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# Artistic Style And Linguopoetic Features In Saida Zunnunova's Short Stories

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**Abstract:** This article examines the artistic-stylistic and linguopoetic features of the short stories written by Saida Zunnunova (1926–1977), one of the most prominent figures of twentieth-century Uzbek literature. The study analyses the linguistic devices, figurative expressions, compositional structure, and ideological-aesthetic content present in her prose works. Traditional methods drawn from linguopoetics, stylistics, and literary criticism have been applied.

**Keywords:** Artistic style, linguopoetics, stylistic analysis, Uzbek short story, lyric prose, psychologism, female image.

## Introduction

Works written by women hold a distinctive place in Uzbek literature. Saida Zunnunova, who created during the middle and second half of the twentieth century, stands as one of those rare talents: through her writings she gave authentic artistic expression to the inner world of Uzbek women, to their aspirations and social struggles. Her short stories are remarkable not only in terms of subject matter and ideas, but also with regard to language, style, composition, and the full range of figurative devices she employs. Although Zunnunova's work has been examined primarily from an ideological and thematic perspective in Uzbek literary scholarship, its linguopoetic and stylistic dimensions have not yet received adequate attention. For this reason, the present study carries a certain scholarly significance. The aim of the article is to carry out a systematic analysis of the artistic-stylistic techniques and linguopoetic features employed in Saida Zunnunova's short stories.



## 1. Compositional Structure and Lyric-Psychological Style

The most immediately striking quality of Saida Zunnunova's prose is its lyric psychologism. Her short stories are built around close observation and analysis of the protagonist's inner experiences. Events unfold not along an external plotline but through the emotional and psychological state of the central character — a quality that places these works among the most accomplished examples of lyric prose in Uzbek literature. The depiction of nature occupies a special role in the compositional structure of the stories. The writer draws on natural landscapes not merely as decorative backdrops, but as poetic instruments for revealing the protagonist's inner condition. Lines such as "It was the end of summer, the beginning of autumn. The sky was clear, the waters still" simultaneously establish a precise spatial atmosphere and offer a symbolic rendering of the character's sense of peace or arrested motion. This technique, which literary scholarship terms "psychological parallelism," is one of the defining hallmarks of lyric prose. Three distinct stages can be identified in the compositional arrangement of these works: first, an open beginning that draws the reader directly into a vivid life scene; second, a psychological culmination that brings the protagonist's inner conflicts to the surface; and third, a conclusion that arrives at a moral and spiritual resolution. Although this classical three-part structure is broadly consistent with the traditions of the Uzbek short story, Zunnunova brings to it a distinctive originality through the use of lyric digressions and interior monologue.

## 2. Lexical Layer and Figurative Devices

Any investigation of the linguistic fabric of Saida Zunnunova's short stories must begin with an appreciation of her lexical richness. Three principal lexical strata operate in harmonious combination throughout her works: emotional-expressive vocabulary, national-cultural vocabulary, and figurative-poetic vocabulary. Emotional-expressive vocabulary enriches the affective dimension of the narratives. The writer selects adjectives and adverbs with great care: words such as "gentle," "quiet," "melancholy," "tender," and "despondent" convey the psychological states of her characters with clarity and economy.



At the same time, verbs such as "to shimmer," "to be crushed," and "trembling" capture the inner force of movement and feeling. This lexical quality is one of the features that most sharply distinguishes Zunnunova's prose from that of her contemporaries.

National-cultural vocabulary plays a significant role in conveying the Uzbek way of life, customs, and natural environment in vivid and authentic terms. Words such as *paxtazor* (cotton field), *ko'sak* (cotton boll), *g'o'za* (cotton plant), and *dasturxon* (spread tablecloth) lend the narratives a distinctly local colour. Moreover, the regular use of kinship terms — *ona* (mother), *opa* (elder sister), *xola* (aunt), *buvi* (grandmother) — affirms the centrality of the Uzbek family and the pivotal place of women's experience in Zunnunova's artistic world. In terms of her system of tropes, Zunnunova draws extensively on metaphor, simile, and personification. The very titles *Gulxan* (Bonfire) and *Olov* (Flame) are symbolic metaphors conveying the strength of a woman's heart, her inner struggle, and the fire of hope. Similes consistently bring natural phenomena into proximity with human experience, producing a poetic effect characteristic of Uzbek verse.

### 3. Syntactic Style and the Function of Dialogue

Saida Zunnunova handles two distinct syntactic registers with considerable skill: short, crisp sentences and long, flowing ones. In dramatic scenes or emotional peaks, short sentences are employed — they accelerate the pace of events and heighten tension. In passages of description or lyric digression, complex and interlinked longer sentences are favoured, lending the prose a musical quality of sustained flow.

Dialogue is one of the principal instruments of character revelation in her fiction. Zunnunova constructs dialogue on the basis of living vernacular speech patterns. The way characters speak discloses their social position, psychology, and national mentality. Meanwhile, interrogative and exclamatory sentences in interior monologue serve to express the protagonist's confusion, anguish, and restless searching.

### 4. The System of Symbolism and Leitmotifs



The system of symbols in Saida Zunnunova's work constitutes the primary expression of her artistic worldview. Her titles alone are telling: Gulbahor (Spring Flower), Gulxan (Bonfire), Olov (Flame), Qanot (Wing), Ko'chalar charog'on (The Streets Are Bright) — each carries symbolic resonance. The flower stands for beauty, purity, and the spirit of the nation. The bonfire and flame represent struggle, warmth, and the desire for change. The wing embodies the longing for freedom. Light and brightness signify knowledge, new life, and enlightenment. These symbols recur as leitmotifs across Zunnunova's body of work, cumulatively constructing a coherent artistic universe. Their repetition reflects a poetic strategy consciously shaped by the writer. A deep internal connection thus exists between Zunnunova's prose and her poetry: she carries a mode of poetic thinking into her narrative fiction as well.

### **5. Ideological Orientation and the Linguopoetic Representation of the Female Image**

At the centre of Saida Zunnunova's short stories stands the image of the woman. The writer portrays her protagonists not as passive, fate-bound figures but as active, combative individuals who demand their rightful place — a significant literary step for the era. What is particularly striking in the linguopoetic representation of the female image is the manner in which the writer renders her protagonist's interior voice: with feminine delicacy, yet with artistic precision and conviction.

The image of the mother occupies a special position in these stories. The mother is not simply a biological figure but the embodiment of national spiritual life, compassion, and a philosophy of existence. The recurrence of the word ona (mother) and the widening of its semantic range amplify the linguopoetic weight of this image. Through the figure of the mother, Zunnunova gives contemporary artistic form to the moral and spiritual values of the Uzbek people.

### **Conclusion**

The artistic-stylistic and linguopoetic analysis of Saida Zunnunova's short stories demonstrates that the writer established a distinctive school within Uzbek prose. The features that set her work apart include: the extensive use of lyric psychologism and psychological parallelism; a coherent system of symbolic titles



and leitmotifs; the harmonious fusion of national-cultural and emotional-expressive vocabulary; dialogue grounded in living vernacular speech; and the representation of the female image as an active, combative individual. These qualities allow us to regard Saida Zunnunova as a pioneering figure in twentieth-century Uzbek literature — not only as the foremost representative of women's fiction, but as a leading exponent of lyric-psychological prose more broadly. Her breadth of linguistic engagement, her capacity for symbolic thought, and her fidelity to the national spirit ensure that she remains, to this day, a writer who continues to be read and studied.

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