

A New Linguopoetic Tone in Contemporary Uzbek Prose

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Abstract: In the article, the distinctive mastery of word usage of Javlon Jovliyev, a writer who has his own place in modern Uzbek prose, is linguopoetically studied on the basis of the work “Qo’rqma”. In the research, the syntactic construction and textual tone characteristic of the writer’s idiosyncrasy, different from the traditional prose style, are analyzed. The psychological state of the characters in the author’s works, the role and function of linguistic units, inversion (word order), as well as the mastery of emotional-expressive expression are revealed through specific examples. In the article, the new lyrical-dramatic tone in Uzbek artistic syntax and the aesthetic possibilities of syntactic units in the texts of literary works are studied.

Keywords: Artistic syntax, linguopoetics, idiosyncrasy, Javlon Jovliyev, the novel “Qo’rqma”, convergence, stylistic tone, parcelling, inversion, expressiveness, irony, sarcasm.

Introduction: In modern linguistics, the text of a literary work is studied on the basis of cognitive-discursive and anthropocentric (human-factor) paradigms. Indeed, any text is not merely a collection of linguistic units, but a verbalized model of the psychological-intellectual world, emotional experiences and aesthetic ideal of the author and the character. In a literary work, language levels such as syntax, lexis and stylistics form a linguopoetic tone in direct connection with human psychology and the pathos of the work. Therefore, the study of a writer’s idiosyncrasy ensures the expressive reflection of human psychology and social reality through linguistic forms in the text. In addition, “Among the most important linguistic features of a literary text is the wide use of emotionally colored words, jargon and argot, figurative words, synonyms, homonyms, words with similar pronunciation and information, phrases, proverbs and sayings, aphorisms and other units.” [Yo’ldoshev. 2007:35]

For a long time, a certain stagnation was observed in Uzbek prose in the matter of stylistics. For example, while the works of writers such as O’tkir Hoshimov, Shukur Xolmirzayev, Odil Yoqubov, Pirimqul Qodirov and Tohir Malik rely on traditional patterns that

entered artistic syntax, the syntactic structure of Tog’ay Murod’s works is sharply distinguished from other styles by its lyrical and folk tone. In modern prose works of the independence period, however, the tendency to move away from traditional epic narration and solemn rhetoric, and to present the transformations in the inner world of the human being in a new style, is becoming stronger.

The language structure of the writer Javlon Jovliyev’s novel “Qo’rqma” formed a new tone in Uzbek artistic syntax and poetics. In the novel, the tragic fate of national devotees who studied in Germany in the last century and the socio-psychological image of today’s youth are analyzed through the prism of the human factor and transferred into dynamic syntactic and semantic structures. In writing this work, the author was inspired by the lyrical tone of Tog’ay Murod’s story “Oydinda yurgan odamlar”, while also uniquely assimilating the traditions of European modernism found in the works of major representatives of modern Uzbek literature such as Nazar Eshonqul, Olim Otaxonov and Shodiqul Hamroyev. In practical associations, he brought forth intellectual symbols, bitter irony, and the pains hidden in the depths of the

human psyche through metaphors. Based on this, this article analyzes the linguopoetic nature of the text of the novel “Qo’rqma”, the contextual-stylistic features of parceling, irony and metaphors characteristic of the author’s idiosyncrasy, and forms systematic conclusions on the basis of an anthropocentric system.

MAIN PART, ANALYSIS AND RESULTS

One of the most important aspects determining the linguopoetic tone of a literary work is artistic syntax, image and the structural transformation within it. In the novel “Qo’rqma”, Javlon Jovliyev synthesizes the lyrical-rhythmic tone characteristic of Tog’ay Murod with the method of modernist fragmentation (destruction). This synthesis is primarily clearly manifested in the phenomenon of parceling in the text. It is known that parceling is a method of dividing a sentence or the content of a sentence into several independent parts in speech and separating them by a full stop, dash or comma. This method serves to give expressiveness to the text, create melodiousness and draw the reader’s attention to a particular aspect. In the novel “Qo’rqma”, such fragmentation of the sentence is not merely a formal device, but a linguistic means that shows the character’s psychological state, excitement, fear and inner rebellion, that is, the anthropocentric factor.

