Linguopoethics of Lexical Units Expressing Religious Concepts in Artistic Text (On the example of the works of Hayriddin Sultan)

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Abstract: This article explores the intricate role of religious concepts embedded within literary texts and analyzes their function as a linguopoetic device that shapes both meaning and aesthetic expression. Focusing on the works of Hayriddin Sultan, a prominent figure in modern Uzbek literature, the study examines how spiritual themes and Islamic motifs are woven into poetic language to enrich symbolic structure, evoke emotional resonance, and convey ethical and metaphysical ideas. Through a close reading of selected texts, the article demonstrates how religious elements serve not merely as thematic content but also as a framework for stylistic innovation and cultural continuity. This research contributes to the broader understanding of how religious discourse interacts with literary creativity, highlighting the significance of linguopoetic tools in shaping national literary identity.

Keywords: linguopoetics, literary text, lexical units expressing religious concepts, poetic potential, expressiveness, expressiveness.

INTRODUCTION

It is well known that the language of any literary work reflects a specific form of the national language. The most objective mirror of changes, transformations, and developments in language is literary art of the highest artistic level [Yuldoshev, M, 2008]. To date, the field of linguopoetics in global linguistics has been developing year by year, giving rise to a number of major studies. Among the significant contributions in this area, the comprehensive work of V.Y. Zadornova and A.A. Lipgart can be recognized as the most recent scholarly perspectives. In her doctoral dissertation, V.Y. Zadornova, who has conducted effective research on linguopoetic issues, clearly defines the subject, objectives, and key problems of the field of linguopoetics. The linguist states: "The linguopoetic study of a text is not merely aimed at identifying particular units of language, but rather at interpreting the aesthetic effect of a literary work through the use of language." [Ibragimova, F, 2011]. In recent years, Uzbek linguistics has also witnessed the emergence of numerous studies dedicated to exploring an individual writer's linguistic mastery and the unique ways in which they employ various levels of language units. One of the main tasks currently facing Uzbek linguopoetics is to conduct in-depth research into the linguopoetic features of works by prominent figures in Uzbek literature and to reveal their distinctive stylistic approaches [1].

MAIN PART

The lexical units that convey religious concepts in a literary text also serve the artistic intentions of the writer. As we know, Islam began to spread to the region of Mawarannahr from the 8th century. The reason why a large portion of the lexical units related to Islam belong to the Arabic language lies in the origin of this religion — it emerged in the Arab world. That is, it is directly connected with the fact that the *Qur'an* and the *Hadiths* are in Arabic. In linguistics, it can be observed that religious concepts included in literary texts have been studied from various aspects. Religious concepts are also present in the historical works of Khayriddin Sulton. In this article, such religious concepts are analyzed not in their purely theological or terminological sense, but in terms of their function as poetic tools employed by the author.

For example: *"The next morning, even before the Sufi washed his face, we were already present and alert at the Turkmenistan–Iran border post."* (*"Boburiy-noma"*, p. 27)

In this sentence, the term "Sufi" goes beyond its direct religious meaning and contributes to the poetic imagery and cultural atmosphere of the narrative, revealing the writer's subtle integration of religious elements into artistic expression.

The phrase *"before the Sufi washed his face"* functions as a cohesive and stylistically unified expression that imparts aesthetic meaning to the literary text. The author could have chosen a different wording in place of this phrase; however, doing so would not have achieved the intended literary effect. The expression conveys a deeper symbolic layer: just as a *Sufi*, after performing ablution (*taharat*), earnestly calls people to prayer with a deep sense of responsibility, so too are the

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1 Andaniyazova G. Sharof Boshbekov asarlarining lingvopoetik xususiyatlari. Filol. fan. b. f. d-ri (PhD) ... diss. – Toshkent, 2024. 15-bet.

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protagonists of the story portrayed as being equally devoted to their own mission. Through this parallel, the author subtly emphasizes the weight of the characters' responsibilities.

