

# Stylistic Features Of The Literary Text (Based On The Verb Part Of Speech)

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**Abstract:** The article is devoted to the analysis of the language of literary works, a field that is currently the subject of extensive research, and specifically addresses the stylistic characteristics of verbs in Sa'di's 'Gulistan'. Sa'di's 'Gulistan' has historically stood as one of the paramount exemplars of Persian prose. This paper attempts to elucidate the secret of the work's timelessness through an examination of the stylistic aspects of the verbs employed within 'Gulistan'. In selecting verbs, Sa'di paid particular attention to semantics, meter, and artistic repetition; his objective was to ensure the work's comprehensibility and ease of conveyance to the reader by presenting multiple concepts simultaneously, adhering to the principle of conciseness. The verbs are analyzed from a scientific-theoretical perspective using examples drawn directly from the text.

**Keywords:** 'Gulistan', analysis of literary work, stylistics, stylistic device, verb, synonyms, antonyms, metaphor, stylistic function.

**Introduction:** Every literary work is considered the product of the author's figurative conceptualization and artistic thinking regarding real situations and phenomena. Through the author's individual-figurative description of the world, the literary work affects the reader's thinking and emotions. In describing reality within the text of a literary work, the author combines truth and imagination, reflecting his worldview and attitude toward it [1, p. 238]. Based on this, it can be stated that the distinguishing feature of a literary text is that it manifests not only semantic information but also artistic-aesthetic information. Since a literary text is an expression of the writer's experiences, thoughts, and imagination, he selects words according to his intellectual capabilities and combines them to form a text that demonstrates his own style, distinct from other literary works.

## METHOD

The aspect that distinguishes one text from others depends on the writer's thinking and experiences, as well as the direction of text construction. Indeed, stylistics speaks of 'the use of language means' or 'the employment of language means'. 'The use of language means' approaches language from the perspective of

'users of said language', i.e., native speakers. 'The employment of language means', however, refers to the phenomena and processes that arise as a result of their application; it evaluates changes occurring within the language in separate linguistic units or entire groups, in word grouping, grammatical forms, constructions, and phonemes. Stylistics as a scientific discipline began to form in the 20s and 30s of the 20th century. Stylistics is considered the science of word selection [5, p. 9].

The 'Gulistan', penned by Sa'di Sherozi, has been considered one of the highest-level sources of Persian prose for several centuries. To date, the work 'Gulistan' has attracted the attention of numerous scholars who have expressed their scientific-theoretical views on various aspects of the work. For instance, R.S. Sultonov, in his candidate dissertation titled 'Features of Sa'di's Language based on the work 'Gulistan'', studied the specific features of Sa'di Sherozi's artistic language using the example of "Gulistan" [6]. He was one of the first in Persian linguistics to reveal the grammatical features of the work. S. Hoshimov conducted research on the lexicon of Sa'di's 'Gulistan' [7]. In this scholar's research, the lexical features in the mentioned work were investigated in a general plan. His research

determined the total quantity of the lexicon of 'Gulistan', classified lexical units according to vocabulary layers, analyzed the semantic and paradigmatic relations between lexical units, and also illuminated Sa'di's word usage skill and the linguistic factors ensuring the uniqueness of the work's language.

Zamir Sa'dullo studied 'Gulistan' from a functional perspective (functional epithet), conducting research and analysis of functional epithets, those perceived clearly (perceived via sense organs: sight, hearing, smell, taste, and touch), as well as metaphoric epithets found in the work; primary attention was directed toward words belonging to the adjective and noun parts of speech, as well as Arabic loanwords [8]. Furthermore, complex sentences in the 'Gulistan' work were studied by R.A. Mansuriy [9], and the lexical and grammatical synonymy in the work was researched by Z.A. Nazarova [10].

