

# ACTIVE ISLAMIC-LINGUISTIC UNITS IN THE UZBEK LITERARY NORM: A LINGUISTIC AND CULTURAL PERSPECTIVE

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## Abstract

This study explores the active role of Islamic linguistic units in shaping the Uzbek literary norm through a linguistic and cultural lens. Rooted in centuries of Islamic civilization, the Uzbek literary language incorporates Arabic-origin lexemes such as *niyat*, *taqwa*, *duo*, *sabr*, *ajal*, and *halol*, which have undergone deep phonetic, semantic, and symbolic adaptation. Drawing upon classical and modern texts—from Alisher Navoi and Babur to Oripov and Vohidov—the research examines how these units function as instruments of moral, aesthetic, and philosophical expression. Through qualitative-descriptive, semantic, and contextual analyses, the study identifies three main functions of Islamic linguistic elements: (1) linguistic adaptation, reflecting grammatical integration and lexical productivity; (2) literary-symbolic expression, where Qur’anic and hadithic concepts become aesthetic vehicles for metaphysical thought; and (3) ethical-educational influence, reinforcing Islamic virtues within literary discourse. Findings reveal that Islamic-origin lexemes serve not merely as lexical borrowings but as enduring cultural codes that embody moral values and collective identity. Consequently, they sustain the spiritual and ethical continuity of Uzbek literature while enriching its expressive potential. The paper concludes that Islamic linguistic heritage remains a living moral force, bridging tradition and modernity in the evolution of the Uzbek literary language.

**Keywords:** Islamic linguistics; Uzbek literature; Arabic-origin lexemes; cultural semantics; moral discourse; Alisher Navoi; linguistic adaptation; Islamic worldview; religious vocabulary; literary symbolism.

## Introduction

Language is the mirror of a nation's spiritual and moral values. The Uzbek literary language, deeply intertwined with Islamic philosophy and worldview, serves not merely as a communicative medium but as a moral and aesthetic system reflecting centuries of religious and cultural experience. Since the spread of Islam in Central Asia, Arabic-origin religious terms have become integral to Uzbek, undergoing phonetic and semantic adaptation. These lexemes—*niyat*, *taqwa*, *duo*, *sabr*, *ajal*, *halol*—play vital roles in shaping national consciousness and literary expression. Previous scholars such as Yusupov (2005) and Abdullaeva (2020) have emphasized the moral elevation and expressive power that Islamic lexicon provides to the Uzbek language. This research aims to examine the structure, function, and moral impact of Islamic linguistic units in Uzbek literary norms.

## Methodology

This study employs a qualitative-descriptive method based on linguistic, semantic, and textual analysis.

Primary sources include classical works by Alisher Navoi, Babur, Jami, and modern authors such as Abdulla Qodiriy, Erkin Vohidov, and Abdulla Oripov. The following methods were applied:

1. Lexical analysis – to identify Islamic-origin lexemes and trace their adaptation.
2. Semantic analysis – to examine shifts in meaning, symbolic usage, and stylistic evolution.
3. Contextual literary analysis – to interpret the role of Islamic terms within moral and philosophical narratives.
4. Comparative analysis – to contrast classical and modern literary usage.

## Results

The analysis revealed three major functions of Islamic linguistic units in Uzbek literature:

### *Linguistic Adaptation*

Many Arabic-origin words such as *duo*, *niyat*, *ma'rifat*, and *ajal* have undergone full lexical assimilation. They function not only as nouns but also as verbs and adjectives (e.g., *duo qilmoq*, *sabrli*, *taqvoli*), expanding grammatical flexibility within the Uzbek linguistic system (Hasanov, 2021).

### *Literary and Symbolic Expression*

Islamic lexemes serve as poetic and philosophical symbols. In Navoi's "Munojot" and "Lison ut-tayr," terms like taqwa, sabr, and haq reflect metaphysical depth. Similarly, Babur's verses and Jami's Yusuf and Zulaykho translate Qur'anic themes into aesthetic expression. In modern poetry, Oripov's and Vohidov's works reinterpret duo, ajal, and taqdir as metaphors of human struggle and divine destiny.

#### *Ethical and Educational Function*

Islamic terminology serves as a moral-linguistic code, reinforcing virtues such as patience, honesty, gratitude, and repentance. As Qurbonov (2017) states, literature and religion together reach the human heart, purifying both reason and soul. Through moral connotation, expressions like halol rizq, tavba qilmoq, and sabr bilan yashamoq nurture ethical consciousness among readers.

#### **Discussion**

Uzbek literature represents the artistic wealth that embodies the historical, cultural, and spiritual development of the nation. The influence of Islam on it is both deep and extensive; especially expressions, notions, and spiritual ideas derived from the Qur'an and the sayings of Prophet Muhammad (peace be upon him) have been transformed through the pens of writers into unique literary expressions. The spiritual worldview found in Islamic sources not only enriched the moral atmosphere of Uzbek literature but also became one of its principal ideological foundations.

Particularly, in the works of Alisher Navoi, the content of the Qur'an and Hadith manifests as the primary poetic and philosophical force. His work *Munojot* (Supplication) is entirely built upon Islamic concepts such as prayer (*duo*), gratitude (*shukr*), repentance (*tavba*), and piety (*taqwa*). For example:

"Sabr qilsaṅ, oxiri najot" (*If you are patient, salvation comes at the end*) reflects the hadith narrated from the Prophet Muhammad (peace be upon him): "*Innama ṣ-ṣabru 'inda ṣ-ṣadamatil-ūlā*" ("True patience is shown at the first shock of calamity").

