

Lingupoetic Features of the Epistle *Rohati Dil*: Lexical-Semantic and Stylistic Analysis

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ABSTRACT

This article studies the lexical-semantic, stylistic and linguopoetic aspects of Khojanazar Huvaïdo's epic poem Rohati Dil, one of the examples of Uzbek classical literature of the 18th century. The main goal of the study is to determine the lexical composition of this epic poem, which is one of the examples of 18th-century Uzbek classical literature, to reveal the semantic and functional features of the religious-enlightenment and mystical lexicon in it, and to determine the place of linguistic units that create artistic and aesthetic content. The object of the study was Khojanazar Huvaïdo's epic poem Rohati Dil, and the main source was the publication published in Tashkent in 1994 by the Abdulla Qodiriy People's Heritage Publishing House. This publication was prepared by Saidbek Hasanov and Nilufar Juvanmardiyeva. The study used descriptive, contextual, lexical-semantic, functional-semantic and linguopoetic analysis methods. As a result of the analysis, the active participation of Arabic and Persian borrowings in the lexicon of the epic poem, along with the Turkic layer, was revealed. It was shown that these units not only perform a nominative function, but also perform the functions of forming religious-mystical content, enhancing emotional-expressiveness, creating an artistic image, and conveying a didactic idea to the reader. The article analyzes units such as dil, kongul, nafs, ishq, dard, rohat, ilm, iman, tawba, ma'rifat, ghaflat from the point of view of semantic fields. In particular, the units dil and kongul are evaluated as central concepts expressing the inner spiritual world of a person. The

combination Rohati Dil itself is interpreted as a macrosemantic unit that determines the entire content direction of the work. The role of antonymic relationships, synonymous proximity, repetition, appeal, parallelism, and folk means of expression in ensuring the linguopoetic integrity of the epic is also highlighted. The results of the study show that one of the important features of Huvaído's individual style is the expression of religious and mystical content in a folk, relatively simple and expressive language. In this regard, Rohati Dil is an important research source not only for literary studies, but also for historical lexicology, semasiology, stylistics, linguopoetics and linguocultural studies.

Keywords: Khojanazar Huvaído, *Rohati Dil*, linguopoetics, lexical-semantic analysis, historical lexicology, mystical lexicon, religious lexicon, semantic field, concept, heart, soul, passion, love, pleasure, stylistics, artistic text.

INTRODUCTION

In the history of Uzbek classical literature, the work of Khojanazar Huvaído is of particular importance with its religious-enlightenment orientation, mystical content, folk style of expression and didactic character. The poet's epic poem *Rohati Dil* is one of the major works in his creative heritage, in which issues such as human spiritual development, self-education, science and enlightenment, faith, worship, and moral purity are artistically interpreted. Existing studies on *Rohati Dil* focus on the mystical-enlightenment ideas of the work, its system of images, composition, stories, Navoi's traditions and artistic features. In particular, in subsequent studies, the religious-mystical content of the epic and the idea of a perfect person were separately analyzed. The composition of the epic was also studied as a special object of research. However, the linguistic system of *Rohati Dil*, in particular its lexical-semantic layers and the artistic-aesthetic function of these units, provide ample opportunities for a separate, systematic linguistic study. For example, in subsequent scientific articles on the 1994 edition of the epic, it is noted that, along with Arabic and Persian units, Turkic words are

also actively used in the text. This fact indicates the multifaceted nature of the Khuvaidd language. In a literary text, the value of a word is not limited to its lexical meaning. In a certain context, a word can acquire new aspects of meaning, enter into semantic relations with other units, and express the aesthetic purpose of the author. From this point of view, it is appropriate to study the religious-mystical lexicon in the Khuvaidd epic not as a set of simple terminological units, but as an interconnected semantic-conceptual system. This is also the relevance of the article.