It is well known that the word *"i(y)mon"* (faith) is defined in explanatory dictionaries as belief in Allah, religious conviction, general trust, and sometimes even used in the context of reproach. This polysemantic nature of the term adds further depth when used in artistic contexts, enriching the narrative with layers of meaning tied to spirituality, morality, and human obligation [2].

The phrase *"imoni sust"* (weak in faith) is typically used to describe individuals who falter in their religious belief or spiritual conviction. In the passage below, however, the lexical unit that denotes a religious concept is extended through comparison with a person's external behavior, thus enriching the semantic structure of the text. This stylistic expansion offers a vivid poetic means of revealing the character's personality and moral disposition:
"Narrow eyes, and a faith as sluggish as his actions—Muhammad Dost remembers him well. This disloyal idler had deceitfully betrayed them and defected to Shaybani. He turned out to be a vile ingrate; having fled once again, he stirred up unrest in the cities of Andijan, until finally, he was captured by Shaybani, who had his eyes gouged out." (*"Boburnoma"*, p. 27)

Here, the phrase *"imoni ham harakatlari singari sust"* ("his faith was as sluggish as his actions") is not simply a moral judgment—it fuses inner (spiritual) and outer (behavioral) traits into a coherent poetic portrait. The religious term *"imoni"* is thus transformed into a powerful literary device that deepens the psychological and moral depiction of the character, portraying him as not only physically inactive but spiritually bankrupt as well. This metaphorical usage exemplifies the rich expressive capacity of religious lexicon in artistic narration.

In the following excerpt of literary text, the phrase "shaytonning so'ziga kirmoq" (*"follow the devil's word"*) functions as a cohesive expression that fully conveys the meaning of being unable to restrain oneself in a moment of anger or losing self-control. Another lexical unit representing a

religious concept in the continuation of the text, the word *"iblis"* (devil), further enriches the poetic quality of the narrative. It is known that this word is defined in existing dictionaries as "a creature who leads people astray from the path of religion; a devil." In a figurative sense, it also refers to a person who possesses devil-like traits [3]. "Look at me, boy," I said, gasping, my teeth clenched so tightly they were about to crack, "Who do you think I am, you little wretch!?"

Shodiyor blinked in confusion, clearly not understanding a thing: "What? Isn't that how much you always adjusted it to during lectures?"

"Get out of my sight!" I said, and, succumbing to the devil's whisper, I raised my hand against him. At the very last moment, I barely managed to restrain myself, trembling with rage, and shouted: "Devil, be gone! Don't drive a man away from faith!" *"*("Ko'ngil ozadadur", p. 62)

The author's use of such expressions in the literary text allows the reader to clearly envision the character's emotional state at that moment. Observe: *"Look at me, boy," I said, panting, my teeth clenched so hard they felt like they might shatter. "Who do you think I am, you brat!?"*

Shodiyor, completely confused, blinked rapidly: "What? Isn't that the amount you always adjusted it to in the department?"

"Get out of my sight!" I said — and, giving in to the devil's temptation, I raised my hand against him. At the last moment, I barely managed to restrain myself, trembling violently, and shouted: "Devil, be gone! Don't lead a man away from his faith!" ("Ko'ngil ozadadur", p. 62) Based on the analysis, it can be concluded that lexical units expressing religious concepts in a literary text not only enhance its didactic power but also expand the author's poetic possibilities.

CONCLUSION
Thus, like other elements in a literary text, lexical units expressing religious concepts are also intended to convey aesthetic significance and the emotional content associated with these notions. In such cases, the author aims to reveal certain hidden, individual traits of a character participating in the narrative flow, bringing the character's speech closer to natural, spoken language and

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[2] O'zbek tilining izohli lug'ati. II jild, – Toshkent: G'.G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022, 505-bet.

[3] O'zbek tilining izohli lug'ati. II jild, – Toshkent: G'.G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022, 461-bet.

unveiling subtle creative nuances. The analysis of such religiously charged lexical units—which serve the author's artistic intent and possess the power to evoke aesthetic impact in the reader— holds significant linguopoetic value.

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