



## DESCRIPTION OF DETAILED COMPONENT-BASED TEXTS

Komilova Dilnoza Muhammad qizi

Lecturer at the Department of Uzbek Language and Literature,

Fergana State University

d.komilova0893@gmail.com

+998998305880

### Abstract

This article examines the theoretical and functional nature of artistic detail as a key expressive device in literary discourse. Drawing on linguopoetic and stylistic research, the study demonstrates that artistic detail serves not only as a verbal or non-verbal element depicting objects, gestures, psychological states, and everyday realities, but also as a carrier of implicit meaning that enriches the semantic structure of the text. Through detailed analysis of definitions provided in specialized terminological dictionaries and examples from Abdulla Qahhor's prose, the article highlights how detail creates imagery, achieves verbal economy, and enhances the author's communicative intent. The findings show that the integration of linguistic and extralinguistic details facilitates associative perception, enabling the reader to reconstruct a vivid representation of fictional reality. The study concludes that artistic detail functions as a central mechanism of literary expressiveness, contributing to both concretization and artistic generalization within the text.

**Keywords:** Artistic detail, constant, representational, descriptive detail; clarifying detail, character, implicit, artistic text, hidden meaning.

### Introduction

Artistic detail occupies a central position in literary studies as one of the fundamental means through which authors construct imagery, convey psychological states, and reveal implicit layers of meaning. Numerous scholars have emphasized that detail enhances the artistic quality of a text by providing concrete, sensory-perceptible components that enrich the fictional world. As noted in previous research, the expressive power of detail is closely linked to the author's



individual mastery and ability to achieve verbal economy—conveying complex meanings through minimal linguistic material. In Uzbek literature, writers such as Abdulla Qahhor have demonstrated the stylistic potential of artistic detail, making it a productive object of scholarly inquiry. This study seeks to examine the functional and semantic roles of artistic detail in literary discourse, focusing on how verbal and non-verbal expressive means contribute to the formation of imagery and implicit content.

### **Literature Review**

The concept of artistic detail has been extensively discussed in literary theory and stylistics. Terminological dictionaries define detail as a meaningful and ideologically significant element used to construct artistic reality by concretizing depicted objects, events, or characters. Scholars highlight that detail forms part of a character's portrayals—gesture, posture, behavior, facial expression, physical objects, and environmental elements—all of which contribute to the overall narrative imagery. Such details often carry implicit meaning, serving as encoded messages embedded within the text.

Previous studies have shown that artistic detail functions on both verbal and non-verbal levels. In linguistics, verbal and non-verbal expressive means have long been recognized as essential components of communication, each capable of conveying propositional and subtextual information. Literary scholars such as Qahhor have emphasized that portrait descriptions, clothing, nature scenes, and minor household elements reveal character psychology, role, and mood. Therefore, detail plays a pivotal role not only in concretizing fictional reality but also in achieving artistic generalization and reinforcing the author's intended message.

### **Methods**

This research employs a **qualitative textual analysis** method grounded in linguopoetic and stylistic approaches. The study involves: **Conceptual-semantic analysis**, examining definitions of artistic detail in specialized dictionaries; identifying semantic features associated with verbal and non-verbal details. **Contextual analysis**, interpreting how details function within narrative context; evaluating their contribution to imagery and implicit meaning. **Linguopoetic interpretation**, analyzing the aesthetic and expressive function of detail in Abdulla



Qahhor's prose; exploring the interplay between explicit verbal description and implicit subtext. **Associative-semantic mapping**, assessing how details trigger associative imagery in the reader's cognition. The methodological framework thus integrates linguistic, stylistic, and semiotic perspectives to determine the communicative and artistic role of detail in literary discourse.

### **The Main Part**

The artistic detail has been extensively studied as an object of research within literary studies, and therefore numerous scholarly views have been expressed regarding this phenomenon. As researchers note, artistic detail represents one of the means through which an author's individual mastery is revealed. In this regard, it has been stated that "Abdulla Qahhor is among those writers who demonstrated the boundless expressive possibilities of artistic detail in Uzbek literature... economy of expression – the ability to convey rich meaning through few words – is closely linked to the author's individual craftsmanship" [3, 123].

