



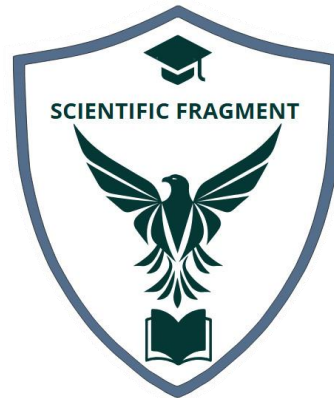
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**THE LINGUISTIC NATURE OF EXOTICISMS****NURIDDINOVA DILDORA**

English Linguistics Master Degree Student

Scientific teacher: **BAHRIDDINOVA B.**

Abstract: This article provides a comprehensive analysis of the linguistic nature of exoticisms, their origins, thematic and functional classification, as well as their role as cultural markers. It examines the contribution of exotic lexical units to the creation of national color, their semantic and stylistic potential, and their distinctive position within the language system. The study also explores the mechanisms through which exoticisms construct the image of a foreign culture and generate the effect of "cultural foreignness" in the reader's perception. The research focuses on clarifying the theoretical classification and linguocultural significance of exoticisms.

Keywords: exoticism, exotic vocabulary, national color, linguoculture, classification, foreign culture, stylistic function, realia, translation strategies

Consistent changes in various spheres of global societal development, the naming of events and phenomena occurring in our lives in connection with nature, as well as the existence of words specific to many peoples living in different geographical regions—words that are not inherent to other peoples and have no lexical equivalent in other languages—arouse in the reader a curiosity to understand what these words might mean. The word "exoticism" derives from the Latin *exoticus* and the Greek *ἐξωτικός* (*exōtikós*), meaning "from outside/foreign." In general, exoticism refers to the description of a culture, place, or person as "strange," "external," or "different," and often their depiction for aesthetic consumption (in art, literature, music, etc.). This process frequently leads to the stereotyping, romanticization, or idealization of the depicted "other." The concept of exoticism (Fr. *exotisme*) emerged as a significant theoretical category in the studies of literature, art, musicology, and cultural studies of the 19th and 20th centuries. It denotes the process of depicting an "other," "foreign" culture, arousing aesthetic interest in it, or romanticizing it. Exoticism intensified particularly during the colonial era when travel expanded, and the demand for "extraordinary" images of the East, Asia, Africa, and South America increased in Europe. At the same time,

contemporary postcolonial approaches analyze exoticism not merely as an aesthetic phenomenon but also as a product of power, stereotyping, and cultural hegemony. The term "exoticism" originates from the Greek word *exōtikos*, meaning "foreign, alien." Initially, it referred to "plants and animals brought from abroad" in the natural sciences, later transitioning into cultural and aesthetic contexts. The aim of this article is to systematically illuminate the historical formation, theoretical foundations, and manifestations of the exoticism phenomenon in various branches of art.

When discussing translation, there is hardly any source that does not mention the discrepancy between the translation and the original. Regarding this, the renowned Uzbek translator G'aybulla Salomov stated: "The translator is often accused of 'participating in an irregular game,' 'meticulously spelling things out,' 'striving to convey only the spirit of the original,' 'blindly copying the original,' and subjected to a thousand reproaches." Hence, this is a delicate and highly arduous process. Before embarking on a translation, any skilled translator thoroughly studies the work to be translated from all angles, conducts preliminary work on its vocabulary and artistic features, and compiles specific materials and reference notes on the internal structure, characters, socio-historical environment in which the protagonists act, artistic imagery devices, and style. This groundwork creates the foundation for a successful translation. Just as a writer collects material with consistency to write a new work, the translator-writer similarly gathers material and creates their own reference notebook about the work and its author. While examining these crucial features, issues such as the purpose of translation, the reader's level and taste, and the type of text have not been placed on the discussion agenda. The lack of a developed theoretical basis has led to various approaches to the translation process. This, in turn, has resulted in the emergence of several types of translation, some of which are recognized as "creative-scientific, while others are flawed." In essence, transferring a work from one language to another in an equivalent status demands profound knowledge, great skill, and hard labor from the translator. There is also another side to this matter: considering the aesthetic taste, level, high cultural and intellectual demands and needs, and the degree of mental development of the broad readership. Exoticisms can be classified according to various criteria: thematic, structural, functional, and comparative.

Based on their content, exoticisms are divided into the following groups:

1. Clothing: kimono, sari, poncho – denote national attire.
2. Place and Housing: yurt, tabiat, arxitektura – signify land, nature, architecture, and lifestyle.

