

LINGUOCULTUROLOGICAL PECULIARITIES OF THE HISTORICAL MONUMENTS OF SHAHRISABZ

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Abstract. The article examines the linguoculturological features of historical monuments in Shakhrisabz, focusing on epigraphic inscriptions, architectural symbolism, and cultural concepts. The research reveals the role of language in shaping historical memory and cultural identity.

Keywords: linguoculturology, Shahrissabz, epigraphy, cultural heritage, architectural monuments.

Introduction. Linguoculturology as a scientific direction studies the interrelation of language and culture through texts, symbols, and discourse of historical heritage. In world linguistics, the linguocultural aspects of architectural monuments have been studied in the works of Assmann (1997) on cultural memory, Lotman (2000) on the semiotics of culture, and comparative studies such as “Наименования памятников и монументов России и Тайваня” (CyberLeninka, 2019).

In the post-Soviet space, linguocultural analyses of epigraphic texts on monuments are found in dissertations like “Языковая репрезентация культурно-исторической памяти” (RUDN, 2018) and “Лингвокультурологические особенности изучения архитектурных памятников Хорезма” (Tadqiqotlar.uz, 2022). In Uzbekistan, several works address linguocultural features of historical heritage: Monograph “O‘zbek epigrafik yodgorliklari tili va yozuvi” (Tashkent, 2010), Articles on Samarkand’s Shah-i Zinda complex linguocultural symbolism (Journal of Uzbek Philology, 2021), Recent dissertations on **linguoculturological features of architectural monument names in English and Uzbek languages** (Tashkent Institute, 2023).

Despite these studies, the Shahrissabz monuments — **Oqsaroy, Dorut-Tilovat, Dorus-Soadat, Ko‘k Gumbaz** — have not yet been systematically analyzed from a linguoculturological perspective. This study aims to fill that gap.

Research objectives:

To identify the linguistic features of epigraphic inscriptions in Shahrissabz monuments.
To analyze the cultural concepts reflected in architectural names and symbolic design.

To reveal the role of linguistic representation in preserving historical memory and cultural identity.

Methods

Descriptive method: textual analysis of epigraphic inscriptions.

Comparative method: juxtaposition with other Central Asian monuments (Samarkand, Bukhara).

Semiotic method: decoding architectural symbols (color, ornament, calligraphy).

Cultural-historical method: contextualizing monuments within the Timurid era.



Pic. 1. The process of analyzing epigraphic inscriptions (The inscription of the Dorut-Tilovat Complex).



Pic.2. The epigraphic inscription of the Kok Gumbaz Mosque (Verse in Arabic script).

The dome, covered with blue tiles (hence the name), the columns on the right and left sides of the portal, and the attic were destroyed. The building is accessed from the east through the portal (with an arch 10 m wide). The portal is richly decorated with glossy geometric ornaments. Floral ceramics were used on the columns, main arches, and canals. On the dome of the outer base of the khanqah (12.7x12.7 m), among the glazed blue, blue, and white decorations, verses from the Quran are inscribed.

Table 1. Research methods and their functions

Method	Function	Example
Descriptive	Identifying the linguistic content of the inscriptions	Qur'anic verses and Persian lines
Comparison	Comparison with other monuments	Shahi-Zinda, Samarkand
Semiotic	Interpretation of color and pattern	
Madaniy-tarixiy	Timurid davri kontekstini yoritish	Blue as a symbol of divinity

1. **Epigraphic analysis:** inscriptions in Arabic and Persian, with dominant Quranic verses, hadiths, and poetic lines, demonstrating religious-literary synthesis.
2. **Lexical features:** frequent use of terms such as “saodat,” “tilovat,” “sul-ton” indicating power, faith, and prosperity.
3. **Symbolism:** Kok Gumbaz color = divine transcendence; Ak-saray = political authority; Dorut-Tilovat = spiritual practice; Dorus-Saodat = dynastic continuity.
4. **Linguocultural synthesis:** inscriptions embedded into tile decoration serve both semantic and aesthetic functions, merging language and art.

Table 2. The main linguoculturological symbols in the monuments of Shahrisabz

Monument	Linguistic elements	Linguoculturological symbol
Ak-Saray	An Arabic and Persian line	Justice, Authority, State Power
Dorut-Tilovat	Qur'anic verses	Religion, Knowledge, Recitation, Enlightenment
Dorus-Saodat	Persian-Tajik words	Dynastic eternity, Prosperity, Blessing
Kok Gumbaz	“Kok” so‘zi	Sky, Divinity, Sacredness

Discussion

The findings confirm that Shahrisabz monuments are not only architectural masterpieces but also linguocultural texts, encoding values of Timurid ideology: justice, faith, prosperity, dynastic legacy. Compared to Samarkand’s Shah-i Zinda (studied in **Usmanova, 2021**) and Khorezm monuments (see **Tadqiqotlar.uz, 2022**), Shahrisabz inscriptions are more dynastic-oriented, emphasizing Amir Temur’s legitimacy.

This aligns with global research where monument inscriptions act as “cultural texts” (Lotman, 2000; Assmann, 1997), maintaining collective memory. For Uzbekistan, this shows the importance of integrating linguocultural analysis into heritage preservation and education.

Conclusion

Shahrisabz monuments demonstrate the strong interconnection of language and culture. Epigraphic inscriptions not only decorate but also transmit ideology, religion, and aesthetics



across generations. The linguocultural approach provides a deeper understanding of their role in shaping national identity and cultural memory.

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