MATERIALS AND METHODS

The article used descriptive, contextual, lexical-semantic, functional-semantic, and linguopoetic analysis methods. In this, along with the lexical meaning of words, their contextual meaning, semantic relationships, and artistic function were taken into account.

The main source was Khojanazar Huvaiddo's 1994 edition of *Rohati Dil*, prepared for publication by Saidbek Hasanov and Nilufar Juvanmardiyeva. This issue is of particular importance, since the existence of textual differences between the manuscript and printed versions of *Rohati Dil* has also been shown in subsequent textual studies. In the PhD research on the topic 'Textual Study of Huvaiddo's work *Rohati Dil*,' the defense of which was announced in 2025, 14 manuscripts, 2 manuscripts and 1 lithographic copy of the work were studied monographically, and as a result of comparing the manuscripts and printed versions, more than 100 misread words and altered verses were restored. Therefore, it is important from the point of view of scientific accuracy to clearly indicate the edition used in linguistic analysis.

RESULT AND DISCUSSION

Lexical layers of the language of the epistle Rohati Dil

The vocabulary of a historical literary text reflects the social, religious, cultural and aesthetic views of a certain period. *Rohati Dil* is also an important source for studying the history of the

Uzbek classical literary language in this respect. In the language of the epic, along with words of Turkic origin, Arabic and Persian-Tajik borrowings are actively used. Although this situation is related to the general laws of development of the classical Uzbek literary language, it acquires a specific functional feature in the text of *Huvaydo*. Persian and Arabic units are also actively used in the naming of the themes of the epic. Subsequent studies have noted that, along with Arabic and Persian words, Turkic units also constitute the main layer in the text of the epic. Here, three layers can be distinguished:

1. **Turkic layer:** This layer provides the folk and communicative character of the epic.
2. **Arabic layer:** Serves mainly to express religious, moral and scientific-enlightenment concepts.
3. **Persian-Tajik layer:** Actively participates in expressing the state of mind, mystical concept, artistic image and emotional-expressive content.

However, it is not enough to distinguish these layers only on the basis of etymological criteria. What is important is their function within the text.

For example, units such as “science,” “faith,” “worship,” “repentance,” “enlightenment,” “sharia” encode religious-enlightenment content. Units such as “heart,” “pain,” “love,” “pleasure,” “heart” form the spiritual-emotional and mystical semantic field. Thus, in the *Huvaydo* language, assimilated units are not alien or artificial elements of the text, but are active means of determining its historical-literary and religious-cultural nature.

Semantic of religious-susificlexican system

The ideological basis of *Rohati Dil* is clearly reflected in its vocabulary. The lexicon of the epic can be conditionally divided into the following semantic groups:

*Semantic group**Main units*

1. **Spiritual state:** soul, mind, spirit, pain, pleasure
2. **Sufi concepts:** love, lust, enlightenment, truth
3. **Religious concepts:** faith, worship, Sharia, repentance, sin
4. **Moral concepts:** patience, contentment, justice, purity
5. **Negative states:** ignorance, ignorance, rebellion, envy
6. **Spiritual perfection:** knowledge, enlightenment, guidance, perfection

These groups do not exist in isolation from each other, but in a system of semantic relationships. For example:

ignorance → reprimand → knowledge → enlightenment → perfection

the sequence of human spiritual awakening constitutes a semantic model that represents.

In contrast, the chain:

nefs → *sin* → *gaflat* → *nadomat* → *tawba*

represents the movement of a person from spiritual suffering to purification. These semantic connections also determine the didactic direction of the epic.

Lingvopoetic features of the concept of dil.

The most important linguo-poetic center of *Rohati Dil* is the unit *dil*. The main evidence for this is the title of the work. The author directly connects the name of the book with the concept of *dil*:

Kitobimotierur "Rohatidil..."

