

Historical Ethnography As An Artistic Medium Reflecting Real Historical Reality

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Abstract: The article highlights the importance of ethnographisms as linguistic units that express the peculiarities of the people's lifestyle, history, and culture and play an important role in studying the intersections of society and language. The use of historical ethnographisms in artistic works as linguistic units that reflect the national cultural lifestyle of the Uzbek people in past eras is analyzed using the example of the works of Abdulla Qodiriy.

Keywords: Uzbek language, historical ethnographies, linguistic unity, artistic means, Uzbek people, lifestyle, real historical reality, works of Abdulla Qodiriy.

Introduction: Ethnographisms that reflect the lifestyle, values, material and spiritual life of various peoples, as well as significant social and cultural phenomena, objects, ways of living, customs, and traditions, are studied within the ethnography branch of linguistics. In dictionaries, ethnography (from ethno... and graphy...), also referred to as ethnology or folk studies, is defined as a specialized field of science that studies all peoples and ethnic groups of the world, their various types, origins (ethnogenesis), lifestyles, customs, and traditions, regardless of their level of material and spiritual development, examining both their differences and similarities, as well as their distinctive characteristics [1, 283].

The object of study of ethnography is ethnographisms, which can be examined as independent lexical units both in linguistics and literary studies. Accordingly, it is possible to distinguish between lexical ethnographisms and literary ethnographisms [2, 13]. Lexical ethnographisms refer to lexical units that embody events, rituals, and customs associated with human life and daily activities, from birth to death.

It is evident that ethnographisms are linguistic units that express the unique characteristics of a people's

lifestyle, history, and culture, and they play an important role in studying the intersection of society and language. From this perspective, ethnographisms serve as significant ethnographic sources that function both as historical and contemporary dialectal as well as modern lexical units actively used in speech. Based on these features, we consider it appropriate to classify Uzbek ethnographisms into historical ethnographisms, dialectal ethnographisms, and modern ethnographisms.

Historical ethnographisms are words and expressions associated with the past of a people, which are no longer actively used today or are found only in historical sources. Examples in the Uzbek language include: xurjun — a type of bag used for carrying loads [3, 78]; qo'rcha — a short garment worn for protection from the sun [3, 126]; chorborg' — a special fruit garden surrounding an ancient palace [4, 145]; sharbatxona — a place where traditional national beverages were prepared in ancient times [5, 156]; qo'shchi — a person belonging to the social group of farmers engaged in land cultivation in ancient times [6, 231]; saqich — a type of thread used by artisans in ancient times [7, 54], and others.

In particular, Abdulla Qodiriy's novel "O'tkan kunlar"

(Bygone Days), regarded as a masterpiece of Uzbek literature, is a work that extensively depicts the historical events and socio-cultural relations, customs, and traditions experienced by the Uzbek people in the early twentieth century. The novel vividly reflects the spiritual values of the Uzbek people of that period. The author masterfully portrays, through the events of the narrative, the Uzbek people's housing traditions, wedding ceremonies and the processes of preparation for them, the high ethical conduct of the protagonists, patterns of interaction between parents and children, as well as clothing styles and everyday behavior.

In particular, such words as *salla* (turban), *paranji* (traditional veil), *chopon* (robe), *lachak* (headscarf), *do'ppi* (skullcap), *kavush* (traditional footwear), *mahsi* (soft leather boots), and *jiyak* (decorative trimming) reflect the clothing culture of the Uzbek people of that era. Meanwhile, words such as *xurjun* (saddlebag), *ko'rpa-to'shak* (bedding), *palak* (embroidered wall hanging), *chit* (printed cotton fabric), *mashshoq* (porter), *qutidor* (caretaker), and *bo'zchi* (weaver) represent aspects of everyday life. Terms such as *obi non*, *patir*, *osh*, *halim*, *mastava*, *sho'rpo*, and *sharob* denote traditional national dishes and beverages, while expressions like *nikoh o'qish* (marriage ceremony), *kelin tushirish* (bride welcoming), *qiz oshi* (wedding feast), *chilla*, *qirq*, *aqiqa*, and *beshik to'yi* (cradle ceremony) are ethnographisms associated with wedding and family rituals. Most of the examples cited are still partially used in the modern Uzbek literary language and fully preserved in certain dialects. This is due to the fact that the novel reflects the life of the Uzbek people in the recent past, a point also emphasized by the author in the preface to the work: "They say that acting with reference to the past is beneficial. Therefore, ... I began with this recent past" [Abdulla Qodiriy, "O'tkan kunlar"].

