

**LEXICAL-SEMANTIC ANALYSIS OF NATIONALLY MARKED LEXICAL
UNITS IN THE NOVEL “SCORPION FROM THE ALTAR” BY ABDULLA KADIRI**

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Abstract. This article examines the lexical features of nationally marked units in the novel “Scorpion from the Altar” by Abdulla Kadiri. The study focuses on two major linguocultural categories represented in the novel: realia and lacunae. The material shows that nationally marked lexical items in the novel reflect the historical life, customs, religious beliefs, daily practices, social structure, and cultural worldview of the Uzbek people. The research classifies realias in the novel into three major groups: onomastic realia, ethnographic realia, and socio-political realia. Lacunae are analyzed mainly as absolute and relative lacunae. The article concludes that the study of nationally marked units in “Scorpion from the Alter” is important for understanding the novel’s national coloring, historical authenticity, and broader linguocultural significance.

Keywords: nationally marked units, realia, lacunae, linguoculturology, lexical semantics, Uzbek literature, Abdulla Kadiri, Scorpion from the Altar.

Introduction

Nationally marked lexical units occupy an important place in literary texts because they preserve and transmit the historical experience, material culture, customs, and mentality of a people. In “Scorpion from the Altar”, such units constitute a significant layer of the text and serve as one of the main means of constructing national atmosphere. The uploaded material emphasizes that the lexical units found in the novel represent the social life, traditions, religious views, and everyday lifestyle of the Uzbek people in the period reflected by the work. Clothing names, household objects, social titles, and religious terms are especially prominent in this regard. These elements not only depict reality but also create a vivid and convincing national environment.

Another essential feature of these units is their close connection with historicity. Many of the words in the novel are archaic or rarely used in modern language, and this gives the text a strong historical coloring. At the same time, national lexicon functions as a stylistic tool that strengthens expressiveness and imagery, helps individualize characters’ speech, reflects social stratification, and increases the artistic impact of narration. Therefore, the study of nationally marked units in the novel is not merely a lexical exercise; it is also a way of understanding the artistic and cultural architecture of the text.

Literature Review.

In linguistics and translation studies, nationally marked units are generally interpreted as lexical units specific to a particular nation, often lacking full equivalents in other languages or being only partially expressible. The uploaded material notes that these units usually appear in the form of realia and lacunae, which reflect important components of national culture.

Among the classifications discussed in the source material, G.Tomakhin distinguishes realia broadly into onomastic realia and realia expressed through appellative lexis. Onomastic realia include geographical names, anthroponyms, names of literary and artistic works, historical events, and names of state and public institutions. Appellative realia cover words connected with flora and fauna, the natural environment, social and political life, law, military affairs, art,

education, traditions, customs, and everyday life. This classification is useful because it shows that realia are not limited to material objects but also include names and concepts deeply embedded in national culture.

V.Vinogradov proposes another thematic classification of realia, including domestic realia, ethnographic and mythological realia, natural-world realia, realia related to state administration and social life, onomastic realia, and associative realia. Similarly, S.Vlakhov and S.Florin define realia as direct expressions of national identity and consider them one of the main carriers of national color in literary texts. Their classification distinguishes realia by object type, language/national belonging, and temporal perspective, including geographical, ethnographic, socio-political, modern, and historical realia. The uploaded text treats this taxonomy as one of the most complete and practically useful.

The source material also develops the theoretical basis for lacunae. V.Muravyov divides lacunae into linguistic and ethnographic types, while Yu.Stepanov distinguishes absolute lacunae, where no equivalent exists in another language, and relative lacunae, where only partial or approximate equivalence is possible. Other scholars cited in the material, including I.Sternin and G.Bykova, discuss internal and interlingual lacunae, while R.Filatov distinguishes complete and incomplete lacunarity. These approaches show that lacunae emerge when one language or culture lexicalizes a concept differently, more narrowly, more broadly, or not at all. Overall, the reviewed scholarship confirms that realia and lacunae are central categories for studying nationally marked vocabulary and for revealing the interaction between language, culture, and worldview in literary texts.

Methodology

This study uses a qualitative descriptive and classificatory method. The analysis is based on examples, categorizations, and interpretations presented in the uploaded chapter on the lexical features of nationally marked units in Mehrobdanchayon.

The methodology consists of three main stages. First, the lexical units in the novel that express national identity are identified as either realia or lacunae. Second, these items are grouped semantically and functionally. In the case of realia, the material classifies them into three broad categories: onomastic realia, ethnographic realia, and socio-political realia. Onomastic realia are further divided into toponyms and anthroponyms. Ethnographic realia are subdivided into units related to daily life, culture/art/science, and money and measurement. Socio-political realia include administrative units, governing institutions, titles, political actors, religious institutions, and military terminology. Third, lacunae are analyzed according to the distinction between absolute and relative lacunae.

The analysis relies on contextual interpretation of examples drawn from the novel, as cited in the uploaded material, and on their semantic, cultural, and stylistic functions within the literary text.

Results and Discussion

The results show that nationally marked lexical units in Mehrobdanchayon form a rich and systematic layer that preserves the novel's national and historical identity. The first major finding is that the novel's realia can be effectively organized into three large groups: onomastic, ethnographic, and socio-political realia. This three-part classification reflects the dominant cultural domains through which national identity is verbalized in the text.

The first group consists of onomastic realia, especially geographical names and personal names. The novel contains many place names such as Turkiston, O'sh, Qo'qon, Buxoro, Farg'ona, Toshkand, Xo'jand, Marg'ilon, Urganch, and O'ratepa, as well as names of districts, villages, mahallas, streets, madrasas, rivers, and fields. These toponyms do more than indicate location; they carry historical, political, social, and cultural information about Turkestan. They

define the geographical scale of events, reflect the political structure of the period, and contribute to the authenticity of the depicted environment. Microtoponyms such as Baxmalbof, Sarmozor, Rais, and Chorsu preserve historical-ethnographic information and bring the reader closer to the lived urban and communal space of the period.

