SJIF Impact Factor (2026): 8.863| ISI I.F. Value: 1.241| Journal DOI: 10.36713/epra2016 ISSN: 2455-7838(Online)
EPRA International Journal of Research and Development (IJRD)
Volume: 11 | Issue: 5 | May 2026 - Peer Reviewed Journal

THE RELATIONSHIP OF THE LEXICON OF NISHOTI'S EPIC POEM "HUSN-U DIL" TO THE LEXICAL FUND OF THE MODERN UZBEK LITERARY LANGUAGE (IN THE CASE OF SOMATISMS)

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Article DOI: https://doi.org/10.36713/epra27820
DOI No: 10.36713/epra27820

ABSTRACT
This article presents a comparative analysis of the lexicon of Muhammadniyoz Nishoti's 18th-century epic poem "Husn-u Dil"—a prominent representative of the Khorezm literary environment—with the modern Uzbek literary language. The study focuses primarily on somatic vocabulary—words denoting human body parts—and examines their semantic, stylistic, and poetic features. The research highlights the role of Turkic, Persian, and Arabic somatisms used in the epic within the contemporary lexical fund, as well as their stability, synonymic layers, and artistic functions. The findings demonstrate that somatic units serve as vital tools reflecting the linguocultural worldview of the Uzbek people.

KEYWORDS: *Husn-u Dil, Nishoti, somatic vocabulary, history of the Uzbek language, classical literature, linguopoetics, body parts, lexical system.*

INTRODUCTION

The study of the lexical heritage of classical Uzbek literature occupies a significant place in modern linguistics, as it provides valuable insights into the historical development of the Uzbek language and its lexical system. In particular, the analysis of literary works created within the Khorezm literary environment contributes to identifying the continuity between historical and modern stages of the Uzbek literary language. One of the prominent representatives of the 18th-century Uzbek classical literary tradition is Muhammadniyoz Nishoti, whose epic poem "Husn-u Dil" reflects the rich linguistic, poetic, and cultural features of its period. The lexical structure of this work demonstrates the interaction of Turkic, Persian, and Arabic linguistic layers and serves as an important source for investigating the historical evolution of Uzbek vocabulary.

Among the lexical units used in classical literary texts, somatic vocabulary occupies a special position. Somatisms, that is, words denoting parts of the human body, are considered one of the most ancient and stable lexical layers in any language. Such lexical units not only perform nominative functions but also serve as important linguopoetic tools expressing emotional, aesthetic, and symbolic meanings. In Uzbek classical literature, somatic lexemes frequently appear in metaphorical and figurative contexts, reflecting the worldview, cultural consciousness, and artistic thinking of the people. Therefore, the comparative study of somatic vocabulary in Nishoti's "Husn-u Dil" and modern Uzbek literary language is of considerable theoretical and practical importance.

The relevance of the research is determined by several factors. Firstly, despite the growing interest in historical lexicology and linguopoetics, the somatic vocabulary of Nishoti's works has not been sufficiently analyzed from a comparative linguistic perspective. Secondly, the investigation of the semantic stability and transformation of somatic lexemes contributes to understanding the mechanisms of lexical continuity in the Uzbek language. Thirdly, the study of somatisms allows researchers to reveal the interaction between language and culture, since body-part terms often embody national mentality, symbolic perception, and cultural values. Consequently, examining the lexical-semantic and stylistic functions of somatic units in "Husn-u Dil" helps clarify the linguocultural foundations of Uzbek literary expression.

From a linguistic point of view, somatic vocabulary represents a highly productive lexical-semantic field. Somatic units are characterized by semantic flexibility and broad stylistic functionality. In literary discourse, body-part names often acquire figurative meanings connected with emotions, spirituality, beauty, morality, and social relations. For example, lexemes such as bosh (head), ko'z (eye), qosh (eyebrow), and qo'l (hand) are frequently used in classical poetry not merely as anatomical terms but as symbols representing respect, wisdom, love, obedience, emotional suffering, and spiritual perfection. Such metaphorical usage demonstrates the richness of the poetic language and the aesthetic potential of somatic vocabulary.

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Another important aspect of the research is the multilingual lexical character of Nishoti's epic. The coexistence of Turkic, Persian, and Arabic somatic lexemes in the text illustrates the historical interaction of linguistic traditions within Central Asian literary culture. Turkic somatisms generally function as the basic lexical layer of the work, while Persian and Arabic equivalents are often employed for stylistic elevation, poetic expressiveness, and symbolic depth. This multilingual lexical system reflects the literary norms of the classical Chagatai tradition and demonstrates the influence of Eastern poetic aesthetics on Uzbek literary language. The preservation of many of these lexical units in modern Uzbek further proves the continuity and resilience of the national lexical fund.

Furthermore, the study of somatic vocabulary is closely related to anthropocentric linguistics, which considers language as a reflection of human cognition and cultural perception. Body-part names are directly connected with human experience and therefore become central elements in the conceptualization of the surrounding world. Through somatic metaphors and symbolic expressions, classical literature reveals emotional states, ethical ideals, social values, and spiritual experiences. Thus, somatisms in "Husn-u Dil" should be viewed not only as lexical units but also as linguocultural markers that embody the collective worldview of the Uzbek people.

The purpose of this study is to conduct a comparative analysis of the somatic vocabulary used in Nishoti's "Husn-u Dil" and the lexical fund of the modern Uzbek literary language. The research aims to identify the semantic, stylistic, and linguopoetic features of somatic lexemes, determine their historical continuity, and reveal their role in expressing artistic imagery and cultural meaning. In addition, the study seeks to clarify the functional relationship between Turkic, Persian, and Arabic somatic units within the literary text and their contribution to the development of Uzbek literary language.**Somatic (Body Part) Lexis.** In linguistics, somatic lexis refers to units representing parts of the human or animal body. This layer is considered one of the most ancient and stable components of a language. Somatisms are lexical units that reflect the names of body parts and are studied as concrete nouns capable of independent meaning and taking possessive and case suffixes.

