

THE LINGUOCULTURAL FEATURES OF THE CONCEPT “BELOVED” IN ENGLISH AND “YOR” IN UZBEK LITERARY DISCOURSE

<https://doi.org/10.5281/zenodo.17941483>

Bobokhujayeva Zebiniso Shodmonovna

PhD researcher of English linguistics department of BukhSU.

Abstract

This article examines the linguocultural characteristics of the concept “beloved” in English and “yor” in Uzbek literary discourse. Drawing on classical authors, the study explores how emotional imagery, cultural memory, and aesthetic convention shape the representation of the beloved across the two traditions. This article provides a comprehensive linguocultural analysis of the “beloved-yor” concept in English and Uzbek literary discourse from medieval sources to contemporary representations.

Keywords

beloved, yor, linguoculture, imagery, English literature, Uzbek literature, comparative analysis.

While the English literary canon largely conceptualizes the beloved through individual passion and psychological depth, Uzbek literature frames “yor” within a broader cultural, spiritual, and often Sufi-philosophical worldview. The concept of the “beloved” expressed as “yor” in Uzbek linguistic and cultural consciousness occupies a central position in both English and Uzbek literary traditions. Despite representing a universal human emotion, the conceptualization of the beloved differs substantially across cultures due to historical, philosophical, religious, and aesthetic factors. Drawing on conceptual metaphor theory, linguocultural conceptology, and comparative literary studies, the research explores the semantic fields, symbolic layers, and emotional constructs that shape the figure of the beloved in each tradition.

In English literature, the beloved is predominantly portrayed through personal emotion, psychological depth, sensual imagery, and individualistic romantic passion. From the courtly love tradition of Chaucer, through the aesthetic idealism of Shakespearean sonnets, to the metaphysical re-spiritualization in John Donne’s poetry and the emotional transcendence of Romantic poets, the English “beloved” becomes a multifaceted symbol of desire, beauty, memory, and loss. Modern and postmodern literature further complicate this figure by linking the

beloved to trauma, nostalgia, identity, and existential fragmentation.²¹ One of the most famous sonnets of Shakespeare is:

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date;
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair sometime declines,
 By chance or nature's changing course untrimm'd;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow'st;
 So long as men can breathe or eyes can see
 So long lives this, and this gives life to thee.

Shakespeare compared the subject to a sunny summer day. However, the poet states that unlike harmed flowers by strong wind during summertime, the beloved's beauty will not fade "*eternal summer shall not fade*". The last two lines imply that poetry will never vanish as long as people are ready to enjoy it and that the beloved's loveliness will likewise become somewhat eternal through the poem.

In Uzbek literary discourse, however, the concept *yor* encompasses both earthly and transcendent dimensions. Rooted in classical Eastern poetics and enriched by Sufi metaphysics, *yor* functions not only as a romantic partner but also as a symbol of divine beauty, spiritual longing, moral purity, and existential fulfillment²². In Navoiy, Bobur, Mashrab, and other classical poets, *yor* often stands at the intersection of human and divine love. Modern Uzbek poetry preserves this symbolic richness while introducing new thematic layers related to national identity, emotional sincerity, and personal introspection.

Gar firqat anga aylasa yuz qaro, yorim,
 Men o'ldim-u, yolg'iz qolursan, navo, yorim.
 Sendin ajralib hijron aro yondim, ma'shuq,
 Kim, tutqon meni olov aro, yonaro, yorim²³

In this ghazal, the poet expresses the pain of losing his beloved and it deeply depicts how love and separation affect the human heart. The poet expresses the pain of losing his beloved. The images used in his ghazals show two different

²¹ Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago: University of Chicago Press, 1980.

²² M. Ergashev. *Alisher Navoiy Gazels*. -Brest: Georama, 2007.

²³ H. Sulaymonov. *Alisher Navoiy ijodida ishqiy lirika*. Toshkent: Universitet nashriyoti, 2018.

worlds of the human soul- the external and internal state of a person.²⁴By comparing the two traditions, the study demonstrates that while English literature emphasizes individual emotion and psychological realism, Uzbek discourse foregrounds cultural-spiritual values and the synthesis of earthly and divine love. This juxtaposition reveals how deeply literature reflects the worldview, cultural memory, and emotional codes of each society.

The concept of the beloved is one of the most enduring categories in world literature. In English writing, from Chaucer to contemporary authors, the beloved is frequently depicted as an object of desire, admiration, and subjective idealization. Shakespearean sonnets conceptualize the beloved through metaphors of beauty, temporality, and emotional conflict, whereas metaphysical poets such as John Donne reinterpret the beloved as a spiritual partner whose presence transforms the speaker's perception of the world. Romantic poets—Wordsworth, Keats, and Shelley—elevate the beloved into a symbol of natural harmony and emotional transcendence.²⁵

In Uzbek literary discourse, however, “yor” encompasses both worldly and sacred meanings. Classical poets such as Alisher Navoiy, Bobur, and Mashrab portray the beloved as the center of spiritual longing (*ishq*), where physical beauty serves as a metaphor for divine perfection. In modern Uzbek poetry, the concept remains tied to cultural values of loyalty, purity, and emotional devotion. Comparative analysis demonstrates that English literature tends to portray the beloved through personal emotion and psychological intimacy, while Uzbek discourse integrates collective cultural ideals, Sufi symbolism, and metaphysical longing. Thus, although both traditions share universal motifs—love, desire, separation—each constructs the beloved in ways that reflect distinct cultural and philosophical worldviews.

REFERENCES:

1. A. Qayumov. *Navoiy g'azaliyoti haqida*. Toshkent: Adabiyot va San'at, 2017.
2. Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago: University of Chicago Press, 1980.
3. H. Sulaymonov. *Alisher Navoiy ijodida ishqiy lirika*. Toshkent: Universitet nashriyoti, 2018.
4. M. Ergashev. *Alisher Navoiy Gazels*. -Brest: Georama, 2007.

²⁴ A. Qayumov. *Navoiy g'azaliyoti haqida*. Toshkent:L Adabiyot va San'at, 2017.

²⁵ Shakespeare, William. *Shakespeare's Sonnets*. Edited by Katherine Duncan-Jones. London: Arden Shakespeare, 2010

5. Shakespeare, William. Shakespeare's Sonnets. Edited by Katherine Duncan-Jones. London: Arden Shakespeare, 2010