



AN ANALYTICAL APPROACH TO THE IMPLICIT EXPRESSION OF MEANING IN LITERARY TEXTS

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Article history:	Abstract:
Received: 24 th May 2025 Accepted: 20 th June 2025	The article explores the implicit expression of meaning in literary texts. It provides an analytical approach to various types of hidden meanings in the Uzbek language, such as conveying concealed ideas through imagery, expressing implicit meaning through dialogues, and using symbols and metaphors. The study analyzes the implicit expression of meaning based on the works of the writer Odil Yoqubov.

Keywords: Literary text, implicit expression, hidden meaning, imagery, dialogue, symbol, metaphor, linguistic analysis.

The issues related to word usage in literary speech are highly debatable, as there is a prevailing view that this subject should be studied not only by literary scholars, but also by linguists and stylisticians. For instance, academician V.V. Vinogradov regarded literary speech as an object that should be studied from both linguistic and literary perspectives within philological science [1; 4]. Similarly, V.P. Grigoryev emphasized that literary speech remains a primary object for both linguistic poetics and general linguopoetic research [2; 40].

In Uzbek literary texts, meaning is often conveyed not explicitly but implicitly. This style prompts the reader to think deeply and encourages an understanding of the inner essence of life events. The analysis of implicit meaning in linguistics is considered a significant area of research.

Implicit (hidden) meaning refers to a meaning that is not directly stated, but is understood through the use of imagery, symbols, metaphors, or events. Writers aim to convey such meanings by relying on the reader's intellect and life experience, which in turn reflects the writer's linguistic and stylistic mastery. Implicit meaning is manifested in the following forms: conveying hidden ideas through imagery; expressing hidden meaning through dialogues; delivering concealed meanings through symbols and metaphors.

Any literary text is interpreted through its use of imagery. Artistic details serve to reveal the character traits of protagonists, convey the central idea of the work, and enhance its emotional impact. These details can also express meaning implicitly [3; 132]. The use of imagery to convey implicit meaning in a literary text demonstrates the writer's skill in description and

language. For example, in Odil Yoqubov's novel "The Treasure of Ulughbek", the figure of Ulughbek symbolizes knowledge, justice, humanism, and loyalty. However, this idea is not stated explicitly by the author; rather, the reader perceives it through Ulughbek's life journey, his decisions, his love for his children, loyalty to his students, and ultimately, his tragic fate.

This passage from the novel proves how knowledge, justice, and humanism are conveyed through implicit expressions:

"With an astrolabe in hand, he sat observing the sky. Then, slowly and wearily, he ascended the steep marble stairs and entered the library on the third floor. His face was pale, his mind troubled. He scanned the books neatly arranged on the stern-looking shelves – rare manuscripts collected over nearly forty years of rule. The memory of his teacher, Qozizoda Rumi, came to him. He leafed through Rumi's "Mathematics" for a long while, then quietly lowered his head and walked away without saying a word. He didn't even say goodbye to Ali Qushchi. To Ali Qushchi, who escorted His Majesty to the courtyard, it seemed as if the master had come to bid farewell to the observatory. His heart ached".

(O. Yoqubov, *The Treasure of Ulughbek*)

This excerpt, through Ulughbek's astrolabe, his weary steps, his pale face, troubled mind, the rare manuscripts gathered during four decades of reign, and his silent farewell to the observatory, reveals from the very beginning that the protagonist is a man of immense knowledge. It subtly conveys that he is living the final pages of his life, characterized by a deep pursuit of truth. Ulughbek is a ruler devoted to knowledge, reason, and justice. He seeks to elevate his



people through science, yet he is weak in political struggles. Through this, the author implicitly conveys the idea that truth, although powerful, can be defenseless in the face of violence and slander.

Through language, the author analyzes the complex, unique characteristics of the characters and the influence of environment and circumstances on human psychology [4; 56]. The diversity of the characters' lives is reflected in their speech and manner of expression. In the novel *"The Treasure of Ulughbek"*, language and psychology intertwine—language reflects the soul, and the soul shapes language. This dynamic is implicitly expressed in the dialogues and conflicts between the characters:

"Better to execute me than drive me from this place! Execution! It's enough if you bestow the observatory only to your father. A piece of bread, a jug of cold water – that is all I need".

The prince turned sharply. The tips of his sparse mustache bristled, his lips trembled.

"Again the observatory! Again the "Ziji Koragoniy", he said with a choked voice.

"You have gathered all the apostate scholars beneath your wing while trampling on the leaders of the faith! For this, you have incurred the wrath of the Almighty and the curse of the Prophet (peace be upon him). You have lost your throne and your kingdom!"

Ulughbek stood frozen, eyes wide open... Alas! It was no coincidence that he had long feared his own son. (O. Yoqubov, *The Treasure of Ulughbek*)

The moral conflict between father and son is implicitly expressed by the author. In this scene, at the end of a life that once shone as a bright star amidst the darkness of ignorance, Ulughbek is about to be deprived of his beloved disciples, the Nurziyo observatory, and his homeland. The dialogue with his son illustrates more than a family dispute – it symbolizes a clash between knowledge and ignorance. This deeper meaning is conveyed through the author's use of implicit expression.