In a literary text, detail ensures verbal economy, assuming the semantic load of ideas and meanings that cannot be fully expressed through direct verbal means. The components of a detail or a detailed textual fragment serve to depict a specific situation or the psychological state of a character, while also contributing to the coherence and imagery of the text.

The definition of "detail" and related concepts are clearly articulated in terminological dictionaries dedicated to the field: "Detail (from French *détail* – element, small part) – artistic detail; a meaningful and ideologically significant element in a literary work. Primarily, detail functions as a tool for constructing artistic reality, concretizing the depicted object or event and presenting it in a sensory-perceptible form. In other words, detail is a small, material part of an image, and the accumulation of such details enables the image to appear as a complete whole before the reader. Behind each artistic detail lies a certain *realia*: elements of everyday life, environmental features, portrait characteristics, etc." [5, 89].

The definitions cited above from the terminological dictionary represent explanations related to the concept of *detail*, which in specialized glossaries is interpreted under the term *artistic detail*. The concept of artistic detail is explained as minor yet meaningful elements embedded within the content of a literary text.



In constructing a fictional reality based on the intended meaning, an author skillfully employs figurative devices. In both the author's and the reader's imagination, artistic details function as expressive tools that enable the specification and visualization of events and phenomena. They achieve this through the depiction of certain objects, elements of daily life, spatial descriptions, portrait features, or landscape imagery, thereby creating associative links within the narrative.

The messages conveyed through such details enrich the semantic structure of the literary text, creating harmony between verbal and non-verbal forms of depiction. Referring again to the same specialized dictionary, we find the following clarification regarding artistic detail: "...the character's gestures, bodily posture, actions, and speech are also considered details" [5, 89]. Based on these statements about artistic detail, it can be concluded that whether the expressive means are verbal or nonverbal, both are capable of fulfilling the function of a detail within a literary text.

Generally, verbal and nonverbal means have long been examined as research objects within linguistics. From the origins of linguistic science to the present day, numerous scholarly investigations have been devoted to uncovering the specific features of verbal and nonverbal expression.

Based on the cited definition above, we may conclude that the expressive means associated with a character's linguistic and non-linguistic behavior can function as details within the scope of this research. Thus, a detail serves as a special expressive device in a literary text, assuming responsibility for conveying a specific part of the content or plot. What distinguishes it is its capacity to generate imagery that goes beyond the information expressed through verbal description alone.

At the same time, while propositional meaning predominates in the verbal depiction of events and phenomena, the essential message of the literary text is likewise present in the information conveyed through details. The propositional content communicated by linguistic and non-linguistic expressive means becomes harmonized—each complements the other. Indeed, a detail, as a non-linguistic expressive means, may consist of an object, item, or thing, as well as the depiction of landscape or portrait features, or, as previously noted, gestures, posture, the behavior and speech of characters, or their facial expressions.



An author may turn any desired expressive form into a detail that serves to depict minor yet meaningful nuances. The artistic representation of detail is essential to the literary text, as it constitutes one of the key criteria that ensures the artistic quality of the narrative.

In a literary text, the author seeks to depict landscape, portrait features, character traits, and the psychological state of the protagonists in harmony with the unfolding events. These elements are revealed through details. It is appropriate here to cite the following observation: in a literary work, “...portrait, clothing, scenes of nature, and other small details, as well as gestures, are used to the fullest extent to convey the psychology, mood, and role of the characters in the events of the work” [3, 111].

To express the author’s communicative intention or purpose, any verbal, nonverbal, or extralinguistic device may be employed as a detail—either in the speech of the characters or in any part of the text—in order to construct imagery. When a detail is used in place of a verbal description, it becomes integrated into the language of the text and assists the reader in associating a particular idea or meaning. It facilitates the figurative interpretation of the content expressed verbally. Through such devices, the text acquires artistic quality. As the imagery becomes more vivid, the associative process becomes easier, allowing the reader to form an imaginative representation of the depicted reality.

