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ARTISTIC AND LINGUISTIC NATURE OF LUQMON BURIKHON'S NOVELLAS, THEMATIC SCOPE, AND THE LINGUAPOETIC SPECIFICITY OF THE AUTHOR'S IDIOLECT

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Abstract: This article presents a comprehensive scientific investigation into the artistic and linguistic nature, thematic scope, and linguapoetic specificity of the idiolect of prominent contemporary Uzbek writer Luqmon Burikhon, focusing on his distinguished novella cycle. Situated within the anthropocentric and cognitive paradigms of modern linguistics, the study examines how the author synthesizes ethno-cultural worldview, dialectal linguistic strata, and psychological realism. The analysis reveals the author's individual conceptosphere, the role of somatic and natural realia, conceptual metaphors, phraseological modifications, and the pragmatic differentiation of character speech across distinct socio-demographic categories.

Keywords: Luqmon Burikhon, novella genre, artistic discourse, linguapoetics, idiolect, conceptosphere, dialectal lexicon, character speech, ethnocultural realia, psychological realism.

In contemporary philological research, the anthropocentric paradigm occupies a preeminent position by directing analytical inquiry toward the profound interplay between human consciousness, national culture, and linguistic structures. Within modern Uzbek prose, the novella genre serves as a dynamically developing epic medium that synthesizes deep psychological insight with expansive socio-philosophical reflections. Among the prominent masters of contemporary Uzbek realistic prose, Luqmon Burikhon holds a uniquely distinguished place owing to his genuine artistic vision and distinct aesthetic voice. His novellas represent a multifaceted discursive domain in which national identity, ethno-cultural memory, and the dramatic contradictions of human destiny converge into a cohesive artistic tapestry. The linguistic fabric of literary discourse is never a mere instrument for information transmission; rather, it constitutes an aesthetic system that embodies the author's conceptual worldview. A systematic linguapoetic investigation of Luqmon Burikhon's novellas enables scholars to decipher the underlying mechanisms through which verbal units generate aesthetic connotations and ideological nuances. Linguacultural and linguapoetic methodologies provide a rigorous theoretical framework for evaluating how the writer reworks nationwide linguistic resources into a refined creative idiolect. The writer's artistic legacy reflects the transition of late-twentieth and early-twenty-first-century Uzbek prose toward profound ontological questioning and uncompromising psychological realism.

In examining the artistic and linguistic nature of his prose, one observes an organic harmony between classical narratological traditions and modern stylistics. Textual semantics in Burikhon's novellas functions not merely at the denotative level, but reveals stratified layers of symbolic, cultural, and emotional connotations. The authorial worldview is consistently mediated through carefully selected verbal imagery, dialectal substrata, and refined syntactic models. Previous critical assessments have largely evaluated his works from purely thematic or literary-historical viewpoints,

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leaving a discernible lacuna in comprehensive linguapoetic and idiolectal analysis. Bridging this scientific gap requires a detailed scrutiny of the lexical, phraseological, and syntactic peculiarities that characterize his novella cycle. The aesthetic integrity of these works is underpinned by a meticulous linguistic selection that breathes vitality into every narrative turn. Consequently, investigating the artistic-linguistic nature, thematic breadth, and idiolectal hallmarks of Luqmon Burikhon's novellas constitutes a highly relevant task in modern Turkic and Uzbek linguistics.

The thematic range of Luqmon Burikhon's novellas encompasses a broad spectrum of existential, social, ecological, and spiritual dilemmas that resonate deeply with the national consciousness. In novellas such as "Jaziramadagi odamlar" (People in the Scorching Heat), the writer turns his creative lens toward the harsh realities of rural existence and the unyielding resilience of human labor. The scorching steppe and the blistering sun are depicted not merely as geographical landscapes, but as severe existential crucibles that test human endurance and moral integrity. In "Sirli muallim" (The Mysterious Teacher), the thematic focus shifts to enlightenment, pedagogical devotion, and the complex psychological collisions between traditional community life and intellectual renewal. Through novellas like "Quyosh hali botmagan" (The sun has not yet set), Burikhon examines historical trauma, totalitarian pressures, and the tragic consequences of political arbitrariness upon individual lives. The moral imperative of preserving human dignity amidst extreme socio-economic hardship constitutes a recurrent ideological motif across his creative oeuvre. In portraying rural communities, the author vividly exposes the conflicts between communal solidarity and emerging individualistic alienations. The sanctity of familial bonds, filial duty, and the spiritual bond between generations form the bedrock of the writer's ethical philosophy. Burikhon frequently addresses environmental degradation and the painful alienation of mankind from mother nature, portraying despoiled landscapes as mirrors of spiritual crisis. Conscience, honor, and existential justice are not treated as abstract philosophical tenets, but as lived realities tested in everyday rural encounters.

