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LINGUOPOETIC CHARACTERISTICS OF ABDULLA QODIRIY'S FICTION: LANGUAGE, STYLE, AND ARTISTIC EXPRESSION

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Abstract: This article examines the linguopoetic characteristics of Abdulla Qodiriy's fiction, focusing on the interaction between language, style, and artistic expression in his major novels. The study explores the linguistic and stylistic devices that shape the author's unique literary style, including lexical, syntactic, semantic, and figurative means. Special attention is paid to the role of metaphors, epithets, similes, phraseological units, and expressive vocabulary in creating artistic imagery and conveying the psychological depth of characters. The research also investigates how national and cultural values are reflected through linguopoetic elements and how these devices contribute to the aesthetic and communicative effectiveness of the literary text. Using descriptive, comparative, and linguopoetic methods of analysis, the paper demonstrates that Abdulla Qodiriy's fiction represents a rich synthesis of artistic language and national identity, making his works significant both from linguistic and literary perspectives. The findings contribute to the broader understanding of linguopoetics in Uzbek literature and provide a basis for further interdisciplinary research on language and artistic discourse.

Keywords: fiction, artistic language, literary style, stylistic devices, figurative language, artistic expression, Uzbek literature, linguistic analysis, national identity.

Introduction: Language is the primary medium through which literary works express artistic ideas, cultural values, and human emotions. In literary studies, linguopoetics occupies an important place as it investigates the relationship between linguistic forms and aesthetic meaning. It examines how lexical, grammatical, stylistic, and semantic elements function together to create artistic expression and influence readers' perception of a literary text. As an interdisciplinary field combining linguistics and literary criticism, linguopoetics provides effective tools for analyzing the artistic structure and expressive power of literary discourse.

Among the founders of modern Uzbek prose, Abdulla Qodiriy occupies a distinguished position due to his exceptional contribution to the development of the national novel. His novels, particularly *O'tkan kunlar* and *Mehrobdan chayon*, represent significant achievements in Uzbek literature, reflecting the historical, cultural, and moral values of the Uzbek people through rich artistic language and sophisticated narrative techniques. Qodiriy's works are characterized by expressive vocabulary, figurative language, phraseological richness, stylistic diversity, and psychologically convincing characterization, all of which contribute to their enduring literary value.

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The linguopoetic features of Abdulla Qodiriy's fiction have attracted scholarly attention from both literary critics and linguists. However, despite numerous studies devoted to his artistic mastery, there remains a need for a comprehensive investigation of the linguistic mechanisms that create the aesthetic effect of his novels. In particular, the interaction between lexical choice, stylistic devices, figurative expressions, and cultural symbolism deserves further analysis within the framework of contemporary linguopoetics.

This study aims to examine the linguopoetic characteristics of Abdulla Qodiriy's fiction by analyzing the linguistic and stylistic devices employed in his major novels. The research focuses on identifying the lexical, syntactic, semantic, and figurative means that shape the author's individual style and artistic worldview. Furthermore, it explores the role of these linguopoetic devices in constructing artistic imagery, revealing characters' psychological states, and reflecting national identity and cultural traditions.

The significance of this research lies in its contribution to both linguopoetic theory and Uzbek literary studies. By revealing the relationship between language and artistic expression in Abdulla Qodiriy's fiction, the study provides a deeper understanding of the aesthetic potential of the Uzbek language and highlights the author's role in enriching the linguistic and literary heritage of Uzbekistan. The findings may also serve as a valuable resource for future research in stylistics, literary linguistics, discourse analysis, and comparative literature.

Literature Review

Linguopoetics has emerged as one of the most important interdisciplinary fields connecting linguistics and literary criticism. It focuses on the study of how linguistic elements contribute to the artistic and aesthetic value of literary texts. Scholars have emphasized that the expressive potential of language is realized through the interaction of lexical, grammatical, stylistic, and pragmatic means, enabling authors to create vivid imagery, emotional impact, and ideological depth.

The theoretical foundations of linguopoetics were established through the works of prominent linguists and literary theorists. The concept of the poetic function of language was first systematically explained by Roman Jakobson, who argued that the aesthetic organization of language distinguishes literary discourse from other forms of communication. Similarly, the stylistic theories of Geoffrey Leech and Mick Short highlighted the significance of linguistic choices in shaping literary meaning and readers' interpretation. Their studies demonstrated that literary style results from the purposeful selection and arrangement of linguistic units at different language levels.

Within Uzbek linguistics, considerable attention has been devoted to the study of artistic language, stylistics, and linguopoetics. Researchers have examined the relationship between language and artistic expression, emphasizing that literary texts should be analyzed not only from literary but also from linguistic perspectives. Their studies have investigated lexical richness, phraseological units, figurative language, and stylistic devices as essential components of artistic discourse.

Abdulla Qodiriy's literary heritage has long been the subject of extensive scholarly research. Literary critics have primarily focused on his contribution to the development of the Uzbek novel, historical realism, narrative composition, characterization, and ideological themes. His novels *O'tkan kunlar* and *Mehrobdan chayon* are recognized as masterpieces of Uzbek prose because of their profound depiction of national history, social values, and human psychology.

Several linguistic studies have also explored the language of Qodiriy's works, analyzing his vocabulary, phraseological expressions, dialogue construction, and stylistic peculiarities. These studies indicate that the author's artistic language is distinguished by its richness, authenticity, and effective use of national linguistic resources. His frequent use of metaphors, epithets, similes, proverbs,

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idiomatic expressions, and emotionally colored vocabulary contributes significantly to the aesthetic quality of his fiction.

