

## ARTISTIC AND THEMATIC FEATURES OF BETWEEN TWO DOORS AND LORD OF THE FLIES IN THE CONTEXT OF LINGUOPRAGMATIC STUDY OF PERIPHRAISIS

**Shaxnoza Primkulovna Allayorova**

Teacher, Jizzakh State Pedagogical University

E-mail: [snoza3328@gmail.com](mailto:snoza3328@gmail.com)

ORCID ID: 0009-0005-0069-2785

**Abstract.** This article examines the artistic and thematic features of O'tkir Hoshimov's *Between Two Doors* and William Golding's *Lord of the Flies* from the perspective of the linguopragmatic study of periphrasis. The study argues that periphrasis in literary discourse functions not only as a stylistic ornament, but also as a pragmatic and interpretative device through which authors express emotional evaluation, symbolic meaning, cultural worldview, and authorial intention. In fiction, indirect nomination is especially important because it allows writers to represent complex realities in a more expressive and suggestive way. The comparative analysis of the two novels makes it possible to identify both common and distinctive features of periphrastic expression in Uzbek and English literary traditions. In *Between Two Doors*, periphrasis is closely connected with national mentality, moral values, family relations, suffering, patience, and human dignity. In *Lord of the Flies*, periphrastic units are more strongly related to symbolism, fear, savagery, authority, and philosophical reflection on civilization and human nature. The research demonstrates that in both works periphrasis performs nominative, expressive, evaluative, symbolic, and communicative functions. It deepens artistic imagery, intensifies reader response, and helps transform abstract themes into concrete literary representations.

**Keywords:** periphrasis, linguopragmatics, literary discourse, indirect nomination, artistic features, thematic features, Uzbek literature, English literature, symbolism, pragmatic meaning

In modern linguistics, literary language is no longer studied only in terms of vocabulary and grammar. Scholars increasingly focus on how language works in context, how meaning is constructed indirectly, and how stylistic devices influence communication and interpretation. Within this broader framework, periphrasis occupies a special place because it allows a speaker or writer to describe a person, object, action, or abstract idea indirectly through expressive or symbolic language.

In literary discourse, periphrasis is especially significant because fiction often relies on indirectness rather than direct naming. Writers use periphrastic forms to create imagery, convey emotional nuances, shape symbolic meaning, and reflect cultural attitudes. Therefore, the study of periphrasis should not be limited to formal or lexical description. It should also include a linguopragmatic perspective, since the effect of periphrasis depends on context, narrative function, and reader perception.

This article analyzes O'tkir Hoshimov's *Between Two Doors* and William Golding's *Lord of the Flies* in order to show how artistic and thematic features influence the use and pragmatic force of periphrasis. Although these novels belong to different literary traditions and cultural backgrounds, both contain rich figurative language and deep thematic structures. For this reason, they provide productive material for comparative linguopragmatic analysis.

The purpose of the article is to identify the main artistic and thematic characteristics of the two works and to explain how these characteristics shape the functioning of periphrasis in literary discourse.



The linguopragmatic study of periphrasis in fiction requires attention not only to individual words or phrases, but also to the overall artistic and thematic system of the text. In literary discourse, periphrasis rarely appears as a simple decorative device. More often, it serves as a meaningful way of indirect nomination that deepens artistic expression and influences the reader's interpretation.

In O'tkir Hoshimov's *Between Two Doors*, one of the most striking examples of periphrasis appears in the title itself. The phrase *Between Two Doors* does not directly name life, yet it clearly refers to it through a figurative and philosophical image. The two doors may be understood as birth and death, while the space between them represents the full journey of human existence. From a linguopragmatic point of view, this indirect title is much stronger than a direct title such as *Life or Human Destiny*<sup>1</sup>. It does not merely state the topic; it invites reflection and emotional involvement.

The title also reflects the moral and philosophical character of the novel. Hoshimov presents life not as a neutral biological fact, but as a meaningful path full of trials, responsibilities, sorrow, endurance, and dignity. Thus, the title functions as a compressed conceptual model of the whole novel. This shows that periphrasis in Uzbek prose often works in close connection with worldview and ethical reflection.

Another important feature of periphrasis in *Between Two Doors* is its relationship with suffering, patience, and human endurance. In Uzbek literary discourse, difficult realities are often expressed through softened or interpretative language rather than blunt direct naming. For example, suffering may be described as a "burden," a "trial," or a "hard road." Such expressions do not simply rename pain; they also interpret it and place it within a moral and emotional framework<sup>2</sup>. Their pragmatic role is to preserve dignity, evoke sympathy, and make the experience more humanly meaningful.

This tendency can also be seen in the representation of family and social relations. Family members are not always named only through direct nouns; instead, they may be described through phrases that emphasize their emotional or moral role. A mother, for instance, may be understood as "the light of the house" or "the heart of the family." These expressions are periphrastic because they define a person not only by identity, but by function, value, and emotional significance. From a pragmatic perspective, such forms create respect, warmth, and closeness. They also reflect the national-cultural patterns of evaluation present in Uzbek prose.

Death is another important sphere where periphrasis becomes especially active in *Between Two Doors*. In many literary traditions, including Uzbek literature, death is often referred to indirectly through expressions like "left this world" or "his road came to an end." Such forms are not neutral replacements. They carry emotional tact, cultural sensitivity, and symbolic depth. If the text used only the direct word "died," the effect would be harsher and more factual<sup>3</sup>. Through periphrasis, the narrative softens the statement while at the same time making it more solemn and emotionally resonant.