It should be noted that studying the stylistic features of the verbs in the work is considered one of the urgent issues. A stylistic approach is the most comprehensive method for revealing the author's purpose, thinking, and views on the internal and external world. 'Gulistan' belongs to the category of educational-didactic works, wherein the main goal is to explain vital, moral, and educational issues to people of all strata; in an educational-didactic text, ensuring that words are understood by the reader and easily memorized is considered a main principle. Sa'di Sherozi selected verbs in such a way that even abstract concepts are conveyed through concrete expressions. In this article, the stylistics of verbs occurring in the work are studied through stylistic means such as synonym verbs, antonym verbs, metaphors in verbs, and verbal phraseological units.

## RESULTS AND DISCUSSION

To avoid unnecessary repetitions, monotony, and uniformity, the creator also turns to synonyms. Approaching this issue creatively, the writer's achievement in further expanding the existing vocabulary by using synonymic rows indicates his skill in word usage. Synonyms serve as an impressive tool for the individual speech of images. Lexical-semantic synonyms are verbs that stand in a synonymic relationship even outside of context; they may fully correspond to each other semantically or differ according to shades of meaning. Sa'di chooses specific forms of lexical-semantic synonyms in the work, for example:

خلق از مکاید ظلمش به جهان برفتند و از کربت جورش راه غربت گرفتند.

Translation: Due to the severity of his oppression, the

people chose exile and left in every direction.

In this example, which describes the spiritual and material state of the people, the author considers it appropriate to use the verbs رفتن [raftan] – to leave/go and گرفتند راه [râh gereftan] – to take the road/leave as mutual synonyms to reveal the spirit of the era. The verb گرفتند راه [râh gereftan] – to take the road (to leave) in this synonymic row is a relatively historical word, currently used in literary works based on the writer's purpose. To describe the pain of the people crushed by the oppression of the time and suffering grief and anguish, the writer chose the most beautiful units from the synonymic row. In this place, the lexeme رفتن [raftan] – to leave is used in its own meaning, signifying going to completely different places, or migrating for permanent residence.

Furthermore, in this instance, the phenomenon of using rhyming verbs peculiar to Sa'di's individual style is also present. Being able to use both arts together and in their proper place requires high skill from the writer, and Sa'di's ability to accomplish this is visible in examples such as the following:

جوابش در آموخت و سایر آداب خدمتش تعلیم کرد

Translation: He learned his answer and taught the other etiquettes of his service.

In this example, در آموختن [dar âmôxtan] – to learn, to teach, and تعلیم کردن [taalim kardan] – to teach, to give instruction, are mental process verbs forming synonymy. The verb در آموختن [dar âmôxtan] – to learn/teach in this synonymic row is formed on the prefix+verb model and is considered a relatively historical word. Usually, if the phenomenon of a fundamental change in the verb's original meaning is observed with the addition of a prefix before the verb, in the instance occurring in the example, the verb coming with a prefix did not lead to a change in the original meaning; on the contrary, it served to emphasize and exaggerate the verb and is used to derive meanings such as 'he heard his answer', 'he learned the completeness or partiality of his answer', or 'he learned his condition'. The verb تعلیم کردن [taalim kardan] – to teach possesses only the meaning of "to teach" and is used in the text in the meaning of "teaching a new thing". The reason for the selection of these two verbs is explained by the fact that it ensures a clear understanding of the content by adding artistic-aesthetic quality to the expression.

Antonymous words have always been subjects of linguistic analysis and hold a certain place in the structure of the dictionary. As strong artistic-descriptive tools, antonyms revitalize speech, making it convincing and figurative, and increase the impressiveness of expressions. Furthermore, the

stylistic function of antonymous words appears in certain forms of speech, used to bring out the aesthetic function of language, and serves to increase the emotionality of speech. Through antonym verbs, the writer enriches the vocabulary composition of his works, discovers new methods of expressing meaning, compares images and situations for their easy understanding; moreover, antonyms are used as a stylistic tool. It is evident that Master Sa'di, when choosing verbs, also made extensive use of antonymous verbs to increase artistic expressiveness and impressiveness, and to clearly convey the idea he intended to the reader.

