

THEORETICAL FOUNDATIONS AND LINGUOCULTUROLOGY'S REFLECTION IN THE POETRY OF ALISHER NAVOI

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Abstract. The article briefly outlines the formation of linguoculturology - a science studying the interrelationship between language and culture - from its roots in ethnolinguistics and the Sapir-Whorf theory, through the semiotic approach of Lotman and Saussure, to the contributions of scholars such as Vorobyov and Teliya. Building on this framework, the poetry of Alisher Navoi is analyzed, showing how concepts such as "ishq" (love), "ko'ngil" (heart/soul), "yor" (beloved), "hijron" (separation), and "visol" (union) function as linguoculturemas expressing national-cultural and Sufi meaning.

Keywords: linguoculturology, language and culture, linguoculturema, cultural code, Alisher Navoiy, Sufi poetry.

ALISHER NAVOIY SHE'RIYATIDA LINGVOMADANIYATSHUNOSLIKNING NAZARIY ASOSLARI VA AKS ETISHI

Annotatsiya. Maqolada til va madaniyatning o'zaro munosabatini o'rganuvchi fan - lingvomadaniyatshunoslikning shakllanishi qisqacha yoritiladi. Uning etnolingvistika va Sapir-Uorf nazariyasidan boshlangan rivojlanish yo'li, Lotman va Sossyurning semiotik yondashuvlari, shuningdek, Vorobyov va Teliya kabi olimlarning ushbu fan rivojiga qo'shgan hissalarini tahlil qilinadi. Mazkur nazariy asosga tayangan holda Alisher Navoiyning she'riyati tahlil qilinib, undagi "ishq", "ko'ngil", "yor", "hijron" va "visol" kabi tushunchalarning milliy-madaniy hamda tasavvufiy ma'nolarni ifodalovchi lingvomadaniy birliklar sifatidagi ahamiyati ochib beriladi.

Kalit so'zlar: lingvomadaniyatshunoslik, til va madaniyat, lingvomadaniy birlik, madaniy kod, Alisher Navoiy, tasavvufiy she'riyat.

ТЕОРЕТИЧЕСКИЕ ОСНОВЫ И ОТРАЖЕНИЕ ЛИНГВОКУЛЬТУРОЛОГИИ В ПОЭЗИИ АЛИШЕРА НАВОИ

Аннотация. В статье кратко освещается становление лингвокультурологии - науки, изучающей взаимосвязь языка и культуры, - от её истоков в этнолингвистике и теории Сепира-Уорфа, через семиотический подход Лотмана и Соссюра, до вклада таких учёных, как Воробьев и Телия. На этой основе анализируется поэзия Алишера Навои, показывающая, как понятия "ишк" (любовь), "кўнгил" (сердце/душа), "ёр" (возлюбленная), "хижрон" (разлука) и "висол" (соединение) функционируют как лингвокультуремы, выражающие национально-культурный и суфийский смысл.

Ключевые слова: лингвокультурология, язык и культура, лингвокультурема, культурный код, Алишер Навои, суфийская поэзия.

Linguoculturology, one of the important branches of linguistics, has developed extensively as the science of language and culture. It is a discipline that emerged from the interrelationship between language and culture, and it studies how the emergence of a people's culture is expressed and embodied in language. Linguoculturology considers the literature of every nation to be a system that expresses, through language, its own unique cultural codes, concepts, and elements of national thinking. For this reason, the comparative study of English and Uzbek literature is considered one of the important directions in linguocultural research. According to A.A. Piskoppel, it is necessary to study the relationship between language and culture, since culture is a multifaceted phenomenon that is directly expressed through language.

In the 1990's of the last (20th) century, a new field of science emerged at the intersection of linguistics and cultural studies - linguoculturology (linguo-cultural studies). It was recognized as an independent branch of linguistics.

Linguistic culture, first and foremost, refers to the linguistic norms and vocabulary that are formed in the process of a society's social practice and are recognized by that society. Their function is to ensure the logical coherence of thought and the precision of meaning expressed through language.

Fields such as orthography, writing, phonetics, morphology, syntax, and semantics serve to ensure that linguistic norms are not violated and to uphold their importance. Language reflects culture in all its aspects, while culture cannot be perfectly manifested

without language.

Almost all researchers emphasize that the development of linguoculturology is based on the theory of Wilhelm von Humboldt, since he was among the first to demonstrate the reflection of the national spirit through language. Before linguoculturology took shape as an independent science, it passed through several historical stages, and at each stage important theoretical ideas were put forward by particular scholars.