Thus, in Hoshimov's novel, periphrasis is closely tied to the themes of human dignity, patience, love, loss, and moral struggle. Its function is largely humanistic and ethically considerate. It helps the text remain emotionally rich, culturally resonant, and spiritually reflective.

In William Golding's *Lord of the Flies*, periphrasis functions differently, though no less importantly. Golding's novel is built on symbolism, psychological tension, and philosophical

<sup>1</sup> Hoshimov O'. *Ikki eshik orasi*. – Toshkent: Sharq, 2018. – 496 b.

<sup>2</sup> Leech G., Short M. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. – Harlow: Pearson Longman, 2007. – 404 p.

<sup>3</sup> Simpson P. *Stylistics: A Resource Book for Students*. – London: Routledge, 2004. – 247 p.



inquiry into civilization, savagery, fear, and the dark side of human nature. Here, periphrasis often works not by softening expression, but by making it symbolically denser and more unsettling<sup>4</sup>.

The title *Lord of the Flies* itself is a major example of periphrasis. On the literal level, it refers to the pig's head covered with flies. On the deeper symbolic level, however, it becomes an indirect nomination of evil, decay, corruption, and primitive violence. Golding does not directly name the central concept as "evil" or "human darkness." Instead, he presents an image that gradually unfolds into philosophical meaning<sup>5</sup>. This gives the title strong pragmatic force: it creates discomfort, curiosity, and interpretative tension.

Another important example is the word *beast*. At first, the boys treat the beast as if it were an external creature living on the island. Later, however, it becomes clear that the beast symbolizes fear, savagery, and the darkness hidden within human nature. This is a very important linguopragmatic example because it shows that even a simple word can function periphrastically when its contextual meaning expands beyond its literal reference. The beast becomes an indirect nomination of collective panic and moral disintegration.

The *conch* is also a symbolic-periphrastic element in the novel. On the literal level, it is simply a shell used to gather the boys and regulate speech. Yet in the thematic structure of the work, it gradually comes to represent order, authority, law, and civilized dialogue. Golding does not need to repeat abstract terms like "civilization" or "democracy" constantly. Instead, the conch carries this meaning indirectly through context<sup>6</sup>. When the conch loses its force, civilized order collapses. In this way, periphrasis becomes a powerful artistic tool that makes abstract ideas concrete and dramatic.

Even the island may be interpreted as a broader periphrastic image. It is not merely a setting, but a symbolic model of society reduced to basic instincts, fear, power, and survival. This expands the study of periphrasis beyond single expressions and shows that in literary discourse whole images and symbolic objects may function as indirect nominations of broader realities.

A comparison of the two novels reveals both similarities and differences. In both works, periphrasis expands meaning, strengthens imagery, and shapes reader response. It allows the authors to express complex realities indirectly and more powerfully than through direct naming. However, the artistic orientation of periphrasis differs in the two texts.

In *Between Two Doors*, periphrasis is primarily moral, emotional, and humanistic. It reflects respect, compassion, endurance, and philosophical reflection on life. Its pragmatic effect is usually to evoke sympathy, contemplation, and emotional closeness. In *Lord of the Flies*, by contrast, periphrasis is more symbolic, disturbing, and psychological. It intensifies fear, ambiguity, and interpretative tension. Its pragmatic effect is to confront the reader with darker truths about violence, power, and the fragility of civilization. For example, the periphrastic meaning of *Between Two Doors* guides the reader to see life as a meaningful journey between birth and death<sup>7</sup>. The periphrastic meaning of *Lord of the Flies* guides the reader to understand evil not as an abstract concept, but as a living force of corruption and decay. Similarly, indirect expressions of suffering in Hoshimov's novel preserve dignity and emotional tact, while symbolic units like *beast* and *conch* in Golding's novel produce ideological and psychological depth<sup>8</sup>. Therefore, the analysis proves that periphrasis should be studied not merely as a

<sup>4</sup> Golding W. *Lord of the Flies*. – London: Faber and Faber, 2005. – 240 p.

<sup>5</sup> Golding W. *Lord of the Flies*. – London: Faber and Faber, 2005. – 256 p.

<sup>6</sup> Chapman S., Clark B. *Pragmatic literary stylistics*. – London: Palgrave Macmillan, 2014. – 270 p.

<sup>7</sup> Mey J. L. *Pragmatics: An Introduction*. – Oxford: Blackwell Publishing, 2001. – 392 p.

<sup>8</sup> Wales K. *A Dictionary of Stylistics*. – London: Routledge, 2011. – 504 p.



rhetorical or decorative device, but as a linguopragmatic phenomenon. Its meaning depends on thematic context, narrative purpose, cultural background, and reader interpretation. In both novels, periphrasis performs several functions at once: nominative, expressive, evaluative, symbolic, and communicative.

In conclusion, the analysis of O'tkir Hoshimov's *Between Two Doors* and William Golding's *Lord of the Flies* demonstrates that periphrasis is an important linguopragmatic device in both Uzbek and English literary discourse. In *Between Two Doors*, it is closely connected with moral values, family relations, suffering, patience, and national worldview. In *Lord of the Flies*, it is linked to symbolism, fear, evil, savagery, and the collapse of civilized order.

The comparison shows that both novels use periphrasis to deepen artistic meaning and guide reader interpretation, but they do so in different ways. Hoshimov's periphrastic language is more humane, emotionally considerate, and ethically grounded, while Golding's is more symbolic, disturbing, and psychologically intense. In both cases, however, periphrasis proves to be much more than a stylistic ornament. It functions as a meaningful artistic and pragmatic tool through which authors communicate deeper emotional, cultural, and philosophical ideas. Thus, the study confirms that periphrasis should be approached as a significant element of literary pragmatics and comparative stylistics.

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