Anthroponyms constitute the second subgroup of onomastic realia. The novel includes personal names, pen names, and nicknames such as Anvar, Ra'no, Nigoroyim, Solihmaxdum, G'ozieshon, and Samadbo'qoq. These names are often accompanied by titles, professions, kinship markers, or religious ranks, which gives them added linguocultural weight. Components such as eshon, domla, bek, mingboshi, and qozi identify the bearer's social, religious, or administrative position. As a result, anthroponyms in the novel function not only as markers of identity but also as indicators of social hierarchy, professional role, religious affiliation, and cultural mentality.

The second major group is ethnographic realia. These are divided in the source material into three broad areas: realia connected with daily activity, culture, art, and science, and money and measurement units. Among these, daily-life realia appear especially frequently. They include household items (havli, ayvon, dahliz, sufa, toqcha, qozon), clothing (mahsi, kafsh, salla, chopon, atlas ko'ylak), food and drink (manti, palov, mastaba, qovoqsomsa), occupations (muallim, imom, mudarris, kosib, savdogar, qassob), everyday activities, and ethnonyms or residence-related terms (tojik, qozoq, uyg'ur, qo'qonlik, etc.). These lexical items vividly represent domestic life, hospitality, clothing culture, culinary practice, labor, and local identity.

Examples discussed in the uploaded text show that words like ko'rpacha are culture-bound items deeply rooted in Uzbek daily life. Similarly, mahsi, kafsh, and salla are not merely clothing terms; they embody national material culture and indicate the social and cultural atmosphere of the period. Lexical items such as manti and qoziq also represent daily routine and local lifestyle. Thus, daily-life realia in the novel are important not only for depicting everyday scenes but also for reconstructing the economic and cultural realities of historical Turkestan.

The ethnographic group also includes realia related to culture, art, and science, such as musical instruments (g'ijjak, chang, childirma, dutor, tanbur), educational and religious institutions (maktab, madrasa, hujra, masjid, xonaqoh), and customs or ceremonies (sovchilik, qalin-palin, kelintushirish, had urish, fотиha, xatna, oshbermoq). These units reveal the spiritual and cultural life of society, including education, literature, religion, music, and ritual practice. They show that the novel presents not only material culture but also the symbolic and intellectual values of the people.

The third major category is socio-political realia. These units reflect the administration, power hierarchy, legal institutions, religious authority, and military organization of Turkestan society. Examples include administrative-territorial units such as Turkistonxonligi, Buxoro amirligi, Qo'qonxonligi, guzar, daha, Xon o'rdasi, and Ark; official titles such as xon, amir, qozi, mufti, hokim, mudarris, mirzo, and shog'ovulboshi; and military units or terms such as sipohlar, yasovullar, mirshablar, qo'rboshi, and yuzbegi. Religious realia are also strongly represented in this category, including namoz, ro'za, fatvo, jumanamozi, tahorat, Alhamdulillah, and Astag'firulloh.

The analysis indicates that these units are essential for representing the political order, class relations, religious worldview, and ideological tensions of the depicted society. They help the reader understand the hierarchical structure of power, the operation of religious and legal institutions, and the social contradictions between rulers and ordinary people. Therefore, socio-political realia in the novel function as both linguistic and historical evidence of a specific era.

A further important result of the study is the distinction between absolute and relative lacunae in the novel. Absolute lacunae include lexical items such as suyunchi, andisha,

ko'rpacha, had urulmoq, ko'namak, kundosh, pochcha, aya, kelinoyi, and zanbil. These are treated as units without full equivalents in other languages because they encode highly specific cultural meanings. Relative lacunae include items such as domla, hazrat, taqsir, juvon, o'limlik, hokisor, and sandiq, which may have partial equivalents in other languages but lack the full stylistic, cultural, or semantic range of the original.

The examples from the novel reinforce this distinction. For instance, zanbil designates a traditional woven carrying implement used in rural life and is considered an absolute lacuna because it lacks a full English equivalent. By contrast, expressions such as tilidan ayrilmoq may be rendered approximately in another language, but their folkloric, emotional, and local expressive value is not fully reproduced, which makes them relative lacunae. Similarly, ayamdan is interpreted as an absolute lacuna because it is rooted in a specific cultural mode of kinship and address, whereas muxtasar and boqiy are relative lacunae because near-equivalents exist but do not capture the same literary-cultural resonance.

Taken together, these findings show that the nationally marked units in Mehrobdanchayon are not random lexical ornaments. They form an organized system through which the author constructs national color, historical realism, social stratification, and cultural memory. Their study is therefore essential for literary analysis, linguocultural interpretation, and translation research.

Conclusion. The analysis confirms that nationally marked lexical units are one of the key structural and semantic components of Abdulla Qodiriy's Mehrobdanchayon. The novel's language reflects Uzbek national life through a wide range of realia and lacunae that embody everyday practices, social institutions, cultural values, historical geography, and collective mentality.

The study demonstrates that the realia in the novel can be effectively grouped into onomastic, ethnographic, and socio-political categories, while lacunae are best understood mainly through the opposition of absolute and relative lacunae. Onomastic realia reveal the historical and spatial framework of the narrative; ethnographic realia reconstruct domestic, artistic, and ritual life; and socio-political realia expose the structure of governance, power, and belief. Lacunae, in turn, show the limits of direct interlingual equivalence and the deep rootedness of certain concepts in national culture.

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