In analyzing "Husn-u Dil", it is observed that names involving body parts form a distinct lexico-semantic group and possess linguistic nomination. The somatisms used in the epic (head, limbs, face, etc.) fully correspond to the lexical fund of the modern Uzbek literary language.

The Somatism "Bosh" (Head): This lexeme is actively used in the epic in both physical and figurative senses. For instance, it expresses obedience and respect in the following verse:

Qaysi bosh ar qilsa oyog'ing tavof,
Yetkusi davlatdin oyoq anga sof.

The Persian equivalent "sar" is also frequently employed, both independently and in compound words. Examples include:
Sar-u sarvar (Leader/Head).
Mo'yi sarin (Hair of the head).
Sar-basar (From head to toe/completely), sardor (commander), and sarfaroz (exalted/honored).
The Somatism "Ko'z" (Eye):

The term "ko'z" functions not only as an organ of sight but also as a representation of human psychology and the cosmic worldview (e.g., dahr ko'zi – the eye of the world). The Persian loanword "chashm" is primarily used in "izofa" (possessive) constructions for high poetic style.

Chashmi yor (The beloved's eye).
Chashmi xirad (The eye of wisdom).

The Arabic term "ayn" is less common as an independent word and appears mostly in religious-Sufi terms or for rhyme. Examples include nuri ayn (light of the eye/dear one) and huri ayn (houris of paradise).

The Somatism "Qosh" (Eyebrow):

As a symbol of beauty, "qosh" is often compared to the hilol (crescent moon). Nishoti utilizes the Persian "abro'" for lyrical descriptions and the Arabic "qavs" (arch/bow) to emphasize the geometric shape of the eyebrow as a weapon that wounds the lover's heart. Additionally, the term "hojib" (chamberlain/doorkeeper) is used allegorically to describe eyebrows as the guardians of the eyes.

The Somatism "Qo'l/Ilk" (Hand):

The word "ilk", which has become an archaism in modern Uzbek, is very active in the epic as a poetic synonym for "qo'l" (hand).

Ilki erur jud ila daryo navol (His hand is a river of generosity).

The Persian "dast" is used to signify social and spiritual power, such as dastgir (supporter/helper) and dastras (attainment/possibility). The Arabic "yad" appears only in the fixed expression yadi bayzo (the white hand), referring to the miracle of the Prophet Moses.

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CONCLUSION

In conclusion, the analysis of somatic vocabulary in Muhammadniyoz Nishoti's epic poem "Husn-u Dil" demonstrates that somatisms constitute one of the most stable, expressive, and culturally significant layers of the Uzbek lexical system. The research reveals that body-part terms in the epic are not limited to their direct anatomical meanings; rather, they function as complex linguopoetic devices capable of expressing emotional states, spiritual experiences, aesthetic ideals, and symbolic representations. Through these lexical units, Nishoti successfully reflects the artistic worldview and cultural mentality of his period.

The comparative analysis with the modern Uzbek literary language confirms the remarkable continuity of somatic vocabulary across centuries. Many Turkic somatisms used in "Husn-u Dil" remain actively employed in present-day Uzbek with either preserved or slightly modified meanings. This continuity proves the historical stability of the core lexical fund of the Uzbek language and highlights the important role of classical literature in preserving national linguistic heritage. At the same time, certain semantic and stylistic transformations observed in some lexical units illustrate the natural process of language development and adaptation to changing sociocultural contexts.

The study also demonstrates that Persian and Arabic somatic lexemes played an important stylistic and aesthetic role in classical Uzbek literature. These borrowed units enriched the poetic language of the epic by adding elevated stylistic nuances, symbolic depth, and artistic elegance. Persian somatisms were often associated with lyrical imagery and refined poetic expression, whereas Arabic lexical units frequently appeared in religious, philosophical, or Sufi contexts. Such multilingual interaction within the text reflects the historical literary traditions of the Chagatai cultural sphere and illustrates the close relationship between Uzbek literature and the broader Eastern literary heritage.

Another significant finding of the research is the strong linguocultural character of somatic vocabulary. Body-part terms in "Husn-u Dil" serve as conceptual tools through which human emotions, moral values, social relations, and spiritual ideals are interpreted. Lexemes such as bosh (head), ko'z (eye), qosh (eyebrow), and qo'l (hand) acquire metaphorical meanings connected with loyalty, wisdom, beauty, emotional suffering, respect, and devotion. This indicates that somatisms occupy an important place in the conceptual worldview of the Uzbek people and function as carriers of national cultural consciousness.

Moreover, the findings of the research confirm that somatic vocabulary possesses considerable linguopoetic potential. Nishoti masterfully employs somatic lexemes to create vivid imagery, emotional expressiveness, and symbolic meaning within the epic. The frequent use of metaphor, comparison, and symbolic associations involving body-part terms enriches the artistic structure of the text and enhances its aesthetic impact. Consequently, the study of somatic vocabulary contributes not only to historical lexicology but also to linguopoetics, cognitive linguistics, and cultural linguistics.

Overall, the investigation of the somatic lexicon in "Husn-u Dil" provides important insights into the historical development of the Uzbek literary language, the interaction of different lexical layers, and the relationship between language, culture, and artistic thinking. The results of the study may serve as a valuable source for further research in historical linguistics, comparative lexicology, anthropocentric linguistics, and the linguopoetic analysis of classical Uzbek literary texts.

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