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THE AUTHOR'S WORD CHOICE SKILLS (FEATURING THE WORKS OF ZULFIYA KUROLBOY QIZI)

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Abstract: The article examines the unique language and style of the talented writer Zulfiya Kurolboy qizi's works, focusing on her vocabulary selection and word usage mastery.
Keywords: literary text, linguopoetics, style, linguocentric approach.

During his visit to the Alley of Writers established in the Alisher Navoiy National Park of Uzbekistan, the President of our country stated: “Literature is the heart of the people, reflecting the spirituality of the nation. In today’s complex times, the powerful force of literature must be utilized to find a way into people’s hearts and inspire them toward noble goals. We will create all the necessary conditions to study the heritage of our ancestors and create great literature worthy of our magnificent culture”.

Time is moving forward at an incredibly rapid pace. Today, we live in the age of technology, characterized by mind-boggling inventions, unimaginable discoveries, and a daily, ongoing struggle between enlightenment and ignorance. To safeguard our children who strive toward the future, our national identity, and ourselves, we turn to literature and art. Human beings achieve prosperity of the heart, spiritual health, and the bliss of perfection through enlightenment and literature. At a time when society is undergoing renewal, and our consciousness and intellect are transforming, literature serves as a crucial factor in national progress.

Noticeably, one of the prominent features of the 21st-century Uzbek literary process is the flourishing development of women's prose. It is encouraging that short stories, novellas, and novels are being produced by a number of female writers such as Shakhodat Isakhonova, Dilbar Saidova, Jamila Ergasheva, Zulfiya Kurolboy qizi, and Risolat Haydarova, and most of their works are being well-recognized by the literary community and the general reading public.

In particular, the language and style of Zulfiya Kurolboy qizi’s works stand out due to their uniqueness. Highly praising her creative endeavors, Kozokboy Yuldoshev includes her among the writers who have “contributed to the development of national prose.” Therefore, the artistic-aesthetic value of the writer's works, the factors shaping her creative style, and the possibilities of mental-psychological portrayal are attracting the attention of researchers.

Notably, the unique facets of the writer's work have been investigated from a literary studies perspective in the articles of literary scholars such as U. Normatov, K. Yuldoshev, N. Jumakhoja, Kh. Dostmuhammad, I. Yokubov, and K.I. Egamberdieva. Some specialists believe that literature should be more lifelike than life itself. In this context, they often refer to a life that is immense, constantly boiling, overflowing, moving with clamor and noise, possessing diverse colors and scents, depths, and darkness. Experimentation in art is as essential as it is in science. It drives one to move forward and seek new avenues. However, not every experiment has a promising future.

In a literary work, an absolute infinity of relationships can never be fully achieved. While writing about the most delicate and subtle experiences of the human soul, the writer seeks harmony between the spirit and nature through artistic imagery. The spirit is a succession of states and feelings. Individual characters always remain the writer’s primary

task and main driving force. Each character of Zulfiya Kurolboy qizi represents a distinct world of their own. F.R. Murtazaeva and D.S. Abdullaeva have studied her creativity by comparing it with the mastery of Russian and Arabic female writers. However, the linguistic features, word usage skills, and descriptive style, which serve as the primary factors ensuring the success of the writer's works, have not yet been thoroughly explored, indicating a clear need to subject them to linguopoetic analysis.

E. Cassirer began publishing a series of studies on symbolic forms in human culture. In his concise book Language and Myth, Cassirer outlined the fundamental principles of his concept in a succinct manner. The final chapter of the book titled "The Power of Metaphor" is also included in this collection. According to Cassirer, both logical and mythological forms of thought are expressed in language. He sought the reflections of mythological perceptions of the world in metaphor, understanding it in a very broad sense (Cassirer also included metonymy and synecdoche within this concept).

Symbolism found in language, mythology, art, religion, logic, mathematics, and other fields grants researchers access to consciousness. The capacity to symbolically express categories of meaning is a unique human characteristic that contrasts humans with animals. Cassirer's focus centers primarily on symbols. Unlike discursive thinking, the metaphorical "exploration of the world" (i.e., mythological and linguistic – Cassirer considers them together) operates in the opposite direction: it condenses a concept into a single point, a single center. While discursive thinking is extensive, the mythological and linguistic conception of reality is intensive; if the former is characterized by a quantitative parameter, the other two are characterized by quality.

It is well known that in linguopoetics, stylistically marked language units used in a literary text and their functions are examined in relation to their significance in conveying a specific ideological-artistic content and exerting an aesthetic impact. The rapid development of the anthropocentric paradigm prompted linguopoetics to separate from the framework of stylistics and emerge as an independent, integrated field.

As emphasized by A.T. Gryaznova and L.G. Babenko, the analytical and research methods of linguopoetics have expanded enormously today, encompassing various approaches. L.G. Babenko classifies the primary approaches to the linguistic analysis of a literary text as follows:

Linguocentric.
Text-based.
Anthropocentric:
Psycholinguistic direction;
Pragmalinguistic direction;
Derivational direction;
Communicative direction;
Speech studies (genre-style) direction. Cognitive.

In the linguocentric approach, the aesthetic impact of language units actualized in expressing an ideological-artistic objective is revealed based on linguistic laws. For instance, while describing the linguistic foundations of artistic descriptive and expressive means like epithets, similes, symbols, irony, metaphors, and oxymorons, it involves analyzing a specific group of language tools to determine individual characteristics in figurative depiction governed by linguistic principles such as synonymy, antonymy, homonymy, graduonymy, and parallelism.

At the same time, "the aesthetic impact of the elements of the selected group (color names or verbs of action, epithets or impersonal sentences, etc.) is determined not only by the

author's artistic intent but also by the characteristics of their unique method (direction, style) of creating the work".

The issue of the correlation between language units and their diverse aesthetic functions in a literary text is vital for perceiving artistic thought. Although units at all levels participate in the aesthetic shell of the text, it is necessary to consider the artistic impact of the word as the fundamental unit of language. In a literary context, a word is enriched not only with real reality but also with poetically conditioned aesthetic meaning unique to the artistic representation of the world, turning into a tool of figurative thinking.

According to V.Ya. Zadornova, a word in a literary text operates simultaneously within at least three levels: semantic, metasemiotic, and linguopoetic, and accordingly can become an object of three types of analysis. The first two levels belong to linguostylistics, implying the differentiation of the original semantic content as well as the emotional-expressive-evaluative nuances or connotations of words.

The third level of perception, namely linguopoetics, describes the more delicate and complex aesthetic aspects of words directly related to the ideological-artistic content of the work. I having a profound knowledge of the language and being able to use it effectively in shaping the characters' speech is considered one of the leading factors ensuring the artistic-aesthetic value of the author's works.

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