

**LINGVOCULTUROLOGICAL INTERPRETATION OF RELIGIOUS-
NATIONAL CONCEPTS IN THE WORKS OF MURAD MUHAMMAD
DO'ST**

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Abstract

This thesis provides a lingvoculturological analysis of religious-national concepts in the literary output of Murad Muhammad Do'st, a prominent Uzbek writer whose works reflect the interplay of Islamic spirituality, national identity, and cultural heritage amid Uzbekistan's socio-political transitions. Examining key texts such as the novel "Lolazor" (1988) and the trilogy "Abdullajon" (2005), the study dissects linguistic constructs—metaphors, idioms, and symbolic motifs—that encode religious notions (e.g., divine will, moral ethics from Islamic philosophy) and national elements (e.g., Uzbek folklore, nomadic resilience, communal harmony). Through these, Do'st critiques the spiritual stagnation of the Soviet era and advocates for national renewal in the independence period, using language as a cultural conduit to explore existential crises, absurdity, and the synthesis of Eastern traditions with global influences. The research illuminates how these concepts foster a deeper understanding of Central Asian identity, contributing to contemporary discourses on lingvocultural preservation and post-colonial literature.

Key Words: religious concepts, national identity, Uzbek literature, Murad Muhammad Do'st, Islamic ethics, folklore motifs, spiritual stagnation, post-Soviet prose, cultural synthesis, symbolic interpretation

Introduction

Murad Muhammad Do'st (born 1948) is a leading figure in modern Uzbek literature, known for his prose that weaves religious-national themes into narratives of social and personal transformation. His works, emerging during the perestroika era and maturing post-independence, incorporate linguistic elements that reflect Uzbekistan's

cultural fabric—blending Islamic philosophical undertones with national folklore to address issues like spiritual decay, ideological collapse, and identity reclamation. In novels such as "Lolazor" and "Abdullajon," religious concepts (e.g., faith, divine intervention) intersect with national motifs (e.g., Uzbek mentality, epic traditions) to critique societal absurdities and promote moral resilience.

The topic's relevance is heightened by ongoing global discussions on cultural identity in post-colonial contexts, particularly in Central Asia where religious revival and national consciousness are pivotal. While prior studies have explored Do'st's psychological and satirical dimensions, few have applied a lingvoculturological framework to interpret religious-national concepts embedded in his language. This thesis rectifies this by analyzing how linguistic features convey these ideas, fostering a dialogue between tradition and modernity. Objectives encompass identifying key lingvocultural markers, assessing their interpretive functions, and evaluating their role in enhancing Uzbek literary discourse.

Material and Methods

The primary materials include selected works by Murad Muhammad Do'st: the novel "Lolazor" (1988), which integrates religious-national motifs to depict spiritual and social crises during Soviet stagnation; the satirical trilogy "Abdullajon" (2005), exploring national identity and moral ethics through ironic narratives spanning historical eras; and stories from "Galatepa qissalari" (1985), featuring folkloric elements that evoke religious introspection and cultural heritage. These texts were chosen for their rich embodiment of religious-national concepts amid Uzbekistan's transitional periods.

The methodology utilizes a lingvoculturological approach, combining linguistic semiotics with cultural hermeneutics. Key methods comprise:

- Semantic analysis of lexical items and phrases representing religious concepts (e.g., terms denoting "will" or "faith" rooted in Islamic philosophy) and national elements (e.g., folklore-derived idioms symbolizing communal resilience).
- Symbolic decoding, drawing on frameworks from M.M. Bakhtin and Uzbek literary theory, to interpret motifs linking religion (e.g., spiritual renewal) with nationality (e.g., epic continuity).

- Comparative examination with global influences (e.g., Dostoevsky, Camus) and Uzbek contemporaries to highlight Do'st's unique synthesis.
- Pragmatic study of narrative discourse, evaluating how irony and monologue convey lingvocultural connotations of religious-national themes. Sources stem from original Uzbek publications, with English scholarly analyses consulted for interpretive depth. Qualitative insights are supported by quantitative motif frequency assessments, ensuring high accuracy and alignment with international academic standards.

Results and Discussion

The analysis uncovers that religious-national concepts in Murad Muhammad Do'st's works are linguistically interpreted as integral to cultural identity, serving as tools for critiquing historical upheavals and envisioning renewal. In "Lolazor," religious motifs—such as the synthesis of "religion, will, and effect"—are embedded in metaphors of absurdity and spiritual crisis, reflecting the Uzbek nation's psyche during Soviet decline. National concepts emerge through folklore styles and epic traditions, with phrases evoking nomadic heritage and communal ethics to symbolize resilience and moral values.

"Abdullajon" employs satirical language to intertwine religious ethics (e.g., integrity from Islamic teachings) with national identity, using ironic dialogues to expose ideological voids and advocate for spiritual maturity. In "Galatepa qissalari," folk expressions carry connotations of religious introspection and national pride, blending humor with critiques of social stagnation.

The discussion highlights Do'st's innovation in fusing Eastern Islamic philosophy with Western modernism, where lingvocultural elements bridge personal and collective experiences. This interpretation aligns with post-colonial trends, emphasizing religion's role in national reclamation. Limitations include the emphasis on major works, suggesting further research into his full oeuvre. The findings affirm Do'st's contribution to lingvoculturology, offering insights into how religious-national concepts sustain cultural dynamics in transitional societies.

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