In the Uzbek language, mainly three types of parcels are distinguished: parcels in the form of sentence parts, parcels in the form of sentences, and parcels in the form of microtexts.

The phenomenon of parceling becomes a stylistic device in expressing the character’s psychological tension and inner experiences. In the work, syntactic constructions such as: “Buzilgan urug’. Men qo’rqoqman!” or “Talabalarning ko’ziga qarayman. Erinmay, bittalab...” [Jovliyev, 2020:155] show that the traditional sentence order has been changed due to artistic necessity. A sentence that should be grammatically complete is fragmented, creating melodiousness and expressiveness. Through the sentence “So’ng yashayveramiz hissiz va millatsiz”, the author places emphasis on separated parts of special importance, which gives the syntax of the work a distinctive new lyrical-pathetic tone.

The writer’s use of syntactic repetitions in the work also increases artistic impact. “Biz esa borgan sari mutellikka

o’rganmoqdamiz. Angrayib yig’laymiz, bilib-bilmaslikka olamiz va asta-sekin qullik shiorini yurakka joylab olamiz. Ularni zo’r, o’zni nodon sanaymiz! Nodon! Nodonman, nodonsan, nodonmiz, deb singdirdilar ular oldida” [Jovliyev, 2020:155]. In this passage, the author avoids ordinary narration by using the word “nodon” and its grammatical forms consecutively, and creates a specific rhetorical pathos in the text. Such repetitions serve to transfer the inner pain, sorrow and rebellion of the character directly to the reader’s heart. “Birbovur bo’laylik! Bizning oldimizda ulkan vazifa bor! O’qish, o’qish va yana o’qish!” [Jovliyev, 2020:157]. The repetition of the same word makes the significance of the idea more impressive than ordinary narration. It strengthens the semantic load step by step, creates gradation, and raises the main idea of the work — the idea that the only force capable of saving the nation is knowledge — to the highest point.

The main function of parallel units is to explain an idea and, most importantly, to fully convince the listener of it. They are one of the sources of enrichment of stylistic means of language and are among the most productive and impressive syntactic units widely used in poetic speech. [Shukurov, 2004, p. 73]

Another example of the influence of repetitions on aesthetic expressiveness and the creation of gradation is “Millat uchun, millat uchun, millat uchun o’qiymiz” [Jovliyev, 2020:163]. The gradual rise of the tone reflects the increasing weight of the character’s inner passion, pain and purpose, and finally reaches its intonational peak in the verb “o’qiymiz”, which expresses the highest goal. This ensures the expressive charm of the linguopoetic tone. In fiction, gradation is used to compare states, feelings and experiences, and to fully express emotional excitement. [Yo’ldoshev, 2007, p. 72]

“Convergence is a speech phenomenon that arises as a result of the joint use of two or more syntactic-stylistic devices for a certain stylistic purpose” [Riffaterre V. 1959:19]. Studying the participation of stylistic convergence in literary texts is, in a certain sense, one of the linguistic criteria for identifying and evaluating the author’s idiosyncrasy.

“Inson orzular bilan tirik yashaydi-yu, nega endi xotira bilan ham baxtli yashash mumkin emas? Hamma narsa xohishda, sen nimani o’zingga ravo ko’rishingda! Orzu

va xotira. Men uchun ularning farqi allaqachon yo'qolgan. Ikkovi ham insonni yashashga undaydigan kuch! Men shu tuyg'ularim bilan ularni hayotimga qaytara oldim! Men uchun orzu va xotira bir so'z – bolam! Siz uchun esa qarg'ishlar, talabalar va quriyotgan jigarlar – Vatan!" [Jovliyev, 2020:211]

In this passage, the author has created the convergence of several syntactic-stylistic meanings, and this linguistic phenomenon has served to radically change the linguopoetic tone of the text.