This line is also cited in scientific materials related to the 1994 edition of the work. The word *dil* in a simple lexical sense can represent the heart or inner experience of a person. In a mystical text, however, it has a much wider semantic field. Here, *dil* can be manifested as:

1. a spiritual center;
2. a place of spiritual purification;
3. a means of understanding divine truth;
4. a person's inner world;
5. a source of love and pain.

In this respect, *dil* can be evaluated not as a simple lexeme, but as a conceptual unit. In the combination *Rohati Dil* the relationship between *rohat* and *dil* also reinforces this conceptual content. Here, *rohat* is interpreted not as physical comfort, but as a spiritual state of the tongue.

Semantic relationship between the units dil and kongul

Although the units *dil* and *kongul* are semantically close in the classical Uzbek literary language, it is not correct to evaluate them as absolute synonyms. *Kongul* is more associated with:

1. desire;
2. inclination;
3. experience;
4. inner spiritual movement.

Dil is more actively manifested in a mystical context as a spiritual and spiritual center. Therefore, the pair *dil/kongul* in the Huvaiddo language can be evaluated as a contextual synonymous proximity. In this, the poet avoids the repeated expression of one concept and reveals its various semantic aspects. This shows the aesthetic function of synonymy in the literary text.

Semantic field of the lexeme nafs

In mystical literature, *nafs* is one of the central concepts. In *Rohati Dil* this unit is also interpreted as an internal force that hinders the spiritual development of a person. The following units enter into semantic relations with *nafs*:

nafs – sin – negligence – rebellion –repentance

In this case, *nafs* appears as the central unit of the negative semantic field.

In other places of the epic, ideas related to the *nafs* are interpreted together with the issue of the inner upbringing of a person. Modern studies also highlight the upbringing of the *nafs* as one of the main themes of *Rohati Dil*. Linguistically, this situation shows that a wide, interconnected semantic field is formed around a single lexeme.

Emotional-semantic properties of the lexems ishq and dard

The units *ishq* and *dard* occupy a special place in the mystical-aesthetic layer of the *Rohati Dil* language. Unlike the concept of “ordinary” love, mystical love is manifested as a force that encourages a person to spiritual elevation. *Dard* is interpreted as the spiritual result of love. Therefore, the following semantic model can be distinguished:

ishq → *dard* → *izlanish* → *ma'rifat* → *kamol*

This model helps to express the spiritual and moral content of the epic linguistically. The units *dard* give the text a strong emotional-expressiveness. It becomes a means of directly expressing the poet's spiritual experience.

The concept of “pleasure” and the semantic structure of the title of the work.

The component “pleasure” in the title of the work also requires a separate lingupoetic analysis. “Pleasure” is a unit that expresses the meanings of peace, tranquility, and relaxation. However, in the context of “Pleasure of the Heart,” it denotes spiritual and spiritual peace. Thus, the semantic composition of this unit is enriched with components such as:

pleasure = peace + spiritual peace + spiritual satisfaction + purity of heart

In this regard, the title of the work can also be interpreted as a conceptual metaphor. Since the main purpose of the epic is to

spiritually purify the human language, awaken it from heedlessness, and direct it towards enlightenment, “pleasure” becomes the semantic center that expresses the final result of this process.

Lingupoetic function of antonymic relationships

Since *Rohati Dil* is a work with a didactic spirit, opposing concepts play an important aesthetic function in it. The following antonymic rows can be conditionally distinguished:

- knowledge – ignorance
- faith – disbelief
- guidance – error
- obedience – rebellion
- pleasure – agony
- goodness – evil

These units are not simple antonymic pairs. They constitute the moral-semantic coordinates of the epic. That is, for the reader, the “right path” and “wrong path” are contrasted through the linguistic units. Thus, antonymy becomes a means of enhancing the didactic content of the epic.

Aesthetic function of synonyms

In the language of the epic, synonymous proximity serves to enrich the aspects of meaning rather than to repeat the same meaning. Units such as “heart,” “heart,” “soul,” “soul” can express meanings close to each other in certain contexts. However, each of them has its own poetic connotation. Therefore, synonymous units:

- reduce the repetition of the text;
- express the subtleties of meaning;
- enrich the poetic tone;
- enhance the emotional-expressiveness.