The earliest roots of linguoculturology were formed within the framework of ethnolinguistics. During this period, the development of the theory of linguistic relativity also left a significant mark. This theory was developed mainly by Edward Sapir and his student Benjamin Lee Whorf, and it was aimed at explaining the relationship between language and thought. According to them, language influences human thought and the way one perceives the world.

The second stage of linguoculturology is the semiotic approach, in which language and culture began to be studied as sign systems. Yu. M. Lotman interpreted culture as a semiotic system, defining it as a "space of signs", and identified language as the core element of this system. In addition, Ferdinand de Saussure studied language as a system of signs and developed the theory of the linguistic sign, and this approach later became the foundation for the formation of the concept of the cultural code in linguoculturology.

By the end of the 20th century, linguoculturology had taken shape as a distinct science. During this period, several scholars, including V. V. Vorobyov, V. A. Maslova, and E. S. Kubryakova, made their own contributions. V. V. Vorobyov defines the subject of linguoculturology as the cultural information embodied within units of language, and on this basis scientifically develops the concept of the "linguoculturema." It is worth noting that a linguoculturema refers to the cultural meaning, national information, or cultural code hidden within a unit of language.

By the beginning of the 21st century, linguoculturology had already become one of the leading directions in world linguistics. Linguoculturology is a science that studies language as a cultural phenomenon, and its subject consists of language and culture in their mutual interconnection. In particular, V.N. Teliya writes on this matter: "Linguoculturology is a science that studies the human factor - more precisely, the cultural factor within human beings. This means that at the center of linguoculturology lies a complex of achievements characteristic of the anthropological paradigm concerning the human being as a phenomenon of culture."

The work of Alisher Navoi provides extremely rich material for linguocultural research. The lexical units, system of images, and artistic devices used in the poet's works move beyond simple nominative meaning and acquire a profound cultural-semantic load. Through them, not only the author's individual style but also the entire historical-cultural experience, Sufi worldview, and aesthetic ideals of a people find their expression.

In particular, in Navoi's work, concepts such as "ishq" (love), "ko'ngil" (heart/soul), "yor" (beloved), "hijron" (separation), and "visol" (union) take shape as linguoculturally significant concepts, through which a person's spiritual maturation, inner experiences, and striving toward divine truth are artistically interpreted. These units stand out for their multi-layered semantic structure and, as linguoculturemas, reflect important components of the national culture.

The word "ishq" is typically used not in the ordinary sense of romantic love, but as the concept of divine love - a force that purifies a person and leads to spiritual maturity.

The concept of "ko'ngil" is not a unit expressing a simple psychological state, but is interpreted as a person's inner spiritual world and moral-spiritual center. The poet presents the heart (ko'ngil) as the core essence of human nature.

In Navoi's works, the linguocultural process performs several important functions. First, it deepens the semantic layer of the literary text. That is, words and expressions, beyond their simple nominative meaning, acquire a multi-layered semantic load that also encompasses philosophical and Sufi content: the outward (zohiriy, literal/figurative) and the inward (botiniy, inner/divine). As a result, the reader is guided to perceive the text not only superficially, but through its inner layers of meaning. For example:

Ko'ngilni ishq o'tidin qilma xoli, ey Navoiy,
Ki bu o't ichra topilur haqiqatning kamoli.
(Xazoyin ul-maoniyy)

(Do not leave your heart empty of the fire of love, O Navoiy, for within this fire is found the perfection of truth.)

In this couplet, Alisher Navoi expresses the concept of "ishq" within a two-layered semantic system. On the outward level, it conveys human love and emotional suffering, while on the inward level, it signifies, in the Sufi sense, "ishq-i ilohiy" (divine love) - a spiritual process that purifies the ego (nafs). From a linguocultural perspective, the image of "the fire of love" appears as a conceptual model in Eastern Sufi culture that expresses a person's path toward striving for the Truth (Haq).

Second, the linguocultural process performs the function of transmitting cultural information. Every literary unit embodies a people's customs, way of thinking, religious-philosophical views, and aesthetic ideals. Through this, linguistic units function as a cultural code, carrying cultural heritage from generation to generation.

Odamiy ersang, demagil odami,
Oniki yo'q xalq g'amidin g'ami.
(Hayrat ul-abror)

(If you are truly human, do not call yourself human - [if you are] one who has no share of grief for the people's sorrow.)