3. Food: sushi, pilaf, taco – reflect local cuisines.

4. Military and Social Titles: samurai, sheikh, rajah – denote national social roles and ranks.

Exoticism is a cultural phenomenon with a long history, traditionally beginning with an aesthetic search for the "external," but closely intertwined with colonial politics and power. While it was widespread and popular in 19th-century art, from the 20th century onwards, it has come under sharp criticism from postcolonial theoretical perspectives. Today, issues of exoticism are analyzed within the contexts of cultural representation, appropriation, and decolonization. In linguistics, translation studies, and cultural studies, exoticism is viewed as lexical units representing realia specific to a foreign culture. They are primarily used in translation or literary texts to preserve national color and create an "effect of foreignness" for the reader. Effective analysis of exoticisms is carried out by identifying their types and classification. They are often rendered through transliteration or explanatory translation. From the perspective of linguocultural studies, exoticisms are considered cultural markers. They allow the reader to learn about another people's way of life, social traditions, and values. Therefore, exoticism is not merely a lexical unit but a medium that preserves cultural context.

Uzbek linguist A.E. Mamatov equates exoticisms with non-equivalent lexis, defining it as: "Every language contains a sufficient number of words that do not have a precise translation in other languages. This is the so-called non-equivalent lexis, which becomes apparent when comparing two cultures." Exoticisms primarily express phenomena specific to a given national culture. During the borrowing process, non-equivalent words are termed exoticisms; they not only represent a foreign culture, constituting and explaining its components, but also symbolize it. For instance, the words spiker (speaker), shilling (shilling) are firmly associated with English culture; yaylov (pasture), qishloq (village), ariq (irrigation canal) with the cultures of the peoples residing in Central Asia; sakura, ikebana are symbols of Japanese culture; baz, kuren, maydan are words from the life of Don Cossacks, and so forth. Sh.T. Maxmaraimova, in turn, defines exoticism as: "Elements incorporated into the national language from other languages, primarily borrowed words and barbarisms, are generally referred to as exoticisms or exotic lexis." These units are words denoting the realia of a "foreign" culture, manifesting the peculiarities of another people, culture, and way of life. By alluding to local color, national traditions, and customs, exoticisms are close to ethnographisms (in scholarship, they are used synonymously). However, ethnographisms, as elements naming realia specific to a particular territory, are considered

indigenous units within the ethnic language system. In other words, an ethnographism, as a dialectal word, is not considered a unit of the literary language. Exotic lexis, conversely, exists in the literary language's vocabulary due to extralinguistic factors, yet it occupies the passive layer of the lexicon. Nevertheless, the meanings of some exoticisms become generally comprehensible over a long period of use. Examples in Uzbek include words like madam, salyut, okey, papa, mama, kimono, restoran, kafe, bar, grant, ayfon, marketing, supermarket. Lexicology approaches exotic lexis as non-equivalent lexis, based on the absence of an equivalent lexical unit in the language. However, it is incorrect to understand only exotic lexical units as non-equivalent lexis. It should be noted that lexical neologisms and exotic words are distinct from one another. That is, new and exotic lexemes can be distinguished based on the presence or absence of a denotatum for the borrowed words in the respective national language and the influence of extralinguistic factors. For example, words like bistro, gastrobayter, dolar, kollej, brend, trend, mafiya, petseriya, spiker, kamikadze, guru, uikend, fazenda.[^3] Based on the foregoing, we can state that exoticisms are lexical units in a language that are directly understandable only to a specific people or nation and require no additional explanation. For representatives of other language communities, they are a phenomenon linked not only to living conditions, lifestyle, culture, religion, and geographical location but also to the level of societal development and the religious-secular knowledge of the population living within that society. In various genres of literature, "exoticism" refers to the creation of an effect of "foreignness" and "otherness" in the reader's mind by incorporating elements (words, names, characters, rituals, landscapes) pertaining to a foreign culture, space, or way of life into the text. As a literary practice, exoticism encompasses two aspects: on one hand, it is an aesthetic device (enriching the text, creating atmosphere); on the other, it is an ideological tool that intersects with issues of representation, power, and stereotyping through the manner of depicting others. In literary studies, exoticism is characterized as follows: evoking a sense of "foreignness" in the linguistic and intertextual layers by introducing elements from another (foreign) culture into the text. These elements can manifest at lexical (words), semantic (meanings), stylistic, or narrative (plot, character) levels. Theoretically, Edward Said, in his work *Orientalism*, analyzed exoticism as a method of reinforcing political and epistemic power through constructions of the East in Western texts; Segalen, conversely, viewed exoticism as one of the aesthetic values within the framework of the aesthetics of diversity. The role of exoticisms in literature is paramount, as the prestige of every language is polished, developed, and