In this respect, Huvaído appears as a creator who uses synonymous units functionally.

Stylistic function of Arabic and Persian adjustments

The classical Uzbek literary language widely adopted Arabic and Persian units. In works of religious-mystical content, the weight of such units is even higher. In *Rohati Dil*, units such as *ilm*, *amal*, *iman*, *ibadad*, *shari'at*, *tawba*, *ma'rifat*, *haqiqat* serve to express religious and scientific-enlightening content. However, their function is not only terminological. For example, "enlightenment," unlike the simple concept of "knowledge," is associated with a person's desire to understand the Truth in a mystical context. Units such as "truth" or "truth" give the text a philosophical and mystical meaning. Therefore, Arabic-Persian appropriations can be evaluated as a means of forming the religious and cultural code of the epic.

Communicative function of public lexicon

One of the important features of Huvaydo's work is the expression of complex religious and moral issues in a way that is understandable to the people. A study published in 2026 also noted that the statement of Sharia rules in *Rohati Dil* in a way that is understandable and simple for the common people was one of Huvaydo's specific stylistic features. This situation can be evaluated as a strategy of communicative simplicity from a linguistic point of view. The poet does not convey religious content only through complex terms. It brings the content closer to the reader with the help of stories, advice, dialogues, questions and answers, appeals and folk expressions. As a result, the two layers of the text:

religious-philosophical content + folk expression create a single
linguopoetic system

Stylistic function of repetition

Repetition is one of the important artistic means in classical poetry. The didactic direction of *Rohati Dil* increases the communicative value of repetition. The repeated mention of important concepts draws the reader's attention to a specific idea. Repetition creates:

- semantic emphasis;
- rhythmic integrity;
- emotional power;
- didactic effect.

Especially in exhortative thoughts, repetition encourages the reader to accept the idea put forward by the author. Therefore, repetition can be evaluated not only as a poetic decoration, but also as a communicative-pragmatic tool.

Appeal and didactic discourse

It is not enough to interpret *Rohati Dil* only as a description of epic events. It also shows the author's desire to enter into direct communication with the reader. Such speech forms as appeal, command, warning, and exhortation enhance the didactic nature of the text. In such units, the author's communicative purpose is clearly visible:

warning → explanation → exhortation → encouragement to
spiritual change

Therefore, *Rohati Dil* can also be studied as a religious-didactic discourse from the point of view of modern linguistics. This approach reveals not only the lexical, but also the communicative-pragmatic features of Huvaido's text.

The consistency of artistic language and sufism

One of the main factors determining the linguopoetic properties of *Rohati Dil* is the harmony of mystical content and artistic language. The poet does not limit himself to direct theoretical explanations, but conveys abstract concepts through images, stories, symbols, and emotional expressions. This aspect is also noted in modern studies of Huvaydo's work. It is emphasized that in *Rohati Dil* the verses of the Quran, the wisdom of hadiths, and the rules of Sharia are expressed through artistic means and images. Therefore, the artisticization of religious content also expands the functional capabilities of linguistic units.

Lingvopoetic semantic areas

Based on the above analysis, the main semantic areas of the epic can be modeled as follows:

Positive spiritual area

knowledge → faith → enlightenment → repentance → purity →
guidance → perfection → pleasure

Negative spiritual area

self → negligence → ignorance → sin → rebellion → torment

Psycho-emotional area

soul → heart → love → pain → hope → pleasure

These areas intersect. For example, “soul” is the central unit of the psycho-emotional area, but it is also connected with the spiritual area. “Pleasure” appears as the final positive semantic point in the title of the work. In this regard, the lexical system of the epic can be considered as a holistic system formed on the basis of semantic oppositions and conceptual connections.