In Odil Yoqubov's novel *"Diyonat"*, one of the poetic devices – dialogue – is used to implicitly express the inner world of the characters:

"It's him", he drawled. "You've piled fruits like a mountain – are you trying to grease people's palms?"

Otaqozi forced a smile: *"When everyone else is greasing palms, why shouldn't we..."*

Domla Shomurodov looked sternly at his nephew. *"Who exactly do you mean by 'everyone'?"* (O. Yoqubov, *Diyonat*).

Through this brief dialogue, the author implicitly addresses relevant issues of our time such as initiative, transparency, and personal humility.

In Yoqubov's works, seemingly simple conversations between characters, their inner conflicts, and the consequences of the prevailing system often allude to deep philosophical or social problems – frequently expressed implicitly. The writer depicts life through artistic imagery and figurative expressions. His worldview, thoughts, understanding, and creativity are revealed in his works through artistic language [5; 4].

In literary texts, the use of symbols and metaphors to express meaning implicitly is quite common. Images such as birds, animals, colors, numbers, plants, flowers, trees, night, and seasons are used to depict themes like life and death, hope, dreams, and change. However, the meaning conveyed through these symbolic expressions is left to the reader's interpretation and reflection.

In *"The Treasure of Ulughbek"*, there is a symbolic episode: while imprisoned, Mirzo Ulughbek is brought freshly baked *patir* (a traditional Uzbek bread). His hesitation to eat the *patir*, suspecting it to be poisoned, along with his fear of all the delicious food laid out before him, symbolically reflect his inner anxiety. This psychological state is portrayed through the cultural realia of Uzbek cuisine:

Mirzo Ulughbek, his head spinning, looked at the patir. The sweet smell of the well-baked, hot patir hit his nose all at once, making his mouth water... He broke the patir and was stunned. Inside it, he saw a rolled-up piece of paper. Filled with anxiety, he walked around the room. Suddenly, his eyes fell again on the broken patir, and the same thought flashed through his mind.

"Poison..."

Yes, this food, this bread, even the wine in the porcelain cup—they're all poisoned! Poisoned, all of it! They want to kill me with poison!" (O. Yoqubov, *The Treasure of Ulughbek*).

Here, the author uses *patir*, a food item strongly associated with Uzbek national culture, to reflect the protagonist's mental state. As a piece of national realia, *patir* becomes a symbolic element that helps implicitly express deeper meanings and contributes to revealing the overall message of the text.

In the novel *"The Treasure of Ulughbek"*, the symbol of the "treasure" (*xazina*) carries multiple meanings: it does not only refer to material wealth but also represents intellectual heritage, science, and



intellectual potential. Through this symbol, the author subtly conveys to the reader that the true treasure is not material but spiritual wealth. However, this message is not stated explicitly – instead, the reader gradually understands it through the unfolding of the events. Ideas such as knowledge, truth, enlightenment, and justice are not expressed directly but are conveyed through subtle and artistic means.

The author sees the reader as an active creative partner and allows the reader to come to their own understanding. It is not the plainly stated truth, but the deeply hidden truth that holds the greatest artistic power.

Odil Yoqubov frequently uses implicit expression in his works. Through images, dialogues, and symbols, he encourages the reader to grasp the complexities of life. For instance, in his novel *"The Abode of Justice" (Adolat manzili)*, the character Suyun Burgut serves as the central figure connecting all events. At the beginning of the novel, his relationships with his family, father, and classmates are narrated through the voice of Marjonoy. The fact that he is nicknamed "Burgut" (eagle) is no coincidence – it evokes the image of heroes from Uzbek oral folklore. The mythical portrayal of his horse Duldul, his mastery of poetic verse, his unrivaled skills in traditional games like kokpar and marksmanship, and the admiration of his female classmates all implicitly depict him as a patriotic Uzbek man, a true hero, and a champion of courage and justice.

The wedding also took place. His veteran grandfather said, "If the father is an eagle, let the son be a falcon," and named him Lochin (Falcon)... "May God protect you from the evil eye", he would pray, burning isiriq (ritual herb), sewing a talisman and hanging it around his neck. Yet the evil eye struck. (O. Yoqubov, *The Abode of Justice*)

In this passage, the symbolic birds – *burgut* (eagle) and *lochin* (falcon) – are used to implicitly convey the character's traits. The reader interprets these symbols based on their worldview and cultural background. The ritual of burning *isiriq*, although not explained by the author, is readily understood by readers as a traditional custom meant to ward off the evil eye, deeply rooted in Uzbek national mentality. Similarly, the use of a talisman is a widely recognized cultural practice from birth to death for protection. These symbols and metaphors are employed by the author to implicitly develop the characters' portrayals.

This stylistic approach plays a vital role in Uzbek literature, particularly in expressing freedom of thought, fostering creativity, and conveying complex truths. Studying and analyzing literary language remains an important and relevant issue because literary speech plays a significant role in tracing the development of the literary language. It not only serves as a source for the growth of literary language but also contributes to shaping literary norms and suggesting new stylistic tools for the language. From this perspective, the study of literary speech is considered one of the core issues in general philology.

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