Despite these valuable contributions, existing research has generally concentrated either on literary interpretation or on isolated linguistic features. A comprehensive linguopoetic analysis integrating lexical, semantic, syntactic, stylistic, and cultural dimensions remains relatively limited. Moreover, insufficient attention has been paid to the functional interaction of these linguistic devices in creating artistic imagery and expressing the author's individual style.

Therefore, the present study seeks to address this gap by providing a systematic linguopoetic analysis of Abdulla Qodiriy's fiction. It examines how different linguistic resources function collectively to construct aesthetic meaning, characterize individuals, represent cultural identity, and enhance the artistic effectiveness of the narrative. Such an approach contributes to a deeper understanding of both Abdulla Qodiriy's literary mastery and the development of linguopoetic studies in contemporary Uzbek linguistics.

Research Methodology: This study employs a qualitative research design based on linguopoetic and stylistic analysis. The primary sources of the research are Abdulla Qodiriy's novels *O'tkan kunlar* and *Mehrobdan chayon*, which constitute the corpus for linguistic investigation. The research integrates descriptive, analytical, comparative, and interpretative methods to examine the interaction between language and artistic expression.

The descriptive method is used to identify lexical, semantic, syntactic, and stylistic features found in the selected texts. The linguopoetic method enables the analysis of artistic language through the examination of metaphors, similes, epithets, phraseological units, emotionally expressive vocabulary, and other figurative devices. Comparative analysis is applied to identify similarities and differences in the author's use of linguopoetic means across different narrative contexts. In addition, contextual analysis is employed to interpret the communicative and aesthetic functions of linguistic units within the literary discourse.

The research also adopts principles of stylistics and discourse analysis to explain how linguistic choices contribute to characterization, narrative structure, emotional intensity, and the representation of national culture. The findings are interpreted within the framework of modern linguopoetic theory, emphasizing the relationship between linguistic form and artistic meaning.

Analysis and discussion: The analysis demonstrates that Abdulla Qodiriy's fiction is distinguished by its rich linguopoetic structure, where language serves not only as a communicative tool but also as the primary means of artistic representation. His lexical choices reveal remarkable diversity, combining literary vocabulary with colloquial expressions, historical terms, and culturally specific lexical units. This linguistic richness contributes to the authenticity of the narrative and strengthens the historical atmosphere of the novels.

One of the most prominent linguopoetic characteristics of Qodiriy's works is the extensive use of figurative language. Metaphors and similes enhance the emotional depth of the narrative by creating vivid mental images and symbolic meanings. Epithets are frequently employed to portray the psychological and moral qualities of characters, while personification intensifies the emotional atmosphere of important scenes. These stylistic devices function not merely as decorative elements but as essential components of the author's artistic worldview.

Phraseological units and proverbs occupy a significant place in Qodiriy's artistic language. They reflect the cultural traditions, moral values, and collective wisdom of the Uzbek people while simultaneously increasing the naturalness of dialogues and narrative descriptions. Their use also contributes to the individualization of characters by reflecting differences in social background, education, and personal worldview.

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The syntactic organization of Qodiriy's prose further illustrates his artistic mastery. Sentence structures vary according to narrative purpose, alternating between concise expressions that create dramatic tension and extended descriptive constructions that provide detailed psychological and environmental portrayal. Parallel structures, rhetorical questions, repetitions, and exclamatory sentences increase the expressive power of the narrative and strengthen readers' emotional engagement.

The semantic organization of the novels reveals multiple layers of meaning. Individual linguistic units often perform both literal and symbolic functions, allowing readers to interpret historical events, interpersonal relationships, and ethical conflicts from broader philosophical perspectives. This semantic complexity demonstrates the close interaction between language and artistic intention.

Overall, the findings confirm that the effectiveness of Abdulla Qodiriy's fiction largely depends on the harmonious integration of lexical, stylistic, syntactic, and cultural elements. His linguopoetic techniques create expressive literary discourse that reflects national identity while simultaneously addressing universal human values.

Conclusion: The present study has examined the linguopoetic characteristics of Abdulla Qodiriy's fiction by analyzing the interaction between language, style, and artistic expression in his major novels. The analysis demonstrates that the author's artistic language is characterized by lexical richness, stylistic diversity, figurative expressiveness, and cultural authenticity, all of which contribute significantly to the aesthetic value of his literary works.

The research confirms that linguopoetic devices—including metaphors, similes, epithets, phraseological units, expressive vocabulary, and syntactic variation—play a central role in constructing artistic imagery, revealing characters' psychological states, and communicating cultural meanings. These linguistic resources function as essential instruments through which the author creates emotionally powerful and intellectually engaging literary discourse.

Furthermore, the study highlights the inseparable relationship between linguistic form and artistic content in Abdulla Qodiriy's fiction. His careful selection of linguistic means not only reflects the richness of the Uzbek language but also preserves national traditions, historical memory, and cultural identity. Consequently, his novels remain valuable sources for both linguistic and literary research.

The findings contribute to the development of linguopoetic studies in Uzbek literary scholarship and demonstrate the importance of interdisciplinary approaches that combine linguistics, stylistics, and literary criticism. Future research may expand this analysis through comparative studies involving other Uzbek novelists or by applying corpus linguistic and cognitive stylistic approaches to Abdulla Qodiriy's literary heritage.

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