The sentence at the beginning of the quotation, "...nega endi xotira bilan ham baxtli yashash mumkin emas?", is not an ordinary rhetorical interrogative sentence, but conveys the tone of lyrical contemplation, intellectual search and doubt in the inner world of the character. Secondly, this contemplativeness is connected to a lively, emotional pathos through a sequence of exclamatory sentences ("...ravo ko'rishingda!", "...undaydigan kuch!", "...qaytara oldim!"). Thirdly, in the structure of the text, the interruption of thought — the phenomenon of parceling ("Orzu va xotira.") — is separated as an independent nominative syntactic whole, creates an intonational stop (pause), and directs the reader's attention precisely to these two points. Fourthly, at the culminating point of the paragraph, syntactic parallelism and semantic antithesis appear as the highest expression of convergence: the author presents the sentences "Men uchun orzu va xotira bir so'z – bolam!" and "Siz uchun esa qarg'ishlar, talabalar va qurilayotgan jigarlar – Vatan!" in the same syntactic pattern, but demonstrates the collision of two opposing subjective worldviews. In our opinion, such quotations in Javlon Jovliyev's work, although consisting of several sentences, cannot be analyzed separately. Only when taken as a whole do they acquire their distinctive artistic power. Several syntactic constructions and emotional impact form a single unity.

In the work, the writer abandons traditional, stereotyped fixed combinations and forms new semantic constructions that broaden the reader's imagination. For example, such distinctive combinations as "qullik shiorini yurakka joylab olmoq", "buzilgan urug'", "quriyotgan jigarlar – Vatan!" [Jovliyev, 2021: 155], "taqdirimga osilgan og'ir soatlar" [215], "xayollar meni daydi qiladi" [216], "Azonga

artinib oladi Samarqand", "...tovonimga tushib, singib, zanglab ketgan ona mehri" [217], "Turkiston bolalarining ko'zlariga qarang, g'amiga non botirib yesangiz bo'ladi" [218], "Tikonlar gap uqmagan qulog'imni ilma-teshik qildi" [218], "Kiprikka ilingan og'ir o'ylar suv bilan yuvilganday" [251], and "Kallang butun, kitobqurt" [276] are metaphorical and figurative combinations that are not merely linguistic ornamentation, but linguopoetic means ensuring the ideological-artistic expressiveness of the work. For example, the sentence "Azonga artinib Samarqand", based on an anthroponymic transfer, or syncretic sentences such as "g'amiga non botirib yesangiz bo'ladi", which bring lyrical and tragic pathos to the highest point, enrich Uzbek prose with a new traditional image. Through the philosophical harmonization of biological, social and spiritual features, the maximum use of these non-traditional combinations in the text ensures linguistic economy and, at the same time, gives the syntax of the work and the reader's emotions a linguopoetic tone. Moreover, it serves to further increase the philosophical weight of the author's artistic intention.

In brief, such a dense combination, that is, convergence, of rhetorical question, expressive exclamation, parceled part and opposed parallel eliminates monotony in traditional Uzbek prose and forms a dynamic, emotional-philosophical and highly passionate new linguopoetic tone in the text.

In Javlon Jovliyev's idiosyncrasy, certain lexical units with an individual-stylistic character serve to ensure tragic irony and sarcasm within the linguopoetic tone. One of the words most frequently used in the novel and creating the emotional impact of the work is the lexeme "eshakqurt".

Eshakqurtlar are invertebrate animals belonging to the order of isopod crustaceans; a suborder. In folk language, the names "go'shtketdi" and "go'sht o'g'risi" are also found. Many species live on land, in the burrows of rodents, in the nests of ants and termites, in caves, while some live in water. They feed on organic decay. [Encyclopedias, 2026].

Through this word, the writer creates a distinctive conceptual irony in Uzbek literary characterization. It is known that in nature the eshakqurt is a creature that avoids light and is adapted to living in dampness and

decay. The author transfers these biological features to the psychology of the nation, that is, metaphorizes them. He reflects the image of people who avoid study, light, knowledge and progress, who are accustomed to living only in stagnation and submission, and who have adapted to living by hiding in the shadow of great ancestors. Precisely through the semes, or shades of meaning, reflected in the lexeme *eshakqurt*, the writer creates an original metaphor.