The psychological crisis of the ordinary individual confronting bureaucratic indifference is analyzed with poignant artistic precision. In his narrative world, quiet and unassuming characters often embody the highest moral virtues of patience, modesty, and unshakeable inner rectitude. The tragic tension between individual aspiration and social destiny is consistently rendered with profound empathy and analytical objectivity. Spiritual integrity and the defense of ancestral heritage remain vital benchmarks against which every protagonist's choices are measured. The novellas reflect a poignant consciousness of historical continuity, wherein past traumas persistently echo through contemporary domestic struggles. Human compassion emerges as the supreme virtue capable of overcoming social cruelty and ideological estrangement. The dialectic of truth and falsehood is explored through intense interpersonal conflicts that expose the innermost facets of human psyche. Burikhon refuses superficial idealization of village reality, presenting instead a balanced portrait laden with both sublime beauty and agonizing socio-economic hardships. The thematic canvas is enriched by acute observations of traditional crafts, agricultural routines, and the cyclical rhythm of nomadic and sedentary lifestyles. By harmonizing these varied thematic strands, the writer crafts a multifaceted epic chronicle of the Uzbek rural experience during eras of transformative social change.

The linguistic texture of Luqmon Burikhon's prose is distinguished by an exceptional lexical richness that seamlessly bridges standard literary norms and regional vernaculars. The author masterfully draws upon the southern dialectal layers of the Uzbek language, particularly the expressive lexicon of the Kashkadarya oasis. These dialectal units and local ethnographisms are not

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used as superficial regional ornaments, but function as indispensable tools for authentic ethno-cultural modeling. Traditional terms of material culture, including archaic household utensils, agricultural implements, and nomadic garments, saturate the textual environment with vivid historical color. The author's semantic precision is demonstrated in his nuanced deployment of somatic lexemes, where body parts become primary vehicles for projecting intense inner emotions. Zoonymic and phytomorphic vocabulary is organically integrated into the prose, reflecting the organic worldview of a populace intimately intertwined with natural fauna and flora. The writer's word-building capacity is revealed through innovative morphological derivations and occasional compound words that capture subtle shades of psychological states. Archaic turns of phrase and traditional religious formulas coexist harmoniously with the lively conversational idiom of ordinary contemporary villagers. The acoustic and rhythmic organization of his sentences frequently incorporates alliteration and internal rhyme, imparting an epic cadence reminiscent of folk dastans. Expressive adjectives and sensory participles are deployed to construct multi-dimensional portraits of landscapes where light, heat, dust, and wind are almost physically palpable.

The lexical choices consistently eschew bookish pedantry, striving instead for an earthiness that reflects the genuine speech of dehqons and pastoralists. Kinship terms and communal address forms are utilized with high pragmatic sensitivity to establish the intricate hierarchies of traditional Uzbek society. The author employs affective suffixes with artistic delicacy to convey warmth, paternal irony, or heartbreaking grief. Euphemisms and cultural taboos are woven into dialogue to mirror the customary modesty and indirect communicative style characteristic of the national mentality. The dynamic shifting between dense descriptive passages and sparse, laconic sentences creates a compelling aesthetic rhythm within the text. Color semantics in his novellas carries substantial symbolic weight, with palettes of fiery gold, dusty grey, and deep black reflecting shifting emotional atmospheres. Toponymic nominations and geographical micro-toponyms anchor the fictional narratives in real spatial coordinates, heightening the documentary authenticity of the fiction. The syntagmatic cohesion of his prose relies on natural lexical collocations that reinforce the idiomatic purity of the Uzbek language. Through this multifaceted lexical architecture, Burikhon preserves vanishing dialectal and ethnographic gems that enrich the treasury of the national literary language. The artistic-linguistic system of his novellas thus operates as an enduring linguistic repository of twentieth-century Uzbek cultural realia.