Abdulla Qodiriy's novel "Mehrobdan chayon" (Scorpion from the Altar) not only reveals the socio-political problems of its time but also reflects numerous aspects of the cultural and everyday life of the people. Qodiriy sought to portray the lifestyle of that period as naturally as possible, in which historical ethnographisms played a particularly significant role. The author's faithful depiction of folk speech in its authentic form contributed to the national character and realism of the work. For instance, in the excerpt: "Boqiy dodho, I, a poor man, have secretly heard that those wretched scribes have introduced yet another new tax. Now the unfortunate people are said to pay a separate share from each harvest. Just as before, it seems inevitable that the elders must gather and appear before the beys...", the words *dodho*, *zakot*, *mirza*, *oqsoqol*, and *beg* represent vivid examples of

historical dialectisms that reflect the life of the Uzbek people of that period.

Throughout the novel, such words as *amir* (ruler), *mirshab* (police officer), *qozizoda*, *parvonachi*, *mahdum*, *mirzaboshi*, *uluf*, *xiroj*, *mukota*, *tuyoq* (a tax) *to'ppon*, *mushrif*, *peshayvon*, *guzar*, *mallavachcha*, *dodho*, *qozikalon*, *gumashta*, *sarkor*, *bek*, *po'stin*, *obitob*, *fotima* (charitable donation in memory of the deceased), *sipoh*, and *zambarak* serve to vividly reconstruct the linguistic landscape of the era. These lexical units not only create a historical atmosphere but also impart a folk spirit to the language of the novel, contributing to the accurate depiction of the socio-cultural environment of the time.

Consider the following excerpt from the novel: "Solih Mahdum lived in 'Ho'qandi firdavs monand' between 1230 and 1290 AH as a teacher and imam, or, in the terminology of his time, a 'maktabdor domla' (school teacher). By social status, Solih Mahdum belonged to a family of religious scholars: his grandfather served as mufti and qadi during the reigns of Olimkhan and Umar Khan, while his father taught for many years as a mudarris at the Madalikhan Madrasa in Kokand" ("Mehrobdan chayon", p. 7). In this passage, the highlighted terms such as *mahdum*, *hijriy*, *Ho'qand*, *firdavs*, *imam*, *istiloh*, *maktabdor domla*, *ulamo*, *mufti*, *qozi*, *madrasa*, *mudarris*, *kaniz*, *og'acha*, *kashkul*, and *haram* function as historical ethnographisms that play a crucial role in representing the depicted era.

Furthermore, the novel contains ethnographisms related to the structure of Uzbek households of that time, such as *daromadi* (living space), *dahliz* (entrance hall), *xonanishin* (bedroom), and *bo'sag'a* (threshold), as well as terms denoting women's traditional clothing, including *paranji*, *sanama*, *jiyak*, *xonatlas*, *tovar ko'yak*, *kundal*, *uqa*, *adras*, *shuvamatos*, *jelatka*, and *bedona kafsh*. For example: "She gently tied her countless braids with a white silk scarf embroidered with *sanama*, wore a *xonatlas* dress adorned with delicate *jiyak* at the collar and hem, and a sleeveless *jelatka* trimmed with golden *uqa* along its edges, fastening it loosely with ruby-studded golden buttons; she was Roziya Khanim, the beloved wife of the khan, unmatched in beauty" ("Mehrobdan chayon", p. 114). These elements convey the life and national spirit of the Uzbek people from two centuries ago, preserving them for later generations through the vivid language and artistic means of literature.

CONCLUSION

In conclusion, Abdulla Qodiriy's works are of great significance from both linguistic and ethnographic perspectives. The historical ethnographic units reflected in his novels not only vividly portray the

lifestyle, customs, and cultural heritage of the Uzbek people in the recent past but also contribute to the accurate representation of historical reality and enhance the artistic and literary value of the works. Therefore, these works are highly valuable not only as literary masterpieces but also as important sources for linguistic and ethnographic research.

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