–Tirnoqning uchicha chiqmaysan-ku, filning go'shti ham senga kam. Jami odam o'lsa ham, sen to'y maysan, eshakqurt!

–Bugun bobongning chap qo'lini yedik.

–Shirinmikan?

–Bo'ladi, qari tirishgan. Lekin, jo'ra, ko'p go'sht yeganim uchun ta'm xotirasida adashaman.

–Menga ham olib chiq, ozgina, bir parcha go'sht. Bobomni sog'indim.

–Ahmoqmisan, tirigida shuncha kemirganing yetmaydimi, bu yog'i meniki...

–Eshakqurt!

–Sen esa odamqurtsan! [65]

In this passage, through the dialogue between the character and the “*eshakqurt*” in his consciousness, or in a symbolic sense, the tragedy of spiritual disintegration, degradation and greed in society is revealed in lyrical-philosophical colors. The writer effectively uses the possibilities of dialogic speech in the literary text and creates a distinctive semantic parallelism and gradation, that is, semantic elevation, between the lexemes “*eshakqurt*” and “*odamqurt*”. Through such replicas in the passage as “Bugun bobongning chap qo'lini yedik” and “tirigida shuncha kemirganing yetmaydimi...”, behind the act of physically eating flesh are hidden the semes of spiritual “gnawing” — betrayal and disrespect toward the heritage of ancestors and the foundation of forefathers. The fact that a person who misses his grandfather asks for “a piece of flesh” from him is a dreadful metaphor showing how deeply human values have been eroded, how feelings have also become materialized and fallen to the level of a creature. Especially the replica “Sen esa odamqurtsan!”, which is the culminating point of the passage, is one of the writer's most original linguistic discoveries. Using the

word-forming potential of language, the author creates the occasionalism “*odamqurt*”, a new word created in literary speech, by analogy with the traditional lexeme “*eshakqurt*”. If the biological *eshakqurt* feeds only on decay and dead organic matter, the “*odamqurt*” spiritually gnaws at his relatives and ancestors while they are still alive and lives at their expense. Through this, the spiritual baseness of the human being expresses a metaphorical submeaning that is linguopoetically proved with great reality as surpassing even the model of the most disgusting creature in nature.

Metaphorical submeaning is one of the forms of submeaning. According to M. Hakimov, it points to the hidden information intended by the speaker through the means of presenting a proposition expressing the comparison of one object with another object [Xudoyberganova, 2024:57]. J. Jovliyev's work “*Qo'rqma*” is built on the basis of such metaphorical submeaning.

There is also a distinctive linguopoetic and philosophical submeaning hidden in the fact that he expresses his “*jigarlar*”, his relatives, not with personal names but with common personal nouns such as *bobom*, *Ulug' kursdosh*, *haydovchi*, *to'ng'ichim*, *suvchim*, *kenjam*, *suvchi*, *tabelchi*, *domla telefonchi*, *qiztaka*. In our opinion, this feature in the author's idiosyncrasy is connected with the phenomena of artistic typification and depersonalization. By not giving the characters specific names, the author transfers them from a private image to a universal human image; that is, he turns the tragedy of a particular individual into the common fate of an entire society or social stratum. While names such as “*tabelchi*”, “*suvchi*” and “*telefonchi*” express the logic of an ignorant crowd that has lost its identity and individuality within the system, kinship nouns such as “*bobom*”, “*to'ng'ichim*” and “*kenjam*” serve to deepen the lyrical pathos, subjective closeness and tragic tone in the text. This is a departure from traditional patterns of character creation and is one of the main linguistic factors that ensures the conceptual-ironic and tragic weight of the novel.

