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## **Stylistic Analysis of Judith McNaught’s Novel “Almost Heaven” and Abdullah Qodiriy’s Novel “Days Gone By”**

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**Abstract:** This article examines the importance of stylistic analysis of two outstanding works in the global context of literary heritage: Judith McNaught's novel "Almost Heaven" and Abdullah Qodiriy's novel "O'tkan kunlar" ("Days Gone By"). The uniqueness of this analysis lies in the comparison of literary works originating from diverse cultural and historical traditions, which is a key aspect in contemporary literary discourse.

**Keywords:** novel, feature, stylistic devices, context, plot, reputation, image, emotion.

Delving into the stylistic features of these novels reveals the distinctiveness of each author's approach, linguistic nuances, and expressive tools, highlighting their individuality and mastery. This approach not only enriches the understanding of specific literary works but also contributes to a deeper appreciation of intercultural connections in the literary context.

Conducting a stylistic analysis of Judith McNaught's novel immerses us in the unique world of English literature, exploring the characteristics of romantic prose and the methods used by the author to create visual images, convey emotions, and develop the plot.

At the same time, studying Abdullah Qodiriy's "O'tkan kunlar" opens new horizons for understanding Eastern literature, particularly Uzbek literature of the early 20th century, its stylistic features, and the context in which it was created. This work is a valuable source for comprehending the cultural and social transformations of Uzbekistan during the era of modernization.

**Materials and methods.** This article examines the importance of stylistic analysis of two outstanding works in the global context of literary heritage: Judith McNaught's novel "Almost Heaven" and Abdullah Qodiriy's novel "O'tkan kunlar" ("Days Gone By"). The uniqueness of this analysis lies in the comparison of literary works originating from diverse cultural and historical traditions, which is a key aspect in contemporary literary discourse.

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**Results and discussion.** Judith McNaught's novel "Almost Heaven" stands as a vivid representative of classic literature set in the unique atmosphere of past centuries' England and Scotland[4]. It's an era brimming with social traditions, where horse-drawn carriages and servants were commonplace, and women were often perceived as property rather than equal members of society. Against this historical backdrop unfolds the intriguing narrative of the novel.

The main characters, Elizabeth Cameron and Ian Thornton, embody complex human fates. After the death of her parents, Elizabeth finds herself under the guardianship of her stepbrother Robert, who loses the family fortune and seeks to solve financial problems through her marriage [6]. Elizabeth is sent to London for the social season, where she and other young women are showcased to potential suitors in a world where female happiness and love are rare, and their roles are reduced to producing heirs and accompanying their husbands.

Ian Thornton, a young man with a troubled past whose parents were ostracized from society, struggles for survival and wealth accumulation [7]. Their paths cross, but manipulations by Robert lead to a duel, abduction, and other events that threaten Elizabeth's reputation and future.

The evolving plot elevates Elizabeth to the role of a victim of circumstances, as her uncle seeks to marry her off without her consent, thereby exposing the deep social issues of the era, including the status of women, their rights, and freedoms [8]. This emphasizes that, for centuries, women have deprived of the ability to choose and be independent.

The novel concludes with a peaceful reconciliation between Elizabeth and Ian, leading to their life together, showcasing not just a tale of love and romance, but also sharply addressing issues of social justice, women's rights, and their role in a historical context [9].

In examining Judith McNaught's "Almost Heaven," key aspects of stylistics can be identified that contribute to its uniqueness and expressiveness.

Firstly, the language used by McNaught is characterized by its *richness and expressiveness*. The author employs descriptive prose to create vivid and striking images, making the text memorable. McNaught's writing style blends ease and accessibility while incorporating complex emotional and social nuances, lending the work depth and layers.

Secondly, the dialogues between characters stand out for their expressiveness, often *incorporating elements of irony and subtlety*. These dialogues are not only engaging but also play a crucial role in revealing the hidden motives and emotions of the characters, enriching the reader's understanding and highlighting the complexities of the characters' relationships.

*«They're going to ask what you said. And if I tell Mr. Twindell that you said heaven would be like this, he'll be very disappointed. You see, he's expecting golden streets, angels, and winged horses. 'I understand what the problem might be,' Ian agreed, gently placing his hand on his son's cheek. 'In that case, you can tell him I said it's almost like heaven»* [8].

