

Features of The Artistic Language of Chingiz Aitmatov's Works

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Received: 24 June 2026; **Accepted:** 20 July 2026; **Published:** 10 August 2026

Abstract: This article examines the distinctive features of the artistic language in the works of Chingiz Aitmatov and analyzes the principal linguistic means that shape the uniqueness of his individual style. Particular attention is paid to ethnocultural vocabulary, national realia, figurative language, and phraseological units, which contribute to the imagery of the narrative, reveal the writer's philosophical vision, and reflect the national culture of the Kyrgyz people. The findings demonstrate that the artistic language of Chingiz Aitmatov is a fundamental component of his literary legacy, ensuring the organic integration of national identity with universal humanistic values.

Keywords: Artistic language, ethnocultural vocabulary, national realia, phraseological units, figurative language, authorial style.

Introduction: The artistic language of Chingiz Aitmatov's works represents a unique phenomenon in which national-cultural traditions, a rich array of expressive means, and the philosophical depth of the author's worldview are organically combined. The writer's works are distinguished by the wealth of linguistic devices, vivid imagery of narration, and subtle psychological insight, which allow him not only to create striking artistic images but also to reveal complex moral, philosophical, and social problems. Aitmatov's individual style was formed on the basis of a synthesis of Kyrgyz cultural traditions and the resources of the Russian literary language, thanks to which his works gained wide international recognition. The writer's artistic language constitutes a complex system of expressive means that includes nationally coloured vocabulary, phraseological units, metaphors, symbols, epithets, comparisons, elements of oral folk art, and mythological motifs. A special place in Aitmatov's works is occupied by images of nature, animals, legends, and folk tales, which perform not only an aesthetic function but also become important

means of revealing the author's conception of the world. Every linguistic device in the writer's works is subordinated to the artistic design and contributes to a deeper revelation of the characters' personalities, their inner worlds, and their spiritual quests.

The relevance of the research is determined by the growing interest of contemporary philology in the study of a writer's individual style and the features of artistic language as a most important component of a literary work. An analysis of the linguistic means used by Chingiz Aitmatov makes it possible to understand more deeply the specificity of his creative manner, to determine the role of artistic and figurative devices in creating the author's picture of the world, and to identify the ways in which philosophical and moral ideas are embodied through language.

The distinctiveness of Aitmatov's artistic language is manifested in the organic combination of realistic narration with elements of mythopoetics, symbolism, and folk verbal art. The author masterfully employs metaphors, comparisons, epithets, personifications, phraseological units, and nationally coloured

vocabulary, creating a multi-layered artistic system in which each linguistic means performs a definite semantic and aesthetic function. Thanks to this, the writer's works are distinguished by special emotional expressiveness, philosophical depth, and a high degree of artistic imagery.

An important feature of the language of Aitmatov's works is its ability to combine national colouring with universal human content. Through the artistic word the author reveals themes of love, moral choice, memory, the relationship between man and nature, the continuity of generations, and the spiritual responsibility of the individual. It is language that becomes the principal means by which the writer conveys not only events and the characters of his heroes but also the complex system of values that underlies his artistic world.

One of the most characteristic features of Chingiz Aitmatov's artistic language is the richness of its lexical composition, in which common literary vocabulary, ethnocultural elements, national realia, and words with a pronounced emotional-expressive colouring are organically combined. The lexical system of the writer's works not only ensures the artistic expressiveness of the narration but also contributes to the creation of a reliable national-cultural picture of the world. Through careful selection of linguistic means Aitmatov conveys the peculiarities of the life of the Kyrgyz people, their worldview, traditions, and spiritual values.

A special place in the writer's artistic language is occupied by ethnocultural vocabulary. In his works Aitmatov actively uses words denoting objects of traditional everyday life, elements of material culture, features of the nomadic way of life, national customs, and social relations. Such lexical units not only concretise the depicted reality but also perform an important cultural-cognitive function, introducing the reader to the national specificity of the Kyrgyz people. At the same time the author, as a rule, does not accompany such words with detailed explanations, organically introducing them into the context of the narration, thanks to which their meaning becomes clear from the development of the plot.

