

Pragmatic Units Expressing Ideological (Faith-Based) Layers In The Speech Of Characters In Tohir Malik's Works

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Abstract: This article analyzes the pragmatic functions of religious and belief-based linguistic units in the speech of characters in the works of Uzbek writer Tohir Malik, with special reference to the novel "Farewell, Childhood". The study explores how religious terms and expressions operate as pragmatic means to reveal characters' worldview, moral values, and psychological states, while also supporting the author's ideological and educational aims. Attention is given to the literal and figurative use of Islamic terminology and its role in enhancing the realism and spiritual depth of the narrative. From a linguistic perspective, the article highlights the importance of examining religious-Islamic lexicon in literary texts for the advancement of pragmatics and lexicographical studies. The findings confirm that religious pragmatic units in Tohir Malik's works form a coherent and purposeful layer of artistic expression.

Keywords: Tohir Malik, character speech, pragmatic units, religious discourse, Islamic terminology, literary pragmatics, belief-based lexicon, Uzbek literary language, semantic analysis.

Introduction: In Tohir Malik's works, the speech of characters is not merely a means of advancing the plot, but also constitutes an important pragmatic layer that reveals their beliefs, worldview, and system of values. The characters created by Tohir Malik frequently rely on religious concepts in their speech. In such cases, religious expressions carry a significant pragmatic load, helping the reader to understand the characters' behavior, intentions, and inner motivations.

In Tohir Malik's literary works, belief-based pragmatic units perform several artistic functions: they reveal character traits, demonstrate the characters' spiritual world and upbringing through the selection of religious expressions, and serve the author's ideological purpose. Folk-based, religious, and moral expressions lend realism to dialogues and encourage the reader to engage in ethical and spiritual reflection. These belief-oriented layers also stimulate processes of self-analysis in readers.

When examining Tohir Malik's creative legacy, one frequently encounters terms and expressions associated with the sacred religion of Islam. Notably, many of the author's works begin with the phrase

"Bismillahir Rah̄manir Rahim" and conclude with "Amin." This reflects the writer's deep faith in Islam and his intention to imbue his works with a spiritual and divine atmosphere. It should be emphasized that Malik's skillful use of religious terminology stems from his profound knowledge of Islamic teachings.

From a linguistic perspective, the analysis of religious terms and expressions—particularly those related to Islam—constitutes one of the pressing issues in onomastic studies. In Tohir Malik's works, religious words such as kalima (profession of faith), duo (supplication), hell, the Day of Judgment, ablution, voluntary fasting, guidance, and non-mahram encourage scholarly investigation of the writer's creative method. Religious vocabulary in Malik's works is never used arbitrarily; rather, it serves to express characters' attitudes toward specific events, to demonstrate their religious awareness, and to fulfill an educational function. For instance, in the work "Farewell, Childhood," the phrase "the devil's urine" is used metaphorically to describe alcohol in order to instill in readers an understanding of its harmful consequences, thereby performing a clear didactic

function.¹

In Tohir Malik's creative works, the speech of characters functions not only as a means of advancing the plot but also as a significant pragmatic layer that reveals their beliefs, worldview, and system of values. The characters portrayed by Tohir Malik frequently rely on religious concepts in their speech. In this context, religious expressions carry a pragmatic load, helping readers to understand the characters' behavior, intentions, and moral orientation.

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functions: they reveal character traits; the selection of religious expressions reflects the characters' spiritual world and upbringing; and they serve the author's ideological purpose. Folk, religious, and moral expressions lend realism to dialogues and encourage readers toward ethical and spiritual reflection. Such belief-oriented layers also stimulate processes of self-analysis in readers.

When exploring Tohir Malik's literary heritage, one repeatedly encounters terms and expressions associated with the sacred religion of Islam. In particular, many of the writer's works begin with "Bismillahir Raḥmanir Raḥim" and conclude with "Amin" This indicates the author's deep faith in Islam and his intention to imbue his works with a divine and spiritual spirit. It should be emphasized that Malik's skillful use of religious terminology stems from his profound knowledge of Islamic teachings.

From a linguistic perspective, the analysis of religious terms and expressions—especially those related to Islam—constitutes one of the most relevant issues in onomastic studies. In Tohir Malik's works, religious words articulated through the speech of characters, such as kalima (profession of faith), duo (supplication), hell, the Day of Judgment, ablution, voluntary fasting, guidance, and non-mahram, encourage a deeper scholarly investigation of the writer's creative method.

Religious vocabulary in Malik's works is not used arbitrarily. Rather, it serves to express characters' attitudes toward specific events, to demonstrate their level of religious awareness to the reader, and to fulfill an educational and moral function. For example, in "Farewell, Childhood," the harmful consequences of alcohol consumption are conveyed through the metaphorical expression "the devil's urine," which clearly serves a didactic purpose. The work also describes the punishment awaiting drinkers on the Day of Judgment, including the torment of consuming the poisonous fruit of the zaqqum tree and drinking boiling water to quench unbearable thirst. In this context, the words devil and Judgment Day function as religious

concepts used deliberately by the author to warn readers against immoral habits. Furthermore, the writer employs religious terms metaphorically to expose contradictions in meaning. For instance, in the novel "Farewell, Childhood," a discotheque is named "Firdaws," one of the gardens of Paradise. This figurative usage demonstrates that a discotheque can never resemble a heavenly garden, thereby reinforcing the author's moral message.

