

**POETIC LANGUAGE AND AESTHETIC STRATEGIES IN ABDULRAZAK
GURNAH'S PROSE**

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Abstract

This article provides a scholarly and theoretical analysis of the linguopoetic and aesthetic features of the authorial style of Abdulrazak Gurnah, one of the leading figures of contemporary postcolonial literature. The study examines the writer's artistic vision, language choice, poetics of silence, metaphorical system, and narrative strategies in close connection with the representation of psychological experiences. The research is conducted within the framework of postcolonial aesthetics, psychological realism, and linguopoetic approaches.

Keywords

linguopoetics, aesthetic style, psychological experiences, poetics of silence, postcolonial literature.

**ABDURAZZOQ GURNA NASRIDA POETIK TIL VA ESTETIK
STRATEGIYALAR**

Annotatsiya

Mazkur maqolada zamonaviy postkolonial adabiyotning yetuk vakillaridan biri Abdulrazak Gurnah (Abdurazzoq Gurna) ijodida muallif uslubining lingvopoetik va estetik xususiyatlari ilmiy-nazariy jihatdan tahlil qilinadi. Tadqiqotda yozuvchining badiiy tafakkuri, til tanlovi, sukut poetikasi, metaforik tizimi hamda narrativ strategiyalari ruhiy kechinmalar tasviri bilan uzviy bog'liq holda yoritiladi. Maqola postkolonial estetika, psixologik realizm va lingvopoetik yondashuvlar asosida olib borilgan.

Kalit so'zlar

lingvopoetika, estetik uslub, ruhiy kechinmalar, sukut poetikasi, postkolonial adabiyot.

**ПОЭТИЧЕСКИЙ ЯЗЫК И ЭСТЕТИЧЕСКИЕ СТРАТЕГИИ В ПРОЗЕ
АБДУЛРАЗАКА ГУРНА**

Аннотация

В данной статье с научно-теоретической точки зрения анализируются лингвопоэтические и эстетические особенности авторского стиля одного из ведущих представителей современной постколониальной литературы - Абдулразака Гурны. В исследовании рассматриваются художественное мышление писателя, выбор языка, поэтика молчания, метафорическая система и нарративные стратегии в их неразрывной связи с изображением психологических переживаний. Статья выполнена на основе постколониальной эстетики, психологического реализма и лингвопоэтического подхода.

Ключевые слова

ЛИНГВОПОЭТИКА, ЭСТЕТИЧЕСКИЙ СТИЛЬ, ПСИХОЛОГИЧЕСКИЕ ПЕРЕЖИВАНИЯ, ПОЭТИКА
МОЛЧАНИЯ, ПОСТКОЛОНИАЛЬНАЯ ЛИТЕРАТУРА.

Introduction

In contemporary world literature, the artistic representation of inner psychological experience has become a significant object of literary and aesthetic inquiry. Particularly in postcolonial literature, personal memory, the experience of migration, cultural rupture, and crises of identity are interpreted in close connection with psychological processes. From this perspective, the work of **Abdulrazak Gurnah** is especially noteworthy for articulating inner states not through explicit psychological explanation, but through complex linguopoetic and aesthetic devices [1].

The writer's novels *Paradise*, *By the Sea*, *Desertion*, and *Gravel Heart* construct a distinctive artistic model for representing trauma, silence, and the mechanisms of memory within the human psyche.

Main Body

In the process of analyzing the creative work of Abdulrazak Gurnah, identifying the linguopoetic and aesthetic features of the author's style acquires particular theoretical significance. This is because, within Gurnah's artistic thinking, the representation of inner psychological experience does not rely on traditional methods of explicit psychological analysis, but rather on a complex interplay between language, narrative structure, and aesthetic strategies. Consequently, the study of Gurnah's style contributes not only to an understanding of his individual artistic mastery, but also to the identification of broader tendencies in the poetics of psychological experience within contemporary postcolonial literature.

The formation of the author's style is shaped by several key factors, including multilingualism, intercultural consciousness, the experience of migration, and historical memory. In Gurnah's texts, these elements find artistic expression through linguopoetic minimalism, the poetics of silence, a symbolic and metaphorical system of imagery, and a retrospective narrative structure. As a result, psychological states are not represented directly; instead, they are revealed indirectly through implicit meaning, silence, and symbolic imagery. This indirect mode of expression intensifies the aesthetic impact of the text and deepens the reader's engagement with the characters' inner worlds.

From this perspective, the main body of the study systematically examines the linguopoetic foundations of Gurnah's authorial style, strategies of silence and implicit meaning, metaphorical and symbolic imagery, narrative structure, and postcolonial aesthetic positioning. Such an approach makes it possible to reveal the writer's artistic and aesthetic conception in close connection with the representation of psychological experience.

Linguopoetic Foundations of the Author's Style: The linguopoetic basis of Abdulrazak Gurnah's style is largely determined by multilingualism and intercultural thinking. Although the writer composes his works in English, his texts contain latent semantic layers associated with East African - particularly Swahili - and Arab cultural traditions. These concealed linguistic and cultural elements enhance the internal polyphony of the literary text and contribute to its semantic depth [2].

Gurnah employs language not merely as a communicative tool, but as a mechanism for aestheticizing psychological states. Through short syntactic units, simple sentence structures, and laconic dialogues, he conveys the characters' inner suffering, unspoken emotions, and subconscious processes. This stylistic tendency corresponds to the principle of linguopoetic minimalism, whereby semantic density is increased despite linguistic economy [3]. The restrained use of language thus becomes a powerful means of expressing emotional intensity and psychological complexity.