This quote from Judith McNaught's novel "Almost Heaven" illustrates several key aspects of the author's stylistic approach:

*Depicting Relationships and Characters through Dialogue:* In this fragment, where a father communicates with his son, their relationship is unveiled. Ian, the father, exhibits calmness and wisdom, ready to compromise to comfort his child. This highlights his caring and understanding nature.

*Use of Metaphors and Figurative Language:* The phrase "heaven will be like this" becomes an allegory of the ideal, utopian place, differing for each individual. Images of "golden streets," "angels," and "winged horses" lend brightness and symbolism to this vision.

*Emotional Depth:* The subtlety and tenderness that Ian shows towards his son reflect the deep emotional bonds between the characters. The moment when he touches the child's cheek underscores the warmth and closeness of the father-son relationship.

*Simplicity and Clarity of Expression:* Despite the use of complex metaphors and allegories, the style of the dialogue remains accessible and clear, facilitating an easy understanding and appreciation of the depth of these words by the reader.

*"If you would take one step forward, darling, you could cry in my arms. And while you do, I'll tell you how sorry I am for everything I've done -" Unable to wait, Ian caught her, pulling her tightly against him. "And when I'm finished," he whispered hoarsely as she wrapped her arms around him and wept brokenly, "you can help me find a way to forgive myself. [8]"*

*Tortured by her tears, he clasped her tighter and rubbed his jaw against her temple, his voice a ravaged whisper: "I'm sorry," he told her. He cupped her face between his palms, tipping it up and gazing into her eyes, his thumbs moving over her wet cheeks. "I'm sorry." Slowly, he bent his head, covering her mouth with his. "I'm so damned sorry. [8]"*

This quote from Judith McNaught's "Almost Heaven" reflects a range of stylistic features:

*Emotional Intensity:* The scene is rich with intense feelings, expressed through phrases like "couldn't wait," "her tears tormented him," and "his voice was a wounded whisper." These expressions deeply convey the emotional tension prevailing between the characters.

*Physical and Psychological Interaction:* The description of Ian pulling the heroine close and expressing his regret creates an image of intimate and understanding interaction between the characters. Elements of physical contact, including embraces, touches, and a kiss, intensify the emotional impact of the scene.

*Use of Repetition:* The repetition of the phrase "I am sorry" emphasizes the depth and sincerity of Ian's feelings, as well as his desire for repentance and his wish to atone for his actions.

*Combination of Direct Speech and Internal Monologue:* The quote includes both dialogue and the characters' internal monologue, allowing the reader to delve deeper into their motives and emotional state.

*Symbolic Imagery:* The kiss at the end of the scene symbolizes not just love and passion, but also forgiveness, renewal, and the restoration of the relationship between the characters.

*"Listen carefully to me, darling, because I'm giving you fair warning that I won't let you do this to us. You gave me your love, and I will not let you take it away. The harder you try, the harder I'll fight you. I'll haunt your dreams at night, exactly the way you have haunted mine every night I was away from you. You'll lie awake in bed at night, wanting me, and you'll know I'm lying awake wanting you. And when you can't stand it anymore you'll come back to me and I'll be there waiting for you. I'll cry in your arms, and I'll tell you I'm sorry for everything I have done and you'll help me find a way to forgive myself. [8]"*

This quote from Judith McNaught's "Almost Heaven" exhibits several stylistic characteristics:

*Passion and Determination:* The use of language in the quote reflects not only deep passion but also the character's determination to preserve the relationship. Phrases like "I won't let you do this to us" and "The harder you try, the harder I will fight" highlight the character's unwavering resolve and firm intention to fight for their connection.

*Rhetorical Devices:* The presence of hyperbole ("I will haunt your dreams") and conditional constructs adds expressiveness and emotional richness to the speech, enhancing the overall impression.

*Internal Conflict:* The quote reflects the character's internal struggle between the desire to maintain the relationship and the recognition of the challenges they face.

*Strong Emotions and Romantic Tension:* The text is filled with emotional intensity, expressing deep feelings and the tension of romantic relationships between the characters, achieved through intimate address and references to shared nights.

*Empathy and Compassion:* The character shows deep empathy and a readiness to support, promising to empathize and help ("I will cry in your arms and apologize").

