

A LINGUOCULTUROLOGICAL STUDY OF THE LEXEME
“LAYLATULQADR” IN THE “OYDINDA YURGAN ODAMLAR”

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Abstract: This article deals with the linguo-cultural analysis of the lexeme Laylatulqadr used in Togay Murod's work "People Walking on the Moon". The article discusses the origin of this word, that is, its etymology, the legends and culturally specific views on it, as well as the traditions, customs, and stereotypes associated with it that have been preserved in the beliefs of the Uzbek people. The description of this word in the work is studied using sociological, comparative, and linguo-cultural analysis methods.

Key words: Laylatul-Qadr, georhonym, linguo-culturological study, Uzbek culture, national rituals and traditions.

“OYDINDA YURGAN ODAMLAR” ASARIDAGI “LAYLATULQADR”
LEKSEMASINING LINGVOKULTUROLOGIK TADQIQIGA DOIR

Annotatsiya: Ushbu maqolada Tog‘ay Murodning “Oydinda yurgan odamlar” asarida qo‘llanilgan *Laylatulqadr* leksemasining lingvokulturologik tahlili ustida so‘z boradi. Maqolada ushbu so‘zning kelib chiqishi ya‘ni etimologiyasi, unga oid rivoyatlar va u haqidagi madaniy o‘ziga xos qarashlar haqida, shuningdek, u bilan bog‘liq o‘zbek xalqi e‘tiqodida saqlanib qolgan urf-odatlar, udumlar, stereotiplar haqida ham so‘z boradi. Mazkur so‘zning asardagi bayoni sotsiologik, qiyosiy va lingvokulturologik tahlil metodlaridan foydalanilgan holda tadqiq etiladi.

Kalit so‘zlar: Laylatulqadr, georhonym, lingvokulturologik tadqiq, o‘zbek madaniyati, milliy marosim va an‘analari.

К ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОМУ ИССЛЕДОВАНИЮ ЛЕКСЕМЫ
"ЛАЙЛАТУЛҚАДР" В ПРОИЗВЕДЕНИИ "ОЙДИНДА ЮРГАН ОДАМЛАР"

Аннотация: В данной статье рассматривается лингвокультурологический анализ лексемы Лайлятулкадр, использованной в произведении Тогай Мурода «Люди, шагающие по Луне». В статье рассматривается происхождение этого слова, то есть его этимология, легенды и культурно-специфические представления о нем, а также связанные с ним традиции, обычаи и стереотипы, сохранившиеся в верованиях узбекского народа. Описание этого слова в произведении изучается с использованием методов социологического, сопоставительного и лингвокультурологического анализа.

Ключевые слова: Ляйлятуль-Кадр, геортоним, лингвокультурологическое исследование, узбекская культура, национальные обряды и традиции.

Introduction

Tog‘ay Murod masterfully portrays the lifestyle, culture, and mentality of the noble Uzbek people, as well as interpersonal relationships within Uzbek families and their national customs and traditions in his work “*Oydinda yurgan odamlar*” (“*People Walking in the Moonlight*”). The author provides detailed descriptions of various ceremonies and rituals, emphasizing the cultural significance of the actions performed within them. This paper focuses on one such cultural

element presented in the narrative—the night of *Laylat al-Qadr*—and explores its linguocultural aspects as reflected in the literary context.

Literature Review and Methodology

Linguoculturology, which emerged at the intersection of linguistics and cultural studies, has received scholarly attention in Uzbek linguistics, particularly in the works of M. Mirtojiyev and N. Mahmudov. Their book *"Language and Culture"* [1] provides foundational insights into linguocultural analysis. In subsequent years, N. Mahmudov further elaborated on the theoretical framework of linguoculturological research in his monograph *"The Mystery of Language"* [2]. Another notable contribution in this field is D. Khudoyberganova's *"Anthropocentric Analysis of Text"*, which examines textual material from a linguocultural perspective [3]. Additionally, the monograph *"Study of Concepts Related to Linguoculturology"*, authored by Z. Kholmanova, O. Saidrahimova, and O. Nurullayeva, has addressed numerous fundamental questions in this discipline [4]. Today, there are hundreds of works in the field, and the linguoculturological exploration of various concepts, categories, literary texts, and folk epics reflects the dynamic development of this scholarly area. In particular, the study of **geortonims** (place-related cultural terms) from a linguocultural perspective highlights the rapid advancements in the discipline [5,6].

