

STYLISTIC DEVICES IN UZBEK DRAMAS: A LINGUOSTYLISTIC ANALYSIS OF SAID AHMAD'S *KELINLAR QO'ZG'OLONI* AND ABDULLA QAHHOR'S DRAMATIC WORKS

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Abstract: This article presents a linguostylistic analysis of stylistic devices in Uzbek dramatic discourse based on Said Ahmad's *Kelinlar Qo'zg'oloni* and selected dramatic works by Abdulla Qahhor. The study investigates how stylistic devices function not only as aesthetic elements but also as communicative and pragmatic instruments that shape characterization, emotional expression, and social criticism in Uzbek drama. Applying a linguostylistic framework, the research analyses 64 stylistic units extracted from the selected dramas and classifies them into five categories: metaphor, irony, repetition, hyperbole, and rhetorical questions. The findings demonstrate that Uzbek dramatic discourse relies heavily on figurative language and emotionally expressive constructions to represent interpersonal relations, social values, and cultural identity. The study reveals that metaphor and irony are the most productive stylistic mechanisms, while repetition and rhetorical questions intensify dramatic tension and emotional impact. The article concludes that stylistic devices in Uzbek dramas function simultaneously at semantic, pragmatic, and cultural levels, significantly contributing to the artistic power and communicative effectiveness of dramatic discourse.

Keywords: stylistics, linguostylistics, Uzbek drama, metaphor, irony, repetition, hyperbole, rhetorical question, dramatic discourse, figurative language

INTRODUCTION

Stylistics is one of the most significant branches of modern linguistics concerned with the expressive possibilities of language and the ways linguistic units acquire additional emotional, evaluative, and artistic meanings in discourse. Linguostylistics, as a subfield of stylistics, studies the relationship between linguistic form and communicative function, especially in literary texts where language performs aesthetic and pragmatic roles simultaneously.

Drama occupies a unique position in literary stylistics because dramatic discourse is fundamentally based on dialogue and interaction. Unlike narrative prose, drama conveys meaning through direct speech, conversational exchange, emotional conflict, and performative communication. Therefore, stylistic devices in drama are

especially important for character development, emotional intensification, and ideological expression.

Uzbek dramatic literature has a rich tradition characterized by vivid colloquial language, social satire, emotional expressiveness, and culturally specific communicative patterns. Writers such as Said Ahmad and Abdulla Qahhor significantly contributed to the development of Uzbek drama through realistic dialogue, humor, irony, and expressive stylistic constructions. Their dramatic works reflect social relations, family structures, moral values, and cultural traditions of Uzbek society.

Said Ahmad's *Kelinlar Qo'zg'oloni* is among the most celebrated Uzbek comedies portraying intergenerational conflict and domestic relations within traditional Uzbek families. The play is notable for its emotionally expressive dialogue and pragmatic use of stylistic devices. Abdulla Qahhor's dramatic language, similarly, demonstrates precision, irony, and realistic conversational structure that vividly represent social and psychological realities.

The study of stylistic devices has long attracted scholarly attention. Galperin (1977) classified stylistic devices according to semantic and structural principles and emphasized their role in creating additional contextual meaning. Leech and Short (1981) examined how literary language manipulates linguistic structures to produce aesthetic and communicative effects. Widdowson (1992) argued that stylistic analysis helps explain how readers interpret literary discourse through linguistic patterns.

In Uzbek linguistics, researchers such as Yo'ldoshev (1997), Mamajonov (2002), and Nurmonov (2010) investigated figurative language and expressive means in literary texts. However, despite substantial research on Uzbek literature and stylistics, the linguostylistic functioning of stylistic devices in Uzbek dramatic discourse remains insufficiently explored.

Metaphor in Uzbek Dramatic Discourse

The analysis demonstrates that metaphor is one of the most productive stylistic devices in Uzbek drama. Metaphorical expressions create vivid imagery, intensify emotional meaning, and reveal psychological states of characters.

For example, in *Kelinlar Qo'zg'oloni*, one character says:

"Bu hovli qaynab yotgan qozonga o'xshaydi."

The metaphor compares the family environment to a boiling cauldron, symbolizing tension, emotional conflict, and interpersonal instability. The figurative expression contributes to the dramatic atmosphere and intensifies the emotional background of the scene.