*Use of Repetition:* Repetitions are used in the text to enhance the emotional effect and emphasize the significance of the statements.

In Judith McNaught's novel "Almost Heaven," the author demonstrates a mastery in conveying the complexity of human relationships, the depth of emotions, and the philosophical ambiguity in just a few sentences. In Abdullah Qodiriy's work "O'tkan kunlar" ("Days Gone By"), the reader is immersed in the atmosphere of early 20th century Tashkent, where the novel emerges not only as a historical record but also as a profound analysis of the social and cultural transformations of the Uzbek society of that era.

The main character, Otabek, symbolizes the young generation of Uzbeks standing on the threshold of a new era. His return from Saint Petersburg to his native Tashkent confronts him with life in a society at the crossroads of the medieval and the modern times. At the heart of Qodiriy's narrative is the theme of marriage and the status of women in society [2]. The heroine Kumush is forced to face harsh traditions where women are seen as means for marriage and reproduction, deprived of the right to choose and self-determination. Her fate illustrates the cruel norms dictating women's lives at that time.

Otabek, influenced by progressive ideas, finds himself in a conflict between the traditions of his people and his personal beliefs. He searches for his path in a world where the clash of old and new creates conflict and drama. The fates of Otabek and Kumush illuminate themes of love, honor, loyalty, and the struggle for personal happiness against the backdrop of social and cultural transformations [5].

Already in the "Introduction," Qodiriy defines his main theme ("theme ") as a narrative about the "*diriest and darkest days of our history*" ("*translates to "the dirtiest and darkest days of our history "*") [3].

In his letter to his son, Yusufbek-hodja writes:

*My son, to some extent, you can distinguish white from black*" ("*Углим, сен бир кадар оқ билан қорани ажрата оласан*") [1], the author goes beyond the confines of ordinary dialogue, allowing his character to express not only deep respect and trust for his son but also to emphasize the importance of the presence of color symbolism, which embodies the delineation of good and evil in the world. This quote elegantly underscores the conceptual aspect of the novel, illustrating how symbolic use of color can reflect deeper moral and philosophical ideas.

In "O'tkan kunlar" ("Days Gone By") by Abdullah Qodiriy, the author establishes the main theme of the work as a narrative about "the dirtiest and darkest days of history." In one of his letters to his son, Yusufbek-hodja, he notes the son's ability to distinguish between good and evil, which is not just an acknowledgment of his perception, but also underscores the significance of the symbolic division between good and evil in the world [1].

This fragment from the novel presents a stylistic richness filled with contrasts and symbolism:

*Color Symbolism:* Qodiriy uses black and white colors as symbols of evil and good, creating a visual and mental contrast that is key to understanding the deep themes of the novel.

*Theme of Moral Choice:* The assertion of the son's ability to distinguish well from evil emphasizes the importance of moral choice and personal improvement, serving as a central idea of the work.

*Intertextuality:* The phrase highlighting the discernment of good and evil reflects a universal theme of understanding and perception, a classic theme in literature.

*Allegorical Representation of the World:* Through the use of black and white contrast, Qodiriy depicts a world where these colors become metaphors for deeper moral and historical dilemmas, enabling the reader to better understand the historical context.

*Pedagogical Approach:* The address to the son, filled with trust and recognition of his wisdom, functions as a pedagogical technique, facilitating the understanding and interpretation of the story.

In Abdulla Qodiriy's work "O'tkan kunlar" ("Days Gone By"), historical accuracy, allegorical depth, and ethical contemplations masterfully blend, creating a complex and rich style. Qodiriy portrays both the challenging moments of the Khanate era and the unwavering spirit of the nation, highlighting the values of loyalty to the homeland, selflessness, intellect, refinement, ethical principles, as well as the dignity of Uzbek women and men, family ties, and female honor[2]. Characters like Otabek, Kumush, Yusufbek-khoja, Uzbek oyima, and others symbolize a wide range of emotions from love and loyalty to hatred and cruelty, thus representing traits inherent not only to Uzbek worldview but also to universal cultural traditions.