It is well known that discussions of religious vocabulary are often limited to strictly theological terminology. In fact, the system of linguistic and speech units that express belief-related meanings is far broader. When studying religious vocabulary, it is essential first to analyze its lexical-semantic meanings, determine whether the words are used literally or metaphorically, identify synonyms and antonyms, and conduct a comprehensive lexical analysis. At the next stage, it is important to identify which religious terms and expressions are most frequently used in the writer's works and to determine their relative significance.

It should be emphasized that explaining the lexical meanings of religious terms makes the compilation and publication of an Islamic Terminological Dictionary an urgent task within lexicography. To date, a comprehensive Islamic dictionary has not been published in the Uzbek language. Although an Encyclopedia of Islam exists, the approximately one thousand terms included in it are insufficient for encyclopedic purposes.

The study of Tohir Malik's works demonstrates the distinctive composition of the religious-Islamic lexical system in the Uzbek language, clarifies the status and function of Islamic vocabulary within Uzbek, and highlights the necessity of examining the linguistic potential associated with religious-Islamic terminology as a major object of large-scale future research. Within Tohir Malik's oeuvre, the work "Farewell, Childhood" stands out for its distinctive and unique characteristics.²

The writer himself notes in the introduction to the work that it was initially written in the 1980s of the previous century. The work was first created in the form of a novella and was later revised and expanded into a novel. In the present study, attention is focused specifically on the religious words and expressions used in this

novel. Let us first consider the introductory part of the work. As is customary in many literary texts, the novel begins with the phrase "Bismillahir Raḥmanir Raḥim!"

Within the text, the author employs the expression "khayrli duo" (а благословение / benevolent supplication), defined as a prayer wishing goodness to

another person. For example, although many residents were displeased that work had begun without first receiving a khayrli duo from the elders of the neighborhood, they nevertheless remained silent (p. 28). Another expression, "haram money," refers to wealth that is unlawful according to Sharia and therefore impermissible to earn, consume, or use; as stated in the text, "If something is built with unlawful money, the result will be the same" (p. 29). The term "yetim haqqi" (the right of an orphan) denotes a share that rightfully belongs to orphans in accordance with principles of justice: "If you cast a covetous eye on an orphan's right, you must repay it" (p. 60).

The work also contains religious expressions such as "the torment of hell" and "the flames of hell," referring to Jahannam, the place in the hereafter where sinful servants are punished. As the text states, "Such high walls and iron bars cannot protect one from the torment and flames of hell" (p. 38). Alongside these expressions, the author uses the phrase "to disown"³, which in Islamic understanding signifies cursing one's own child, turning away from them, and renouncing them—an act regarded as one of the gravest sins.

In Islam, this act is considered one of the gravest sins. However, when the mother passed away, he was not informed of her death—an event described as even worse than performing the act of oq qilmoq (disowning).

The expression "oq fotiha bermoq" refers to granting consent or approval with satisfaction before someone undertakes a particular action.⁴ It signifies giving permission willingly and with positive intention.

His parents were displeased with his action and did not give their oq fotiha (p.43).

In the novel, the religious term "tavba" (repentance) is used relatively frequently. For example: "...while thinking, 'I will forgive someone who sincerely repents, do parents not forgive as well?'" and "...Hanifa, left helpless as her husband was imprisoned without a formal marriage, knelt before her parents, repented, and pleaded." In the dictionary, the term "tavba" literally means "to return". When it is said that someone "performed tavba," it indicates that the person refrained from a wrongdoing or turned away from a prohibited action. In theological or religious terms, tavba signifies turning away from acts forbidden by Islam and performing the prescribed deeds commanded by God.

The author's use of tavba in the novel is deliberate and thematically consistent with the work's content. The novel also includes expressions associated with tavba. For instance: "Ergash granted permission to his son, relying on his tavba" (p. 207). In this context, the phrase

"relying on his tavba" is used to convey the meaning "having repented".

It is well known that religious literature and materials of this nature have always attracted considerable interest, and this is no coincidence. Human life cannot be lived without belief, and the factors influencing one's faith have, especially in contemporary times, become a critical and sensitive issue. Misguided movements and destructive groups often cloak their agendas in the guise of religion. In today's information age, they exploit available opportunities to further their interests. This reality necessitates serious and cautious attention to religiously-themed informational materials. Any information that has a high potential to negatively influence faith can ultimately contribute to social instability.

Ensuring religious tolerance, protecting freedom of belief, and preventing potential conflicts are among the most pressing tasks of our time. Nowadays, due to frequent misinterpretations of religious concepts, individuals with limited knowledge of Islam may be drawn into various sects or movements. The religious words and expressions found in the works of Tohir Malik directly reflect his observations of life and are integrated into his literary texts based on his personal insights and experiences. Each reader, encountering such religious concepts, attempts to understand their meaning and essence, and, if similar expressions are used in their own speech, evaluates their correctness.

From a linguistic perspective, identifying and analyzing religious-Islamic words in the author's works contributes to advancing the theonymic level of onomastics. Moreover, it allows scholars to examine the semantic equivalents of these terms in everyday speech, as well as their literal and figurative uses. Overall, determining the system of religious-Islamic vocabulary in Tohir Malik's works, as well as its role and status within the texts, indicates the necessity of large-scale future studies in this area.

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