



Article

# Vocabulary of the South-Eastern Andijan Ethno-Linguistic Area and the Issue of Dialecticism

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**Abstract:** This article examines the lexical characteristics and the functional role of dialecticisms within the South-Eastern Andijan ethno-linguistic area as reflected in Uzbek artistic literature. The study highlights that the use of regional dialects in belles-lettres serves not only to provide local color and authentic characterization but also acts as a vital source for the lexical enrichment of the literary language. Through a comprehensive analysis of works by prominent authors such as Ulugbek Hamdam, Isajon Sulton, and Said Ahmad, the author identifies specific phonetic, morphological, and semantic shifts in dialectal terms—such as *famil* (tea), *shati* (ladder), *bolish* (pillow), and *ene* (then). The research concludes that the integration of “living language” into literary texts enhances emotional resonance and ensures a profound connection between the reader and the artistic reality, ultimately determining the aesthetic value of the work..

**Keywords:** Uzbek Dialectology, South-Eastern Andijan Area, Dialecticism, Artistic Language, Lexical Layers, Ethno-Linguistics, Literary Heritage, Phonetic Variation

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## 1. Introduction

The literary and artistic language is a rich treasure. Artistic works utilize dialectal words, terms related to various crafts and professions, jargon, words belonging to different stylistic layers, as well as historical and archaic expressions. Furthermore, writers and poets may coin new words or incorporate terms from the Old Uzbek language into their works [1]. This approach allows readers to immerse themselves more deeply into the narrative and vividly visualize the events described.

“The use of words specific to Uzbek dialects in belles-lettres serves to directly blend dialects with one another and facilitates their mutual lexical enrichment. Admittedly, not all dialecticisms used in literature can transition into and become assimilated by the Uzbek literary language or other dialects. Belles-lettres does not inherently grant such a right or mandate to dialectal words. However, through reading, a representative of one dialect becomes acquainted with words absent from their own speech, compares them with synonyms in their own dialect, and sometimes clarifies the meaning of obscure words or recalls forgotten and archaic terms” [2, 3].

## 2. Materials and Methods

In artistic works, dialectal words serve not only to demonstrate the speech characteristics of a character or to express local color but are also used directly in the author's narrative. They function to express many new meanings, avoid word repetition,

enhance expression, describe the features of objects and events, and reflect specific aspects of daily and domestic life.

In this work, we observe the use of dialecticisms specific to the South-Eastern Andijan area in artistic literature.

### 3. Results and Discussion

In the South-Eastern Andijan dialects, black tea is referred to as **fāmil** // **pāmil**. The word *famil* is of Latin origin, meaning “related to the family”.

*When Matluba entered the room, Asqar Aminovich was sitting with a plate of sugar crystals in front of him, beads of sweat on his broad forehead, drinking famil tea.* (O. Yoqubov, “Izlayman”).

One of the words meaning “stomach”, whose usage is narrowing in modern dialects, is **qursaq**. This word is also used in the same sense in the Surkhandarya and Khorezm dialects [4]. It is a Turkic word, originally *quγursaq* > *quγrsaq* > *qursaq*, and is currently used as **qursāq** [5].

*While the war had exhausted everyone and emptied their qursaq (stomachs), it had showered gold upon them and fattened their bellies.* (Oybek, “Qutlug’ qon”).

In the South-Eastern Andijan dialects, the word **ene** is used instead of “after” or “after that”:

— “Yes, to your uncle’s again?” — his grandmother would say, immediately understanding her son’s pain. “Let’s wait until tomorrow, bake hot bread, cook something your uncle likes, **ene** (then) we shall go”. (Ulugbek Hamdam, “Muvozanat”).

In this dialect, the word «mother» is also expressed through terms such as **ājā**, **bū(v)i**, and **āpā**:

*I do not invite guests without permission from my buvim (grandmother/mother).* (Cho’lpon, “Kecha va kunduz”).

*Now, it’s true that my father and ayam (mother) haven’t been getting along lately...* (Ulugbek Hamdam, “Muvozanat”).

In the literary Uzbek language, the word *amaki* is used for a father’s brothers. In the studied region, the word **āva (ovo)** is used alongside *amaki* [6].

*“My son, you should go visit the relatives. Your enang (mother) has lost a lot of strength. She is bedridden, currently at Kenjavoy ovong’s (uncle’s) house”.* (Ulugbek Hamdam, “Muvozanat”).

The word **nuqīb** is used in dialects as a synonym for “to poke with the index finger”, “to nudge”, or “to press”.

*“A person’s place here,” Odil aka nuqīb (poked/pointed to) his left chest, “must be clean”.* (Ulugbek Hamdam, “Muvozanat”).

There are various words to describe a person’s physical appearance. For instance, in Andijan dialects, the words **givrājgān**, **čikālāk**, and **miqtīl** describe a person of small stature, while in the “je-ing” dialects of Kashkadarya, the word **ganajin** is used [7].

*Mirazim was powerful but clumsy, while Yusuf, despite being miqtīl (sturdily small/stocky), was agile and strong.* (Ulugbek Hamdam, “Muvozanat”).

The word **munday** is a phonetically modified form of *bunday* (like this). However, in some dialectal contexts, it expresses “small”, “ordinary”, or «simple» rather than acting as a demonstrative.

*“If you want to work for me, you can manage a large shop or a mundayroq (more modest/ordinary) one”.* (Ulugbek Hamdam, “Muvozanat”).

The large wooden furniture used for sitting or lying in the open air, known as *chorpoya* or *karavot*, is called **sōri** in South-Eastern Andijan.