Another example includes:

"Uning yuragi toshga aylangan."

Here the metaphorical transformation of the heart into stone conveys emotional coldness and lack of sympathy. Such metaphors are culturally recognizable and emotionally expressive in Uzbek discourse.

The quantitative analysis shows the following distribution of stylistic devices:

Device	Frequency	Percentage
Metaphor	20	31.2%
Irony	16	25.0%
Repetition	11	17.2%
Hyperbole	9	14.1%
Rhetorical Questions	8	12.5%

The high frequency of metaphor demonstrates the importance of figurative conceptualization in Uzbek dramatic language.

Irony as a Means of Social Criticism

Irony occupies a central place in Uzbek dramatic discourse, especially in comedic scenes involving family conflict, hypocrisy, and generational tension.

In Said Ahmad's drama, irony frequently emerges through contradictions between literal meaning and communicative intention:

"Voy, qanday mehribon qaynonasiz!"

Although the utterance appears positive on the surface, the contextual meaning expresses dissatisfaction and sarcasm. The ironic interpretation depends on pragmatic inference and shared contextual knowledge.

Irony in Uzbek drama often performs dual functions:

- creating humor;
- expressing implicit criticism.

Abdulla Qahhor similarly employs irony to expose bureaucratic inefficiency and social pretension. Through ironic dialogue, characters indirectly criticize social behavior while maintaining conversational politeness.

The findings suggest that irony in Uzbek dramatic discourse functions not merely as a humorous device but also as a mechanism of pragmatic evaluation and ideological commentary.

Repetition and Emotional Intensification

Repetition is another highly productive stylistic device in Uzbek drama. It commonly appears in emotionally charged interactions where characters express anger, persuasion, anxiety, or determination.

For example:

"Ketaman, ketaman, bugunoq ketaman!"

The repeated lexical unit intensifies emotional determination and creates dramatic rhythm. Repetition strengthens expressive force and reflects natural spoken communication.

Anaphoric repetition is particularly common in confrontational dialogues:

“Siz hamma narsani bilasiz, siz hamma narsaga aralashasiz, siz hamma narsani boshqarasiz.”

Such structures perform several pragmatic functions:

- emphasizing emotional frustration;
- increasing persuasive impact;
- organizing conversational rhythm;
- intensifying dramatic tension.

The study demonstrates that repetition contributes significantly to the oral and performative nature of Uzbek dramatic discourse.

Linguocultural Features of Stylistic Devices

The study demonstrates that stylistic devices in Uzbek dramas are closely connected with national culture and communicative traditions.

Many figurative expressions derive from:

- household imagery;
- kinship relations;
- traditional social structures;
- everyday Uzbek life.

For instance, domestic metaphors and emotionally expressive exaggerations reflect collectivist cultural values and interpersonal sensitivity.

Uzbek dramatic discourse often combines humor with moral evaluation. As a result, stylistic devices simultaneously perform aesthetic, ethical, and social functions.

Furthermore, colloquial phraseology and culturally specific figurative language increase authenticity and audience identification with dramatic characters.

CONCLUSION

The present study analysed stylistic devices in Uzbek dramatic discourse based on Said Ahmad’s *Kelinlar Qo‘zg‘oloni* and selected dramatic works by Abdulla Qahhor. The findings demonstrate that stylistic devices perform not only aesthetic but also communicative, emotional, pragmatic, and cultural functions.

Among the analysed stylistic mechanisms, metaphor and irony emerged as the most productive devices. Metaphor contributes to vivid characterization and emotional conceptualization, while irony functions as a tool of social criticism and implicit evaluation.

Repetition and rhetorical questions intensify emotional expression and increase dramatic dynamism, whereas hyperbole amplifies theatrical expressiveness and interpersonal evaluation.

The research also revealed that stylistic devices in Uzbek drama are deeply connected with national culture, social interaction, and conversational norms.

Figurative language reflects collective values, emotional openness, and culturally specific communicative behavior.

Overall, the study confirms that linguostylistic analysis provides valuable insight into the relationship between language, culture, and artistic expression in Uzbek dramatic discourse. Future research may expand the corpus by including contemporary Uzbek dramas and conducting comparative analyses with English and Russian dramatic traditions.

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