nurtured through literature. Therefore, exoticisms serve several functions in literature. First, shaping the primary atmosphere (setting and mood). Second, portraying characters as "different" (othering). Third, imparting thematic symbolic meaning (e.g., freedom, danger, magic). Fourth, creating ideological contrast (local vs. foreign, traditional vs. modern). Lexical exoticisms involve placing words or terms specific to another culture (fully or partially) in their original form within a literary text. Examples include: kimono, sari, yurta, sushi, samurai. Their function is to preserve national color, provide a certain "educational" effect for the reader, and impart a sense of authenticity. Lexical exoticisms enter the text as "external" elements; whether they are provided with an explanation in translation or left unexplained can alter the ideology within the text. Through this research, the phenomenon of exoticisms has been systematically analyzed from linguistic, cultural, and stylistic perspectives. The main conclusions drawn based on research samples and theoretical comparisons are as follows: firstly, exoticisms are a phenomenon with a broader linguocultural status than simple lexical units within the language system; they perform not only a nominative function but also functions of cultural identification, representation, and stylistic differentiation. Secondly, while investigating the thematic, structural, and functional classification (lexical, onomastic, semantic/conceptual, and stylistic types) of exoticisms, an effective analytical framework has been proposed for determining their role in the text. Historical context analysis has shown that exoticisms have been shaped in close connection with cultural exchange and power relations since the era of travelogues and colonial literature; therefore, it is necessary to study them not only as an aesthetic category but also as a politico-epistemic construct. Postcolonial approaches (Orientalism, representation studies) have demonstrated that exoticisms can serve as instruments of hegemony, while aesthetic interpretations (Segalen and others) have allowed for their re-evaluation as an aesthetic medium expressing cultural diversity. These two positions formed the theoretical basis of the research and substantiated the necessity of proper contextualization of exoticisms. Analyses conducted in the translation context confirm that the preservation or alteration of exoticisms is explained by the author's intention, the demands of the target audience, and ethical principles. Strategies such as transliteration, annotation, naturalization, and paraphrase are each suitable for specific situations, and their selection must be a decision that balances the preservation of the semantic richness of the language with the reader's reception. In this regard, the professional responsibility and cultural sensitivity of translators have been particularly emphasized. In practical terms, the classification and analytical approaches

presented in the article serve as a guide for linguists, translators, and literary scholars. Corpus-based approaches to the identification and coding of exoticisms, along with analyses of frequency and position within the text, have proven to be effective tools in measuring the artistic and communicative functions of these elements. Furthermore, focusing specific attention on exoticisms in the educational process.

Conclusion. This research has demonstrated that exoticisms are not merely lexical borrowings but complex linguocultural phenomena that simultaneously perform nominative, stylistic, and cultural-identifying functions. Their thematic and functional classification—encompassing lexical, onomastic, semantic, and stylistic types—provides a robust analytical framework for understanding their role in both literary and translational contexts. Crucially, this study underscores the irreplaceable role of the human factor in mediating exotic vocabulary. Unlike standardized terminology amenable to algorithmic processing, exoticisms demand interpretive decisions that no machine can adequately make. The translator—as a culturally sensitive, ethically aware human agent—must navigate between fidelity to authentic national color and cognitive accessibility for the target audience. Whether choosing transliteration, explanatory gloss, functional equivalent, or deliberate omission, the translator exercises a form of cultural diplomacy. Each decision carries ideological weight and shapes how the "other" is perceived and represented. Furthermore, a postcolonial consciousness must inform this human mediation. Exoticisms historically served as instruments of Orientalism and cultural stereotyping; therefore, the conscientious translator bears an ethical responsibility to present foreign realia with contextual accuracy rather than reducing them to exotic commodities for aesthetic consumption. The translator thus becomes a curator of cultural memory and a guardian against representational reductionism. In conclusion, while this article provides a systematic theoretical classification of exoticisms, its most significant implication lies in affirming that the nuanced, ethical, and context-sensitive handling of such vocabulary remains an irreducibly human endeavor—one that demands cultural empathy, historical awareness, and a profound respect for the irreducible diversity of human expression.—through contextual illumination and the practical application of strategies in translation exercises—will contribute to the training of competent translators.

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