

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

Qurbonova Nasiba Sobir kizi

Jizzakh State Pedagogical University, Teacher

nasibakurbanova1333@gmail.com

ORCID/ID:0000-0002-1255-8461

Abstract: This research investigates the artistic and thematic features of *Between Two Doors* and *Lord of the Flies* within the framework of linguopragmatic analysis, with particular emphasis on the role of periphrasis as a stylistic and communicative device. The study aims to explore how indirect language expressions function in literary discourse and how they contribute to the deeper interpretation of meaning, character development, and thematic representation. Periphrasis, understood as a way of expressing ideas through indirect or descriptive language rather than straightforward naming, is analyzed in both works to reveal its pragmatic functions. The research focuses on how authors strategically use periphrastic constructions to reflect psychological states, social relationships, cultural norms, and implicit meanings. In *Lord of the Flies*, periphrasis is often employed to symbolize the loss of innocence, the emergence of savagery, and the breakdown of social order. Similarly, in *Between Two Doors*, it serves to express internal conflicts, moral dilemmas, and nuanced emotional experiences.

Key words: Periphrasis, linguopragmatics, artistic features, thematic analysis, indirect expression, literary discourse, stylistic devices, narrative techniques, *Between Two Doors*, *Lord of the Flies*

Language serves not only as a tool for communication but also as a medium through which complex human experiences, emotions, and social realities are conveyed. In literary discourse, language acquires an even deeper function, as it becomes a means of artistic expression and aesthetic creation. Writers rarely rely on direct statements alone; instead, they employ various stylistic devices to enrich meaning and engage readers in interpretation. One of the most significant devices in this regard is periphrasis, which refers to the use of indirect or descriptive expressions instead of straightforward naming. Within the framework of linguopragmatics, periphrasis is understood as a meaningful communicative strategy that reflects the interaction between language, context, and interpretation. This essay explores the artistic and thematic features of *Between Two Doors* and *Lord of the Flies*, focusing on how periphrasis functions in these works to shape meaning, develop characters, and enhance narrative depth.

Linguopragmatics emphasizes the importance of context, speaker intention, and the relationship between language users in the process of meaning-making. Unlike purely structural approaches to language, it considers how utterances function in real communicative situations. In literature, this perspective is particularly relevant, as texts are not simply collections of words but complex systems of meaning that require interpretation. Periphrasis plays a central role in this process because it allows authors to communicate ideas indirectly, often adding layers of meaning that go beyond the literal level. By choosing to describe rather than name, writers invite readers to actively participate in constructing meaning, thus making the reading experience more engaging and intellectually stimulating.



In both *Between Two Doors* and *Lord of the Flies*, periphrasis is used as a key artistic device that contributes to the overall aesthetic quality of the texts. It enhances imagery, creates symbolism, and allows for subtle emotional expression. Instead of presenting ideas in a direct and explicit manner, the authors rely on descriptive and figurative language to evoke deeper responses from the reader. This indirectness is not accidental; rather, it is a deliberate strategy that reflects the complexity of human thought and experience. Through periphrasis, the texts achieve a level of richness and depth that would be difficult to attain through direct language alone.

In *Lord of the Flies*, written by William Golding, the use of periphrasis is closely connected to the novel's central themes, such as the conflict between civilization and savagery, the loss of innocence, and the inherent darkness within human nature. The story of a group of boys stranded on an uninhabited island provides a powerful setting for exploring these themes. However, the author does not simply state these ideas directly; instead, he uses symbolic and indirect language to represent them. For instance, the concept of the "beast" is never clearly defined but is described through various periphrastic expressions that reflect the boys' fears and imagination. This ambiguity allows the "beast" to function as a symbol of inner evil rather than a literal creature. Similarly, the use of masks, darkness, and other indirect references serves to illustrate the gradual transformation of the boys from civilized individuals into savages. These periphrastic elements create a sense of mystery and tension, encouraging readers to interpret the deeper meaning behind the narrative.

The theme of the loss of innocence is also conveyed through indirect language. At the beginning of the novel, the boys are portrayed as orderly and disciplined, but as the story progresses, their behavior becomes increasingly violent and chaotic. Instead of explicitly stating this transformation, the author uses descriptive and symbolic language to show the changes in their actions, appearance, and environment. This approach makes the transformation more subtle and psychologically realistic, as it reflects the gradual nature of moral decline. From a linguopragmatic perspective, the use of periphrasis in this context highlights the importance of interpretation, as readers must infer the underlying meaning from the indirect expressions provided in the text.

In contrast, *Between Two Doors* focuses more on internal conflict, personal identity, and moral choice. The title itself is a periphrastic expression that symbolizes a state of uncertainty and decision-making. Rather than explicitly describing the nature of the conflict, the author uses indirect language to represent the psychological tension experienced by the characters. This use of periphrasis allows for a more nuanced and complex portrayal of human emotions, as it captures the ambiguity and contradiction inherent in decision-making processes. Characters are often depicted through their actions, thoughts, and interactions rather than direct statements about their feelings. This indirectness adds depth to the narrative and encourages readers to engage more actively with the text.

Periphrasis in *Between Two Doors* also serves to reflect cultural and social aspects of communication. In many contexts, indirect language is preferred as a way of maintaining politeness, avoiding conflict, or expressing sensitive ideas. The use of periphrastic expressions in the text mirrors these real-life communication strategies, making the narrative more realistic and relatable. From a linguopragmatic point of view, this highlights the role of context and social norms in shaping language use. The characters' choice of words and expressions is not arbitrary but influenced by their relationships, cultural background, and communicative intentions.

When comparing the two works, it becomes clear that although they differ in setting, style,



and thematic focus, they share a common reliance on periphrasis as a means of enhancing artistic and communicative effectiveness. In *Lord of the Flies*, periphrasis is often used to create symbolic representations of universal themes, such as fear, power, and human nature. In *Between Two Doors*, it is more closely related to individual experience and psychological depth. Despite these differences, both texts demonstrate that indirect expression is a powerful tool for conveying complex ideas and engaging readers in interpretation.

From a broader perspective, the use of periphrasis in these works illustrates the importance of linguopragmatic analysis in literary studies. By examining how language functions in context, researchers can gain a deeper understanding of how meaning is constructed and communicated in texts. Periphrasis, as a linguopragmatic phenomenon, reveals the dynamic relationship between language, thought, and interpretation. It shows that meaning is not fixed but shaped by the interaction between the text and the reader.

Furthermore, the artistic value of periphrasis lies in its ability to enrich the aesthetic experience of literature. By avoiding direct statements, authors create space for imagination and interpretation, allowing readers to engage with the text on a deeper level. This not only enhances the emotional impact of the narrative but also encourages critical thinking and reflection. In this sense, periphrasis can be seen as both a stylistic and a pragmatic device that bridges the gap between language and meaning.

In conclusion, the analysis of *Between Two Doors* and *Lord of the Flies* demonstrates that periphrasis plays a crucial role in shaping both the artistic and thematic dimensions of literary texts. Through indirect expression, authors are able to convey complex ideas, develop characters, and create rich and engaging narratives. From a linguopragmatic perspective, periphrasis is not merely a decorative element but a fundamental aspect of communication that influences how meaning is constructed and interpreted. The study of such linguistic features provides valuable insights into the nature of literature and highlights the intricate relationship between language, context, and human experience.

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