*Otabek, one of the key characters, becomes the voice of the author himself, reflecting his ideals and aspirations for the revival of the nation, the advancement of education, intellectual development, and the progress of the country. Qodiriy emphasizes the importance of education, scientific discoveries, efficient governance, social unity, development of trade relations, and multifaceted state development. Through Otabek's tales of Shamakhi, the contrast between the governance of the Russians and Uzbeks is conveyed, highlighting the need for changes in the governance system. Otabek sees the Russians as an example to emulate and desires to implement their methods of governance in his country. However, upon returning home, he realizes that his visions and aspirations in Shamakhi were merely dreams. [1]*

In Abdullah Qodiriy's novel "O'tkan kunlar" ("Days Gone By"), there is a profound analysis of national development and governance strategies through the character of Otabek. Reflecting on his journey, Otabek notices differences in governance approaches between Uzbek and Russian styles, emphasizing the importance of education and legality. Qodiriy highlights the following key motifs:

*National Revival:* Otabek discusses the elevation of the nation's educational and cultural level, reflecting the author's aspiration for overall national progress.

*Governance Analysis:* Otabek critically evaluates Uzbek governance compared to Russian governance, indicating the author's desire to improve the governance system.

*State Leadership Ideals:* Otabek expresses the importance of effective laws and management practices, reflecting the desire to form an organized and just society.

*Awareness of Reality:* Otabek realizes that his aspirations remain unattainable illusions, underscoring the author's disappointment in contemporary conditions.

*Integration of Knowledge and Cultures:* Otabek seeks to adopt the best aspects of Russian governance, reflecting the author's aspiration for harmony among diverse cultural and political practices.

Furthermore, Qodiriy vividly portrays Yusufbek-khoja, a man close to the khan whose actions are directed towards the welfare of the people, reflecting his wisdom and justice. Yusufbek-khoja emerges as a respected family man, acknowledging the importance of family values and upbringing.

Moreover, the author underscores the ideals of Uzbek women through characters like Uzbekoyim and Oftoboyim. They are depicted as embodiments of nobility, spirituality, and simplicity, highlighting important aspects of Uzbek culture. For instance, Uzbekoyim, described as an intelligent and influential woman, plays a key role in public life, emphasizing her status and respect in society.

Analyzing Abdullah Qodiriy's style in "O'tkan kunlar," several key elements can be identified:

*Realistic Reflection of History:* Qodiriy masterfully explores the socio-cultural and political context of early 20th-century Uzbekistan. His detailed depiction of the era immerses the reader in a unique world rich in traditions and customs.

*Deep Character Psychologism:* The author pays special attention to studying the inner world of his characters, revealing their thoughts and feelings. Through this psychological portrayal of characters, Qodiriy touches upon broader themes including love, loyalty, family values, and social justice.

*Narrative Detail:* Qodiriy pays attention to the smallest details, from national attire to architectural features, adding depth and realism to the portrayal of the era.

*Social Critique and Idealism:* Qodiriy's works often contain critiques of social issues of the time, such as inequality and corruption, while his characters represent idealized values including honesty and respect for traditions.

*Use of Symbolism and Allegory:* Qodiriy employs symbolism and allegory to convey complex philosophical and moral concepts, enriching the ambiguity of his texts.

*Linguistic Elegance:* Qodiriy's language is characterized by richness and expressiveness, including poetic turns of phrase and idioms, making his style vivid and memorable.

**Conclusion.** In the analysis of the style of two outstanding works - "Almost Heaven" by Judith McNaught and "The Days Gone By" by Abdulla Qodiriy - contrasting yet penetrating depictions of societal, cultural, and individual realities emerge.

McNaught's novel, imbued with the spirit of classical romantic prose, draws the reader into the atmosphere of the high society of England and Scotland, where characters Elizabeth and Ian encounter rigid social standards that dictate norms of behavior and marriage. The language of the work is rich in emotional expression, emphasizing the depth of the characters' sensual experiences. Key themes such as social inequality, the position of women in society, and the pursuit of personal happiness are explored with refinement and sharpness.

In contrast, "The Days Gone By" by Qodiriy presents an intellectual and realistic portrayal of life in early 20th-century Uzbekistan, exploring themes of family values, traditions, and social change. Qodiriy skillfully introduces the reader to the historical and cultural context, bringing to life the customs and traditions of the Uzbek people. His style is characterized by deep psychological insight, realism, and active social criticism, illuminating various aspects of everyday life and the problems associated with political and social transformations.

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