Character speech differentiation represents one of the most prominent achievements of Luqmon Burikhon's narrative craftsmanship. The author endows each dramatis persona with a uniquely tailored linguistic profile that transparently reflects age, social standing, profession, and psychological temperament. The speech of elder protagonists is imbued with gnomic wisdom, paternal blessings, Quranic echoes, and traditional fatalistic formulas. Conversely, younger characters articulate their anxieties through rapid, broken syntactic structures, colloquial interrogatives, and emotionally charged exclamations. Dialogues in the novellas are characterized by intense drama, where unspoken thoughts and psychological pauses convey far more than explicit verbal statements. The writer skillfully uses ellipsis, aposiopesis, and interrupted sentences to illustrate characters paralyzed by grief, fury, or sudden realization. Communicative mitigation strategies, such as respectful particles and honorific pronouns, are scrupulously observed to maintain the authentic etiquette of Central Asian hospitality and modesty. When depicting social antagonists or morally compromised figures, Burikhon subtly introduces bureaucratic cliches, pompous rhetoric, and

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hypocritical sweet-talk into their sociolects. Inner monologues occupy a pivotal role in the narrative architecture, transitioning seamlessly from external narrator voice to stream of subconscious reflection.

These internal speech flows expose the moral hesitations, repressed guilt, and agonizing dilemmas of protagonists facing existential trials. The dialectic interaction between authorial narration and character speech creates a rich polyphonic texture reminiscent of Bakhtinian dialogism. Irony and gentle humor in character utterances serve as psychological coping mechanisms against oppressive socioeconomic realities. Gestural and facial non-verbal behaviors are meticulously transcribed into accompanying linguistic commentary, completing the holistic visual representation of characters. The author avoids artificial monologue-heavy didacticism, ensuring that philosophical truths emerge organically from the rough-hewn dialogues of simple villagers. Speech etiquette formulas function not merely as formal greetings, but as essential indicators of communal cohesion and interpersonal respect. Sudden shifts in communicative registers signal moments of acute dramatic tension or unexpected relational fractures between interlocutors. Ultimately, the linguapoetics of dialogue in Burikhon's novellas creates an illusion of spontaneous life while adhering strictly to high aesthetic discipline.

The idiolect of Luqmon Burikhon is anchored in an artistic conceptosphere that crystallizes the core values and existential axioms of the Uzbek nation. Central to his conceptual sphere are the fundamental notions of "El-yurt" (Motherland and community), "Tuproq" (Sacred soil), "Vijdon" (Conscience), and "Or-nomus" (Honor and dignity). In the author"s idiostyle, the concept of "Tuproq" transcends mere agrarian matter, becoming a sacred maternal entity that nurtures identity and demands ethical devotion. The concept of "Sabr" (Patience and steadfast endurance) is linguistically actualized as an active spiritual virtue rather than passive resignation. Conceptual metaphors in his novellas systematically map human emotional experiences onto elemental natural phenomena such as sudden storms, scorching mirages, and deep rivers. The writer frequently revitalizes dormant folk phraseologisms, uncovering their archaic etymological roots and endowing them with renewed contextual resonance. Burikhon avoids banal phraseological repetition by introducing unexpected contextual modifications that intensify emotional and visual expressiveness.

Metaphorical conceptualizations of time emphasize inexorable transience, where passing seasons mirror the fleeting stages of human mortality. The author's idiosyncratic style is distinguished by a melancholic yet resilient lyrical tone that permeates even the most harrowing realistic depictions. Symbolic parallelism between the harsh natural environment of the steppe and the inner desolation of neglected souls serves as a signature trope of his idiolect. The writer treats words with sacred responsibility, paring away rhetorical excess to achieve an almost sculptured economy of verbal expression. His conceptual models construct an authentic linguistic worldview where spiritual values remain irrevocably tied to ancestral memory and cultural roots. This unified artistic philosophy transforms his individual idiolect into a cultural monument of modern Uzbek literary expression.

In conclusion, the novellas of Luqmon Burikhon represent a pinnacle of realistic psychological narrative in modern Uzbek literature, characterized by an inseparable unity of thought and form. The expansive thematic scope of his works encompasses both timeless universal questions of human existence and the specific socioeconomic tribulations of rural communities during critical historical transitions. His artistic-linguistic mastery resides in the organic synthesis of standard literary Uzbek, lively regional dialectisms, archaic realia, and profoundly evocative phraseological units. The author's idiolect demonstrates how an individual writer can expand the expressive frontiers of the national language while remaining deeply faithful to its traditional ethno-cultural spirit. Comprehensive study

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of these linguapoetic and idiostyle features not only enriches our understanding of Luqmon Burikhon's literary legacy, but also provides essential methodologies for analyzing the evolution of contemporary Turkic epic prose.

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