Through this couplet, we can see that in the East, a person's worth is measured by their relationship to society, and the concept of "the people's sorrow" is presented as a moral norm.

Third, this process increases the aesthetic and emotional impact of the text. Symbolic images, metaphorical expressions, and allegorical units exert a powerful effect on the reader's feelings, enhancing the expressive force of the literary text.

Finally, the linguocultural process forms a system of generalized concepts. Through language, a national-cultural model is created, and through this model, views on humanity, nature, and society are systematized.

In classical Eastern literature - and indeed in world literature as a whole - the poet who, in terms of quantity, employed the greatest number of antonomasias is, without doubt, Alisher Navoi. In his divan "G'aroyib us-sig'ar" alone, nearly seventy antonomasias are used. Certain comparative analyses have shown that such a quantity of antonomasias is not found in the works of poets either before or after Alisher Navoi. This is one of the facts proving that Alisher Navoi developed this particular artistic device to an exceptionally high degree.

Studying Alisher Navoi's poetry from the perspective of linguoculturology makes it possible to identify how national worldview, spiritual values, and Sufi ideas are expressed through linguistic units. Many words and images used in Navoi's works convey not only their lexical meanings but also reflect the historical and cultural experience, aesthetic views, and spiritual thinking of the Uzbek people.

In particular, the concepts of "ishq" (love), "ko'ngil" (heart/soul), "yor" (beloved), "hijron" (separation), and "visol" (union) appear as important linguocultural units of Navoi's poetic language. For example, the concept of "ishq" goes beyond the meaning of ordinary human love and, in its Sufi interpretation, denotes a higher spiritual state associated with a person's aspiration toward Truth and God. Therefore, the semantic content of this lexeme expands within a linguocultural context and becomes closely connected with national, religious, and spiritual values.

The image of "ko'ngil" (heart/soul) also occupies a special place in Navoi's works. In the Uzbek language, "ko'ngil" has developed as a concept expressing a person's inner world, emotions, spiritual experiences, and psychological state. In Navoi's poetry, the state of the heart is used to portray inner experiences, the suffering caused by love, and the process of spiritual perfection. This demonstrates that "ko'ngil" is not merely a nominative linguistic unit but also a linguocultural unit carrying a specific national and cultural meaning.

The concepts of "yor" (beloved), "hijron" (separation), and "visol" (union) are semantically interconnected and represent different states of the concept of love in Navoi's poetic system. While "yor" refers to the beloved, in the Sufi interpretation it may also symbolize the Divine Beloved. "Hijron" expresses separation and spiritual suffering, whereas "visol" denotes union and the desired spiritual closeness. Thus, these concepts together form the conceptual field of "ishq" (love) in Navoi's poetry.

Cultural codes are also widely represented in Navoi's creative works. Images of nature, symbols expressing human spiritual states, Eastern ethical concepts, and Sufi terminology connect the poet's individual poetic world with national culture. The meanings of such linguistic units cannot be fully understood through lexical interpretation alone; they need to be analyzed within their historical, religious, philosophical, and cultural contexts.

Furthermore, the inseparable relationship between language and culture is clearly manifested in Navoi's poetry. By utilizing the expressive potential of the Turkic language, the poet conveyed complex philosophical and Sufi ideas through artistic means. As a result, his poetic language became not only an aesthetic phenomenon but also a means of preserving the worldview, values, and spiritual experience of a particular historical period as part of cultural memory.

Overall, the study of linguocultural units in Navoi's poetry contributes to a deeper understanding of the national and cultural characteristics, conceptual system, and historical development of the Uzbek language. Concepts such as "ishq," "ko'ngil," "yor," "hijron," and "visol" can be regarded as key units through which the interrelationship between language, culture, and spirituality is manifested in the poet's works.

The analysis demonstrates that Alisher Navoi's poetry represents a rich source for linguocultural studies, as his poetic language reflects the national worldview, spiritual values, cultural traditions, and Sufi philosophy of the Uzbek people. His creative works demonstrate that linguistic units can carry meanings that extend far beyond their direct lexical interpretations and serve as important elements of cultural memory.

The concepts of "ishq" (love), "ko'ngil" (heart/soul), "yor" (beloved), "hijron" (separation), and "visol" (union) occupy a central position in Navoi's poetic worldview. These concepts combine linguistic, cultural, philosophical, and spiritual meanings, revealing the close relationship between language and culture. In particular, the Sufi interpretation of these concepts enriches their semantic structure and transforms them into important symbols of spiritual perfection and the human search for divine truth.

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