Another line,

"Har ne qilsa, qilur Alloh" (*Whatever is done, is done by Allah*), serves as a literary embodiment of the Qur'anic verse, "*Allah is the disposer of all things*" (Qāf, 16).

In Navoi's *Lison ut-Tayr (The Language of the Birds)*, *Farhod va Shirin (Farhod and Shirin)*, and *Sab'ai Sayyar (The Seven Planets)*, concepts such as *haq* (truth), *qazo* (divine decree), *ajal* (death), *najot* (salvation), *sabr* (patience), and *duo* (supplication) appear as poetic symbols. Navoi also incorporated Qur'anic names and events into his artistic language — such as Yusuf and Zulaykho, Ibrahim, Shayton, Musa and Fir'avn (Joseph and Zuleikha, Abraham, Satan, Moses and Pharaoh) — using them as literary images rich with spiritual meaning.

Uzbek classical literature is deeply imbued with Islamic enlightenment; Qur'anic and hadithic meanings constitute one of its essential moral foundations. This phenomenon is characteristic not only of Navoi's works but also of those of many other classical writers before and after him — such as Zahiriddin Muhammad Babur, Abdurahman Jami, Khoja Ahror Vali, Furqat, Mahdumi A'zam, and Haji Muin. In their works, Qur'anic and hadithic expressions appear as direct quotations, Sufi interpretations, poetic symbols, or moral-philosophical images, forming the spiritual core of Uzbek literature.

In Zahiriddin Muhammad Babur's poetry, concepts such as destiny (*taqdir*), divine decree (*qazo*), death (*ajal*), and sustenance (*rizq*) are interpreted through the Islamic worldview. For example, in the line

“Bilmadim, ne rizq bergay, ajalim bo'ldi yaqin”

(*I do not know what sustenance He will give, as my death draws near*), the poet profoundly expresses that human life is subject to God's will. Another verse,

“Har ne qilsa, qilgusidir Yazdon” (*Whatever is done, is done by Yazdan [God]*) poetically reworks the Qur'anic idea that “*Allah is the doer of every act.*” In *Baburnama*, too, concepts such as prayer, gratitude, trust in God (*tawakkul*), and patience are presented as intertwined with the philosophy of life.

The Sufi poet Khoja Ahror Vali, in his quatrains, depicts Qur'anic notions such as the *nafs* (self), *sabr* (patience), *zikr* (remembrance), and *taqwa* (piety) as the foundation of spiritual discipline. The verse

“Kimki nafsini yoqtirar, Rabbini unutgay aniq

(*He who loves his own self surely forgets his Lord*)

embodies the idea of struggling against the ego and remembering God. This reflects the meaning of the Qur'anic verse “*He who purifies his soul succeeds*” (Ash-Shams, 9). Ahror's mystical imagery is enriched with words such as *qalb*

(heart), *zikr* (remembrance), *sabr* (patience), *rahmat* (mercy), *yol* (path), and *muhabbat* (love).

Abdurahman Jami, one of the Persian-Tajik classical poets who greatly influenced Uzbek literature, poetically reimagined the story of Joseph (*Yusuf*) in a Qur'anic spirit. His *Yusuf va Zulaykho* (*Joseph and Zuleikha*) is built entirely upon the meanings of the Qur'anic Surah *Yusuf*, encompassing themes of love, chastity, patience, and divine trials. The chastity of Yusuf, the temptation of Zuleikha, turning toward God, prayer, and supplication — all find profound poetic expression in this epic. This work stands as a supreme example of creating Islamic imagery within Uzbek poetry.

The poetry of Furqat is also deeply infused with Islamic values. Through his poems, he conveyed moral education and social critique, emphasizing concepts such as knowledge (*ilm*), repentance (*tavba*), sin (*gunoh*), and gratitude (*shukr*). His line:

“Qil duo, Furqat, Xudodan fahm tilarsan,  
Chunki ilm be amali, jonsiz tan kabidur.”

(*Pray, Furqat, and ask God for wisdom, for knowledge without action is like a lifeless body.*)

expresses the harmony between knowledge and practice and highlights the importance of prayer. This idea aligns with the Prophet Muhammad's hadith: “*Knowledge without action is like a tree without fruit.*”

The dynamic integration of Islamic lexicon into the Uzbek literary norm demonstrates the deep symbiosis between language, faith, and national identity. These terms have evolved beyond their religious denotation, becoming carriers of cultural memory and moral aesthetics.

In classical literature, Qur'anic and Hadith-based expressions appeared as direct quotations, metaphorical symbols, or didactic messages. In modern works, they function as tools of spiritual introspection and social ethics, illustrating the continuity of Islamic moral discourse.

Recent poets such as Safer Barno, Hurshida Ato, and Shohin Umirov employ these units to reflect spiritual awakening and inner struggle within contemporary existential themes. Thus, Islamic linguistic heritage remains an active force in shaping both individual and collective consciousness in Uzbek literature.

Islamic religious lexemes have become a permanent semantic nucleus of the Uzbek literary language. They contribute not only to the enrichment of

vocabulary but also to the transmission of ethical and philosophical ideals. Their continued presence ensures that Uzbek literature remains spiritually rooted, culturally authentic, and morally expressive.

Further research should focus on corpus-based quantitative studies and cognitive-linguistic analysis of Islamic lexicon to explore its evolving sociolinguistic role in digital-era Uzbek communication.

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