Huvaido's individual style

The main features of Huvaido's individual style can be summarized in three aspects:

1. The first aspect is the active use of religious-mystical vocabulary.
2. The second aspect is the presence of folk and simple expression.
3. The third aspect is the combination of emotional-expressive artistic units with religious content.

Modern studies also note Huvaido's unique style of expression, the presentation of Sharia law in a folk and simple form, and the open expression of the creator's emotional attitude, especially in

the images of the “Last Judgment,” “Paradise” and “Hell.” This situation determines the poet’s linguopoetic strategy in *Rohati Dil*. His goal is not to complicate complex religious-philosophical concepts, but to convey them in an emotional, figurative and understandable form.

Linguistical-cultural value of Rohati Dil

Religious-mystical units in the epic language also reflect the historical-cultural worldview of a particular people. For example, concepts such as “faith,” “honesty,” “patience,” “satisfaction,” “repentance,” “knowledge,” “enlightenment” are manifested not only as religious terms, but also as moral values. In this regard, in the Khuvaid language:

the chain of linguistic unit → concept → value → worldview

is formed.

This also makes *Rohati Dil* a valuable source for linguo-cultural research.

Scientific novelty of the research

The scientific novelty of this research is the following:

- the lexical-semantic system of the epic *Rohati Dil* was analyzed holistically from a linguopoetic point of view;
- the religious-mystical lexicon was divided into semantic groups;
- the conceptual properties of the units *dil*, *kongul*, *nafs*, *ishq*, *dard*, *rohat* were revealed;
- the aesthetic-expressive functions of Arabic and Persian borrowings, in addition to the nominative, were shown;
- the didactic and poetic function of antonymic and synonymous relations was determined;
- the communicative function of folk lexicon in popularizing religious-philosophical content was substantiated;
- the combination *Rohati Dil* was interpreted as the macrosemantic and linguopoetic center of the work;

- the religious-didactic discourse features of the epic were explained from a linguistic point of view.

CONCLUSION

Khojanazar Huvaïdo's epic *Rohati Dil* is one of the important sources for studying the Uzbek classical literary language and linguopoetics. The religious-enlightenment and mystical content of the work directly influenced its lexical system. The analysis revealed that there is a functional harmony between the Turkic, Arabic, and Persian layers in the epic language. Arabic and Persian units, in addition to expressing religious and mystical concepts, determine the stylistic and aesthetic color of the text. Turkic and folk units ensure that the content is understandable to the reader. The semantic center of the epic is such units as *dil*, *kongul*, *nafs*, *ishq*, *dard*, *rohat*, *ilm*, *iman*, *ma'rifat*, *tawba*. They enter into semantic relations with each other and form broad conceptual areas. In particular, the lexeme *dil* appears as the main linguopoetic center of the work. The fact that the title of the work is given in the form of *Rohati Dil* also indicates the special conceptual significance of this unit. *Rohat* is interpreted not as simple pleasure, but as the result of spiritual purification and inner peace. Antonymical relationships in the epic such as *ilm-jaholat*, *iman-kufr*, *hidoyat-zalolat*, *otad-isyon*, *rohat-azob* strengthen the didactic idea. Synonymous units enrich the meaning and prevent poetic repetition. One of the important features of the individual style of Huvaïdo is the expression of religious-mystical content through folk and simple language. Therefore, in *Rohati Dil* the high religious-philosophical content and folk expression are not opposed to each other, but are harmoniously expressed.

As a result of the study, it was substantiated that *Rohati Dil* can be evaluated not only as a classical epic with religious-mystical content, but also as an artistic text with its own lexical-semantic, linguopoetic and communicative system. In the future, a separate study of the phraseological units, metaphorical models, syntactic parallelisms, conceptosphere, terminological

system and lexical differences in manuscript-published variants of the epic will serve to more fully illuminate the linguistic portrait of the Huvaïdo language.

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