wierzbicka A. *Understanding Cultures through Their Key Words*. — Moscow: Languages of Slavic Culture, 2001. — 288 p.
4. Vinogradov V.V. *On the Language of Fiction*. — Moscow: Goslitizdat, 1959. — 656 p.
5. Humboldt W. von. *Selected Works on Linguistics*. — Moscow: Progress, 1984. — 397 p.
6. Karasik V.I. *The Language Circle: Personality, Concepts, Discourse*. — Volgograd: Peremena, 2002. — 477 p.
7. Maslova V.A. *Linguoculturology*. — Moscow: Akademiya, 2010. — 208 p.
8. Teliya V.N. *Russian Phraseology: Semantic, Pragmatic, and Linguoculturological Aspects*. — Moscow: School "Languages of Russian Culture", 1996. — 288 p.
9. Hoshimov U. *Earthly Affairs*. — Tashkent: Publishing House of Literature and Art, 1982.
10. Hoshimov U. *Between Two Doors*. — Tashkent: Shark, 1996.
11. Rasputin V.G. *Farewell to Matyora*. — Moscow: Soviet Writer, 1976.
12. Rasputin V.G. *The Last Term. Live and Remember*. — Moscow: Khudozhestvennaya Literatura, 1985.
13. Rasputin V.G. *French Lessons. Stories and Novellas*. — Moscow: Children's Literature, 1987.
14. Stepanov Yu.S. *Constants: A Dictionary of Russian Culture*. — Moscow: Academic Project, 2004. — 992 p.
15. Tolstoy N.I. *Language and Folk Culture. Essays on Slavic Mythology and Ethnolinguistics*. — Moscow: Indrik, 1995. — 512 p.