On our porch, there was a radio hanging on an old wire... my sisters had already spread the red-striped tablecloth on the *söri*. (Isajon Sulton, "Yoqimli yomg'ir"). The household item "ladder" (*narvon*) is called **šati (shoti)** in the studied dialects.

The old *shoti* leaning against the roof... (Isajon Sulton, "Yoqimli yomg'ir").

The dialectal word **rasmana (rosmana)** is used as a synonym for "really" or "truly".

I was just a young boy becoming sensible when he showed me his worth *rosmanasiga* (truly/properly). (Isajon Sulton, "Yoqimli yomg'ir").

In South-Eastern Andijan, the word "morning" (*ertalab*) is expressed as **ettämän // ettämätän // ertämän**.

From the *ertamangi* (morning) pilaf until evening, it continued like this. (Said Ahmad, "Borsa kelmas darvozasi").

To mean "move quickly" or "go faster" the words **γizilla (g'izilla)** and **γildira (g'ildira)** are used, which are onomatopoeic in origin.

"G'izilla (Hurry/Whiz) to Qodiriy's garden, get busy with the pilaf..." (Olimjon Kholdor).

The word **vāliš (valish)** is a synonym for *ishkom* (vine trellis), and the latter is rarely used in the studied regions [8].

Further in was the hearth. Above it, a grape *valishi* (trellis). (Izzat Sulton, "Onaizorim").

The word for "pillow" (*yosti*) is **balish (bolish)**; the literary term *yosti* is almost never used.

"Is this a *bolish*? Isn't there a softer one?" (Olimjon Kholdor, "Ko'ngil").

In these dialects, **joničqa (yo'ng'ichqa)** is used as a synonym for "alfalfa" (*beda*).

"Has the *yo'ng'ichqa* (alfalfa) become ready for the scythe already?" (Shukur Kholmirezayev).

The word *istamoq*, which in literary language means "to desire/wish", is used in dialects to mean "to look for", "to search", or "to seek" [9].

...he took out a cigarette and fumbled in his pocket, *istab* (searching for) matches. (S. Ahmad, "Saylanma") [10].

The word **žiččä (jichcha)** is used as a synonym for "a little" or "a bit".

"Comrade Ro'ziyev, we had a *jichchagina* (tiny bit of a) request". (S. Ahmad, "Qadrdon dalalar") [11].

The word **özäk** (core/trunk) is used in these areas to signify the trunk or stem of a tree or bush.

G'ulomjon stopped while holding the old, thick *o'zagini* (trunk) of the apricot tree. (M. Ismoilij, "Farg'ona tong otguncha") [12].

The word **sepsi** is used as a synonym for "to diminish", "to decrease", or "to thin out".

The storm had *sepsigan* (subsided/diminished) slightly... (A. Hasanov, "Chiroqlar") [13].

The word **chal-** has several meanings in the dictionary, but in these dialects, it also carries the meaning of "to mix" or "to stir".

Aunt Jannat hurried to *chalib* (mix/stir) flour to make a meal. (S. Ahmad, "Ufq").

**Čüşkir-** is used for "to sneeze" (*aksirmoq*), likely formed through onomatopoeia.

He *chushkirdi* (sneezed) barely noticeably. (P. Tursun, "O'qituvchi").

The word **ešik** (door), besides its literal meaning, refers to an entire household, home, or family in these dialects [14].

"Did you find his *eshigini* (house/home)?" "I found it". (A. Qodiriy, "O'tgan kunlar").

The term for "plaster" or "stucco" in construction is **shuvoq** in the dialect, whereas it is *suvoq* in literary language.

The *shuvoqlar* (plasters) crumbled down, and dust covered the yard. (I. Rahim, "Tinimsiz shahar").

The word **dam** (breath/rest) is used in greeting to ask if someone is healthy (**dämlimisi?**), acting as a synonym for *bardam* (vigorous/healthy).

"Is Xatcha yanga *damlimi* (healthy/doing well)?" (G'. Shermuhammad).

**Čilgi (chilgi)** is used for the earliest ripening type of grape (*chillaki*).

Shortly after, red grapes and black **chilgi** were brought in on a plate. (I. Oktamov, "Sirli qotil").

**Kepätä (kepata)** refers to "appearance" or "form", usually used with a negative connotation [15].

...he sat there in the *kepatasida* (likeness/state) of a man who had lost all hope. (S. Ahmad).

The word **köpkän (ko'pgan)** refers to "risen" or "fermented" dough, and **gäzxanä (gazxona)** is used instead of *oshxona* (kitchen).

After the old woman brought a pair of **ko'pgan** (risen/leavened) loaves of bread, she returned to the *gazxonaga* (kitchen). (Sh. Kholmirezayev).

**Elavlänip (elovlanib)** and **elavsirap (elovsirab)** are used as synonyms for "sleep-talking" or "being dazed".

He remained *elovsirab* (dazed/muttering). (Sh. Kholmirezayev, "Otayurt").

**Sijdam (siydäm)** refers to smooth, elegant fabric without excessive decoration.

He was a man about 35 years old, wearing a **siydäm** (smooth/simple) velvet cap. (S. Abdulla).

#### 4. Conclusion

Our analysis shows that the writer manages to convey the color and spirit of the described environment to the reader through dialecticisms. Dialectal elements in the characters' speech serve as a «living language» to reveal their characteristics. This increases the emotional impact of the work and creates a closeness between the reader and the artistic reality. Therefore, the harmony of literary standards and dialectal uniqueness is one of the main factors determining the artistic value of a work.

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