Ethnocultural vocabulary is presented especially vividly in the novella *Jamila*. Describing the life of a Kyrgyz aul during the years of the Great Patriotic War, the writer

uses the names of national household objects, traditional forms of communication, family relations, and features of the social order. Thanks to such linguistic means a reliable atmosphere of rural life is created, and the reader is given the opportunity to understand more deeply the national environment in which the events of the work unfold.

No less important a role in Aitmatov's artistic language is played by national realia — words and expressions reflecting phenomena characteristic exclusively of Kyrgyz culture. These include the names of rites, traditions, elements of nomadic life, natural objects, and social institutions. National realia not only concretise the artistic space of the work but also become an important means of characterising the heroes, their worldview, and way of life. Through such linguistic units the author conveys the peculiarities of the national mentality and the historical experience of the people.

A telling example is the novella *The White Steamship*, in which realia connected with nature, folk beliefs, and the mythological notions of the Kyrgyz play a significant role. The names of mountainous localities, animals, traditional conceptions of the world, and the legend of the Mother Deer form a special artistic space in which national culture becomes the basis for the development of the plot and the revelation of the author's idea. It is precisely through nationally coloured vocabulary that the writer creates a sense of the inseparable connection of man with nature and the spiritual heritage of his people.

It should be noted that ethnocultural vocabulary in Aitmatov's works is never used solely to create an exotic colouring. Each linguistic unit performs a definite artistic function: it reveals the character of the personages, concretises the historical-cultural environment, intensifies the emotional impact of the text, and contributes to a deeper understanding of the author's philosophical design. Thanks to this the writer's artistic language is distinguished by naturalness, expressiveness, and a high degree of national distinctiveness.

Artistic and figurative means constitute one of the key components of Chingiz Aitmatov's artistic language, ensuring the imagery of the narration, emotional expressiveness, and the depth of the philosophical

content of the works. Metaphors, epithets, comparisons, symbols, and personifications in Aitmatov perform not only an aesthetic function but also become important elements of composition and the semantic organisation of the text.

A special place in the writer's artistic system is occupied by metaphor. Aitmatov widely uses metaphorical images to convey complex moral and philosophical ideas. At the same time the majority of his metaphors are connected with nature, since it is the surrounding world that becomes for the author a source of artistic comprehension of human life. In the writer's works the steppe, mountains, wind, rivers, and trees appear not simply as elements of landscape but as peculiar participants in the narration, reflecting the emotional state of the heroes and the development of events.

A vivid example is the novella *Jamila*, where nature accompanies the development of the relationship between the main characters. Descriptions of the boundless steppes, the evening sky, rivers, and roads acquire symbolic significance, emphasising man's striving for freedom, love, and spiritual renewal. The landscape in the work becomes a kind of continuation of the characters' inner world, thanks to which the emotional impact of the text is considerably intensified.

No less important a role is played by epithets, which allow the author to create vivid artistic images and convey the emotional atmosphere of the narration. Characteristic of Aitmatov's language are figurative definitions connected with nature, man, and the surrounding world. Through epithets the writer conveys the beauty of his native land, the grandeur of the mountains, the severity of the steppes, and the richness of the spiritual world of his heroes. The use of such linguistic means makes the description especially expressive and contributes to the creation of the national colouring of the works.

One of the most significant means of artistic expressiveness in Aitmatov's work is the symbol. Practically every major work of the writer is built around a central symbolic image that reveals the main philosophical idea of the work. Thus, in the novella *The White Steamship* the symbol of spiritual purity and the moral principle is the Mother Deer, embodying the memory of the people, the continuity of generations, and the unity of man with nature. In the novel *The Day*

Lasts More Than a Hundred Years deep symbolic significance is acquired by the image of the *mankurt*, which has become the embodiment of the loss of historical memory, national identity, and spiritual roots. In the novel *The Place of the Skull* an important symbolic function is performed by the image of the wolves, through which the author reveals the problem of the destruction of harmony between man and nature.

Comparisons are also widely used in Aitmatov's works, making artistic images more visual and emotionally saturated. Most frequently the author compares man with natural phenomena, animals, or the forces of nature. Such comparisons emphasise the close connection of man with the surrounding world, which is one of the central ideas of the writer's work.