The Poetics of Silence and Strategies of Implicit Meaning : One of the dominant aesthetic features of Gurnah's style is the poetics of silence. The writer deliberately avoids the full verbalization of psychological experiences, instead revealing the characters' inner worlds through silence, pauses, narrative gaps, and fragmented memories. This approach aligns with the aesthetics of the "unsaid," encouraging the reader to engage in active interpretation and meaning-making [4].

For instance, in the novel *By the Sea*, the protagonist's inner experiences are manifested through silence and fragmented recollections. Psychological trauma is not articulated explicitly; rather, it is suggested indirectly, allowing its emotional weight to emerge through absence and implication. In narratological terms, this stylistic approach can be explained through the concept of the "psychological gap," which signifies moments where meaning is generated through what remains unspoken or withheld [5].

Metaphorical and Symbolic System of Imagery: In Gurnah's creative work, metaphors and symbolic images occupy a central role in the aesthetic representation of psychological experience. Images such as the sea, the road, exile, home, and alienation recur frequently in his texts, gradually transforming into symbolic representations of the characters' inner states. In particular, in the novels *Desertion* and *Gravel Heart*, the image of the sea functions as a symbol of memory, rupture, and inner instability [6].

This metaphorical system is not incidental; rather, it constitutes an integral part of the author's aesthetic conception. Through multi-layered symbolism, Gurnah ensures a complex and nuanced interpretation of psychological states, allowing individual emotions to resonate with broader historical and cultural meanings.

Narrative Structure and Psychological Time: In constructing his narratives, Abdulrazak Gurnah favors retrospective and fragmentary techniques over linear chronological progression. Through memory-based narration, psychological experiences are expressed beyond the boundaries of objective time and space, taking the form of a subjective flow of consciousness. As a result, psychological time, rather than linear or historical time, assumes a dominant role within the text [7].

This narrative strategy strengthens the aesthetic individuality of the author's style and enables a deeper exploration of inner psychological processes. The fragmentation of narrative time mirrors the fragmentation of memory and identity, reinforcing the thematic focus on trauma and displacement.

Postcolonial Aesthetic Position and Psychological Identity: Gurnah's stylistic approach is closely connected with postcolonial aesthetic thought. Through language and artistic form, the author aestheticizes the legacy of colonialism, the trauma of migration, and cultural rupture

through the prism of psychological experience. The opposition between “self” and “other” is manifested in his style through psychological conflict and inner tension [8].

This dimension of Gurnah’s work allows it to be evaluated as a distinctive poetic model within contemporary world postcolonial literature. By integrating psychological depth with postcolonial themes, the writer creates a unique aesthetic framework for representing identity, memory, and emotional displacement.

Conclusion

The results of the present study demonstrate that in the creative work of Abdulrazak Gurnah, authorial style forms a distinctive, multi-layered linguopoetic and aesthetic model for the artistic representation of psychological experience. The writer prioritizes indirect modes of expression, conveying the complexities of the human psyche, memory, and trauma not through traditional methods of psychological analysis, but through language, silence, and symbolic imagery.

First, the linguopoetic characteristics of Gurnah’s style are grounded in the principles of minimalism and semantic density. Through short syntactic units and structurally simple yet semantically charged sentences, the inner states of characters are revealed with heightened aesthetic intensity. Rather than explicitly articulating psychological experiences, this stylistic approach emphasizes suggestion and emotional resonance, thereby enhancing the aesthetic impact of the text. As a result, implicit and concealed layers of meaning assume greater significance than overtly stated content within the literary narrative.

Second, the poetics of silence emerges as a central aesthetic mechanism in Gurnah’s work. Silence, pauses, and narrative interruptions serve to artistically justify the complexity of psychological processes and the inexpressibility of traumatic memory. This strategy enables the representation of the characters’ inner worlds as dynamic rather than passive states, while simultaneously transforming the reader into an active interpreter of meaning.

Third, the system of metaphorical and symbolic imagery ensures the aesthetic coherence of the author’s style. Images such as the sea, the road, exile, and alienation function not only as elements of individual narrative plots, but also as symbolic representations of broader psychological states. Through these recurring images, the writer elevates experiences of inner suffering, identity crisis, and cultural rupture to a universal aesthetic level.

Fourth, within Gurnah’s narrative structure, chronological time is relegated to a secondary position, while psychological time assumes a dominant role. The retrospective, memory-based construction of the narrative facilitates the exploration of psychological experience through the prism of subjective consciousness. This narrative strategy highlights the intrinsic connection between the author’s style and modern as well as postcolonial aesthetic traditions.

Finally, the authorial style in Abdulrazak Gurnah’s work is firmly anchored in a postcolonial aesthetic position. Through language, narrative form, and linguopoetic devices, the legacy of colonialism, the trauma of migration, and the opposition between “self” and “other” are interpreted at the level of psychological experience. This approach allows Gurnah’s works to be evaluated not only as literary texts, but also as socio-psychological documents that reflect the emotional and cultural consequences of historical displacement.

Overall, the findings of this study indicate that Abdulrazak Gurnah's authorial style constitutes a contemporary model of the poetics of psychological experience. This model is shaped through linguopoetic minimalism, the aesthetics of silence, a symbolic-metaphorical system of imagery, and memory-based narrative structures, thereby acquiring significant scholarly and aesthetic importance within contemporary world postcolonial literature. The results of the present research provide a theoretical foundation for further in-depth studies of Gurnah's work from the perspective of the artistic representation of psychological experience.

Foydalanilgan adabiyotlar ro'yxati

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