Lexical antonyms constitute antonymy based on the lexical meaning of words. For example, آمدن [âmadan] – رفتن [raftan] (to come – to go); برخاستن [barxâstan] – نشستن [nešastan] (to stand up – to sit down), etc. Through the extensive use of lexical antonym verbs in the language of the work, the writer increased intensity and, utilizing them to express necessary meanings according to his goal, selected verbs with skill to bring out shades of command, authority, and advice. Antonym verbs appearing separately in the language of the 'Gulistan' work possess significant stylistic importance; the main part of the lexical antonyms used in the work is found within a single sentence, as well as in separate sentences within a single story. Additionally, there are verbs that form relative (only in context) mutual antonym. Antonym verbs appear in some places within the same tense frame, and in others within different tense frames:

تا برسد به کنار آبی که سنگ از صلابت او بر سنگ می آمد و آوازش به فرسنگ میرفت

Translation: When he came to the water's edge, from its majesty, stone hit stone, and its sound went into the distance.

In the cited example, the verbs آمدن [âmadan] – to come and رفتن [raftan] – to go are mutually antonymous verbs. The use of antonym verbs in the sentence (literal translation: stone came to stone and its voice went to the distance), especially with inanimate objects, to personify them and assign them the function of the subject in the sentence, is a bright example of Sa'di's style of using verbs with high skill. It is noteworthy that the verb می آمد [mêâmad] – was coming/used to come is given in the ironic meaning of می‌گلتید [mêğaltêd] – swaying, moving slowly. These two verbs constitute lexical antonym even outside of context.

In the course of the analysis, the application of physical activity verbs to inanimate objects, as well as to abstract nouns, was observed:

فتنه بنشست و نزاع برخاست...

Translation: ...Sedition sat and strife rose).

In the example, the verbs نشستن [nešastan] and برخاستن [barxâstan] are mutually antonymous; these verbs are used to express the movement of humans and living beings. However, in this place, they are added to inanimate objects (فتنه [fetna], نزاع [nezâ]) and are used to increase the clarity of meaning; they also serve to increase artistic expressiveness. In this example expressing the mutual relationship between brothers, through the addition of lexical antonyms to abstract nouns, the meaning is explained simply and clearly; the antonym pair is used in a unique and beautiful way, serving to fully reveal the description of the resolution of the situation. Furthermore, the use of antonym verbs in the sentence caused abstract processes to be presented in a perceptible, material form, ensuring the reader's easy understanding of the story's content.

Metaphors in Verbs. In the work, verbs are selected in such a way that they are taken to describe the spiritual states of the characters, their approach to issues and events, and where physical states need to be expressed by an adverb, adjective, or sentence. Although the conciseness in 'Gulistan' may not be immediately apparent in the descriptions of settings, states, and other elements, it is expressed through the precise selection of verbs and their inherent meanings. These verbs are selected in such a manner that they are utilized to depict the psychological states of the characters, their attitudes toward issues and events, and their physical conditions in instances where an adverb, adjective, or full sentence would otherwise be required for description.

Linguistic imagery and style-forming devices—such as metaphor, metonymy, synecdoche, simile, epithet, repetition, and literary tropes—play a significant role in achieving speech expressiveness [4, p.32].

Example:

باری زبان تعنت دراز کرده

Translation: He began to speak with sarcasm and blame.

زبان دراز کردن [zabân darâz kardan] is a metaphorically used verb, signifying "speaking with rudeness".

و شمایل می که دارد اگر زبان درازی و بی ادبی نکردی ...

Translation: If he did not speak bad words and commit rudeness, he would look like good people.

## CONCLUSION

The verbs in the work 'Gulistan' manifest as the primary stylistic device ensuring the coherence of meaning, relationship, and text. They are of significant importance for comprehending the depth of artistic expression and stylistic concepts, as well as the

philosophical foundations of the work.

Through the selection and recurrence of verbs in the work, Sa'di established a specific semantic system. By means of this system, he achieved artistic potency in expressing temporal, spatial, emotional, and moral states. Consequently, the author's method of utilizing verbs not only enhances the aesthetic impact but also serves to preserve the textual structure, as well as the educational and didactic content.

In this regard, Sa'di amplified the power of artistic and spiritual influence through verbs and ensured the stylistic integrity of the work.

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