It should be noted that artistic and figurative means in Aitmatov are almost never used as mere decoration of the text. Every metaphor, epithet, symbol, or comparison is closely connected with the ideological content of the work and helps to reveal more deeply the author's design. That is why the writer's artistic language is distinguished by special expressiveness, philosophical depth, and a high emotional power of impact.

Thus, the system of artistic and figurative means is one of the most important features of the language of Chingiz Aitmatov's works. Thanks to the masterly use of metaphors, epithets, symbols, and comparisons the writer creates a multi-layered artistic space in which national culture, the philosophical comprehension of life, and universal human moral values are organically combined.

An important component of Chingiz Aitmatov's artistic language is phraseological units, which considerably enrich the expressive possibilities of the text and give the works a pronounced national colouring. By using set phrases the writer conveys the peculiarities of the people's worldview, emotional perception of reality, and national character. Phraseologisms in Aitmatov's works not only make the speech of the characters more natural and convincing but also reflect the centuries-old cultural experience of the Kyrgyz people.

A feature of the author's style is that phraseological units are organically included in the artistic context and are never perceived as accidental elements of the

narration. Each set expression performs a definite function: it characterises the hero, reveals his emotional state, intensifies the expressiveness of the described events, or emphasises the philosophical idea of the work. Thanks to this the speech of the characters acquires naturalness, psychological authenticity, and national originality.

The phraseological richness is manifested especially vividly in the novella *Jamila*. The dialogues of the heroes are saturated with folk expressions reflecting traditional notions of family honour, respect for elders, responsibility before the clan, and the moral duties of man. The use of such linguistic means allows the author not only to reproduce the peculiarities of the colloquial speech of a Kyrgyz aul but also to show the spiritual atmosphere of the society in which the heroes of the work were formed.

No less important a role is played by phraseological units in the novel *The Day Lasts More Than a Hundred Years*. Here set expressions are closely connected with the themes of memory, the native land, the continuity of generations, and respect for ancestors. Through folk phraseology the writer emphasises the idea that man's spiritual connection with his past is the foundation for the preservation of national identity. In this work phraseologisms acquire not only an expressive but also a philosophical significance, becoming an important part of the author's conception.

It should be noted that phraseological units in Aitmatov's artistic language closely interact with other means of expressiveness — symbols, metaphors, and mythological images. Such a combination allows the author to create multi-dimensional artistic images in which the national linguistic tradition is organically united with universal human moral values. That is why phraseology becomes one of the most important elements of the writer's individual style.

Thus, the use of phraseological units is a characteristic feature of Chingiz Aitmatov's artistic language. Thanks to folk phraseology the writer's works are distinguished by emotional expressiveness, national distinctiveness, and high artistic persuasiveness, which to a large extent determines their literary value and world recognition.

CONCLUSION

The research conducted allows us to conclude that the artistic language of Chingiz Aitmatov's works

represents a complex and multifaceted system of linguistic means that ensure the high artistic expressiveness and philosophical depth of his creative work. The writer's individual style was formed on the basis of an organic combination of the traditions of Kyrgyz culture with the resources of the Russian literary language, thanks to which his works acquired national distinctiveness and gained wide world recognition.

The analysis has shown that the most important features of Aitmatov's artistic language are the richness of the lexical composition, the active use of ethnocultural vocabulary and national realia, as well as the wide application of metaphors, epithets, comparisons, symbols, and phraseological units. These linguistic means perform not only an aesthetic function but also contribute to the revelation of the characters' personalities, the creation of national colouring, the transmission of philosophical ideas, and the formation of the author's artistic picture of the world.

A special role in the writer's works is played by natural and mythological images, folk traditions, and elements of oral art, which are organically interwoven into the narration and intensify its emotional and semantic impact. Thanks to the masterly use of artistic and figurative means Aitmatov reveals the problems of moral choice, historical memory, the relationship between man and nature, the continuity of generations, and the preservation of spiritual values.

Thus, the artistic language of Chingiz Aitmatov is one of the principal factors of the artistic value of his works. It is precisely the linguistic mastery of the writer that made it possible to create an original artistic world in which national culture is organically combined with universal humanistic ideas, ensuring the enduring relevance and world significance of his literary heritage.

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