In line with these developments, this study aims to explore the role of *Laylat al-Qadr* as depicted in *"Oydinda yurgan odamlar"* and to present a linguoculturological analysis of its representation within the text.

Findings and Discussion

The term *Laylatul Qadr* is of Arabic origin, and its etymology is documented in Sh. Rahmatullayev's *Etymological Dictionary of the Uzbek Language* and X. Baranov's *Arabic-Russian Dictionary*. Drawing on these sources, H. Solikhodjayeva analyzes the term in her dissertation titled *"A Linguistic Study of Uzbek Chrononyms and Geotonyms"*. According to her analysis, the geotonym *Laylatul Qadr* is composed of three Arabic elements: *laylat(un)* (night), the definite article *al*, and *qadr(un)* (decree or destiny). The word *laylat(un)* is derived by adding the suffix *-t*, denoting singularity, to *layl(un)* (night), thus signifying "a specific night," namely the 27th night of Ramadan. The term *qadr(un)* in this context refers to the divine determination of fate or destiny. Therefore, *Laylatul Qadr* can be interpreted as "the night on which a person's future destiny is decreed" [5, p.103]. In *"Oydinda yurgan odamlar"* ("People Walking in the Moonlight"), Tog'ay Murod offers a similar yet poetically enriched interpretation of the term:

"It became clear that *Laylatul Qadr* is the night Allah Almighty created for our Prophet Muhammad (peace be upon him). The Arabic word '*layl*' means 'night' in Uzbek. The Arabic word '*qadr*' means 'destiny' in Uzbek. So it becomes clear that *Laylatul Qadr* means 'the night when destiny is determined'" [7, p.344].

As a sacred occasion in Islamic tradition, *Laylatul Qadr* holds profound spiritual and cultural significance for the Uzbek people. It is observed with deep reverence and devotion, and people strongly believe that prayers and wishes made on this night are granted. Over time, *Laylatul Qadr* has become an integral part of Uzbek cultural identity. It is widely believed that this night marks the beginning of the revelation of the Qur'an to Prophet Muhammad (peace be upon him) through the angel Jibril (Gabriel), and it is described in the Qur'an as "better than a thousand months."

According to oral folklore passed down through generations, it is believed that on this night, all angels descend to earth, visit each household, and, based on the deeds of its inhabitants, determine their future fate. Another popular belief tells of a miraculous bird that flies across the sky during this night: whoever sees it and makes a wish will have that wish fulfilled; whatever object the person touches will turn into gold. Though these ideas may originate from folklore, people still eagerly anticipate Laylatul Qadr during the month of Ramadan, aiming to complete their fasts and dedicate the night to acts of worship. This includes offering charity to orphans and the poor, helping the sick and elderly, performing good deeds, and reciting the Qur'an throughout the night in wakeful devotion.

Unlike traditional folklore, Tog'ay Murod likens *Laylatul Qadr* to a revered spiritual figure in his novel:

"Our father and mother thought of Laylatul Qadr as... a great being! 'Laylatul Qadr does not visit everyone,' said our grandmother. 'It visits only those beloved to God. If a person keeps the fast completely, it will grace that person's home'" [7, p.344].

Characters such as Qoplon and Oymomo, longing for a child and hoping for a miracle, stay awake every night of Ramadan with their windows wide open, awaiting the arrival of this sacred guest, driven by faith and hope.

Conclusion

In conclusion, through the lexeme *Laylatul Qadr*, the author strives to reflect various dimensions of the people's cultural heritage within the narrative. The sacred night is portrayed as a deeply significant cultural symbol, and its importance is thoroughly conveyed in the work. *Laylatul Qadr* is depicted as an emblem of the Uzbek people's aspirations, hopes, longings, and ideals of spiritual purity. Recognizing the role of such cultural values in shaping national identity, T. Murod gives considerable attention to traditional rituals and customs in "*Oydinda yurgan odamlar*". As such, *Laylatul Qadr* continues to serve as a cultural and spiritual archetype, passed down through generations, inviting individuals toward moral purity, benevolence, and virtuous living.

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