The chain of symbolism and metaphorical transfers in the novel deepens further in the depiction of the character's inner experiences. Through the description of a stagnant state in the sentence “Men o'lmadim, yashamadim ham, mudradim va mudragancha yem

bo'ldim eshakqurtimga", the author transfers the subject's socio-spiritual passivity into a metaphorical plane. Here, the seme of "mudrash" does not mean physical sleep, but is the artistic equivalent of the heedlessness, stagnation and lack of aspiration for progress that have covered the national consciousness. At the culminating point of the character's development, his cry "Yo'q-yo'q men baribir ularni asrab qolishim kerak... tozalashim kerak eshakqurtlardan" [Jovliyev, 2020, p. 361] fully forms the submeaning of the eshakqurt metaphor in the text. In this case, the identity of "eshakqurtlar" now goes beyond a biological creature or personal baseness and turns into a symbol of social vices and ideological threats that gnaw at the future of the nation, the consciousness and psyche of young people, and drag them into the swamp of stagnation and submission. Through such a linguistic unit embedded in the text, the writer calls the reader to spiritual wakefulness.

In the work, this conceptual irony creates a linguopoetic tone consisting of a mixture of lyrical pathos and bitter sarcasm both in the character's self-analysis and in his attitude toward the surrounding world. This word in the text is not simply an expressive insult, but a bitter irony struck into the face of the nation in order to awaken it from the sleep of heedlessness. The word "eshakqurt" becomes a symbol of socio-psychological stagnation in the language of the work and creates a perfect linguistic example of the synthesis of ironic and tragic tones in modern Uzbek prose.

In Javlon Jovliyev's idiostyle, a departure from traditional descriptive patterns and the creation of a tragic-ironic tone through unexpected lexical-semantic comparisons are dominant in character creation and in drawing a character's portrait. The following description of Meyerson's appearance in the work is a clear example of this:

Sichqon yaxmalak uchsa arzigulik bosh! Toshbaqa bo'yniday bujmaygan quloq!

Qishloq yo'liday notekis bashara! Itbaliqlar suzgudek ko'z! Boyo'g'li qidirgan ikki vayrona – burun! Bularning barchasi, Meyerson shaxsiy mulki! [Jovliyev, 2021: 259].

To describe each part of the character's body, the author gathers at one point elements of animate and

inanimate nature that are not connected with one another, such as a mouse, a turtle, a village road, tadpoles and an owl, thereby creating convergence. Here, several important linguopoetic features are noticeable. First, there are unexpected expressive comparisons and metaphorization. By comparing the head to an "ice slide" and the nose to "two ruins", the writer achieves not aesthetic charm, but the visualization of ugliness, neglect and spiritual disintegration in the character's appearance. In particular, the combination "boyo'g'li qidirgan ikki vayrona – burun" gives the character's portrait a deep tragic quality and a tragic artistic load. Second, there is a parceled exclamatory structure. The description of each body part is arranged consecutively in the form of separate exclamatory sentences with a sharp tone. This syntactic construction increases the dynamism of the text and awakens in the reader an emotional attitude toward the character mixed with hatred and disgust. Third, there is a final ironic conclusion. At the end of the paragraph, the generalization of all the descriptions as "Meyerson shaxsiy mulki!" brings the satirical pathos and sarcasm in the text to a culmination. Here, the author applies the economic concept "private property" to the human body and creates a distinctive individual-stylistic irony. This portrait breaks the smooth, narrative-type descriptions found in traditional Uzbek prose and forms an extremely expressive, dynamic and tragic-ironic new linguopoetic tone in the syntax of the work.

CONCLUSION

In conclusion, it should be noted that Javlon Jovliyev's distinctive mastery of word usage is reflected in an original style in the novel "Qo'rqma". The convergence of figurative meaning, irony, metaphor and syncretic syntactic constructions has been able to create strong rhetorical pathos, a lyrical-tragic tone and emotional-expressiveness in the text. The individual-stylistic combinations and occasionalisms created by the author serve not only to ensure the linguopoetic charm of the work, but also to semantically enrich the vocabulary of the contemporary Uzbek literary language.

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