At this point, we again refer to the specialized dictionary: linguistic and non-linguistic means that function as details and help reveal the author’s communicative intention “...together create a concrete image of a human being. Artistic detail primarily serves to depict artistic reality in a vivid and tangible manner. However, the function of detail in a work of art is not limited to this alone. While representing the material of artistic reality, it also aspires toward artistic generalization and serves the purposes of clarifying, complementing, and intensifying the writer’s thought” [5, 89].

From the content of the given excerpt, it becomes clear that a literary text—unlike other types of texts—grants the author an exceptionally wide degree of creative freedom. Within a literary work, the writer may use expressive forms characteristic of any stylistic layer. When the aim is to convey meaning through imagery, the author may transform every utterance into a detail in order to ensure that events and situations are perceived vividly and tangibly.



A speech segment enriched with detail produces a lively depiction that contributes to a complete and nuanced representation of reality. In such cases, the figurative expression of events is achieved precisely through detail. The following excerpt, which illustrates how the description of events can be enriched through detailing in harmony with verbal imagery, demonstrates this phenomenon. This observation too is provided in the aforementioned terminological dictionary: *Turobjon eshikdan hovliqib kirar ekan, qalami yaktagining yengi zulfinga ilinib tirsakkacha yirtildi. Uning shashti qaytdi. Jo 'xori tuyayotgan xotini uning qo 'lidagi tugunchani ko 'rib kelisopni kelining ustiga qo 'ya chopdi. Keli lapanglab ag 'anadi, chala tuyilgan jo 'xori yerga to 'kildi* (As Turobjon rushed in through the door, the sleeve of his jacket caught on the latch and tore up to the elbow. His spirits immediately dropped. His wife, who was threshing maize, saw the bundle in his hands and, placing the pestle on top of the trough, hurried toward him. The daughter-in-law stumbled clumsily and fell, spilling the half-threshed maize onto the ground) (A.Qahhor, "Anor").

In the excerpt above, the character's actions, elements of portrait description, landscape-based imagery, and details reflecting everyday life are all employed to construct an implicit semantic structure within the literary text. Each detail is used by the author to convey a specific trait characteristic of the character. These details are distinguished by their ability to express implicit meaning: within every detail lies a message deliberately encoded by the author. However, this message must be inferred by the reader through cognitive interpretation. The details used in the text collectively animate the depicted reality and facilitate the reader's perceptual process—this is their primary function. In addition, each detail employed by the author fulfills the function of implicitness. Regardless of the type of detail, it becomes part of the verbal text; the process of verbalization of details can be observed. Even when verbalized, these details preserve their implicit status. Every detail that triggers associative imagery in the reader's mind serves to convey the author's communicative intent through subtextual meaning.

## **Conclusion**

The study reveals that artistic detail constitutes one of the essential mechanisms of literary expressiveness. Whether verbal or non-verbal, each detail contributes to the formation of imagery, strengthens the implicit semantic layer of the narrative,



and enhances verbal economy. Details function as both concrete representational elements and carriers of encoded meaning, requiring active cognitive interpretation from the reader. Examples from Qahhor's work demonstrate that details animate the fictional world, clarify character identity, and create associative depth. Ultimately, artistic detail enables the writer to balance concretization with artistic generalization, making it an indispensable component of narrative construction and literary communication. Further research may explore comparative applications of artistic detail across genres and cultural literary traditions.

### References

1. Петров В.В. Философия, семантика, прагматика // Новое в зарубежной лингвистике. Вып. XVI. – М.: Прогресс, 1985. – С.471
2. Нурмонов А. Tanlangan asarlar III жилдлик. I жилд. – Тошкент: Akademnashr, 2012. – Б.34.
3. Черняков А.А. Художественная деталь как объект эстетического анализа: Автореф. дисс. ... канд. филол. Наук. – Астрахань, 1978. – С. 8.
4. Султонова М. Абдулла Қаҳҳор услуби. – Тошкент: Фан, 1967. – Б. 123.
5. Қуронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 89.