LINGVOCULTUROLOGICAL ANALYSIS OF MODERNITY AND TRADITION IN THE WORKS OF MUROD MUHAMMAD DO'ST

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Abstract

This thesis explores the lingvoculturological dimensions of modernity and tradition in the literary works of Murod Muhammad Do'st, a prominent Uzbek writer whose prose bridges post-Soviet societal transformations with deep-rooted cultural heritage. Through a detailed analysis of linguistic elements, cultural motifs, and narrative structures in selected novels and stories, the study reveals how Do'st employs irony, symbolism, and satirical techniques to depict the tensions between contemporary social changes—such as urbanization, moral crises, and identity shifts—and traditional values rooted in Islamic philosophy, national pride, and folk traditions. The research highlights the role of language as a cultural artifact that reflects Uzbekistan's transition from ideological constraints to independence-era self-reflection, emphasizing spiritual maturity amid alienation and existential questioning. By integrating lingvoculturological frameworks, the thesis demonstrates Do'st's contribution to modern Uzbek literature as a synthesis of global literary influences and local an'anaviy (traditional) elements, offering insights into broader Central Asian cultural dynamics.

Key Words: lingvoculturology, modernity, tradition, Uzbek literature, Murod Muhammad Do'st, irony, symbolism, national identity, spiritual crisis, post-independence prose, cultural synthesis

Introduction

Murod Muhammad Do'st (born 1957) stands as a key figure in contemporary Uzbek literature, renowned for his innovative prose that captures the complexities of societal evolution in Uzbekistan. His works, emerging during the late Soviet era and flourishing in the post-independence period, often grapple with the interplay between zamonaviylik (modernity)—characterized by rapid social changes, urbanization, unemployment, and moral dilemmas—and an'anaviylik (tradition), encompassing Islamic thought, national folklore, and ethical values. This lingvoculturological analysis examines how linguistic and cultural elements in Do'st's narratives serve as a mirror to these dualities, revealing conflicts between individual identity and collective heritage.

The relevance of this topic lies in its timeliness amid ongoing globalization and cultural preservation efforts in Central Asia. Previous studies, such as those on modern Uzbek novels, have touched on social themes in Do'st's works, but few have applied a lingvoculturological lens to dissect the linguistic representation of modernity-tradition tensions. This thesis aims to fill this gap by investigating how Do'st's use of language—through metaphors, irony, and symbolic motifs—encodes cultural shifts, promoting a dialogue between past and present. Objectives include identifying key lingvocultural markers, analyzing their functions in narrative construction, and evaluating their impact on Uzbek literary discourse.

Material and Methods

The primary materials for this analysis are two major works by Murod Muhammad Do'st: the trilogy "Abdullajon" (2005), which satirically explores political and social transformations across eras, and "Galatepa qissalari" (1985), a collection of stories depicting rural life, leadership figures, and spiritual introspection through ironic lenses. These texts were selected for their rich representation of modernity (e.g., alienation in urban settings, ideological critiques) and tradition (e.g., motifs from Qur'anic stories, folk wisdom, and Islamic ethics).

The methodology employs a lingvoculturological approach, integrating linguistic analysis with cultural studies. Key methods include:

- Content analysis to identify lexical and semantic fields related to modernity (e.g., words denoting change, crisis, alienation) and tradition (e.g., terms evoking faith, community, heritage).

- Semiotic interpretation of symbols and motifs, drawing on frameworks from Eastern Islamic philosophy and Western modernism.

- Comparative analysis with other Uzbek writers (e.g., Erkin A'zam, Isajon Sultan) to contextualize Do'st's innovations.

- Pragmatic analysis of irony and satire, examining how they convey cultural critiques without direct confrontation. Data were sourced from original Uzbek texts, with English translations consulted for cross-linguistic insights. The study adheres to qualitative paradigms, supplemented by quantitative word frequency counts for dominant themes, ensuring high accuracy and relevance to international literary scholarship.

Results and Discussion

The analysis reveals that Murod Muhammad Do'st's works exhibit a profound lingvoculturological fusion of modernity and tradition, where language acts as a

mediator of cultural evolution. In "Abdullajon," modernity is linguistically portrayed through satirical depictions of societal vices—such as hypocrisy and spiritual emptiness—using ironic dialogues and multilayered plots that span historical eras. Terms like "o'zgarish" (change) and "ruhiy bo'shliq" (spiritual void) highlight post-Soviet disillusionment, while traditional elements emerge in symbolic motifs like dreams and inner monologues, echoing Qur'anic introspection and folk tales of moral triumph over tragedy.

In "Galatepa qissalari," tradition dominates through character archetypes (e.g., the wise leader embodying national pride and Islamic faith), yet modernity intrudes via ironic critiques of 1980s perestroika-era shifts, such as the erosion of communal values amid individual alienation. Linguistic markers, including metaphors blending Eastern philosophy with modernist absurdity, illustrate a cultural synthesis: for instance, the motif of "evrilish" (evolution/shift) in characters' thoughts represents the transition from collective ideology to personal spiritual maturity.

Discussion underscores Do'st's role in enriching Uzbek prose by harmonizing an'anaviy motifs (e.g., harmony with nature, ethical dilemmas from classical literature) with zamonaviy concerns (e.g., globalization's impact on identity). This blend not only critiques social flaws but also affirms potential for cultural resilience, aligning with broader trends in post-colonial literature. Limitations include the focus on two works, suggesting avenues for expanding to his full oeuvre. Overall, the findings affirm Do'st's literature as a vital bridge between cultural past and present, contributing to global understandings of lingvocultural dynamics in transitional societies.

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