



THE FUNCTIONS OF CLARIFYING CONSTRUCTIONS IN THE REPRESENTATION OF ARTISTIC DETAIL (BASED ON THE STORY "THE GARNET BRACELET" BY A.I. KUPRIN)

Abdullayeva Gulnoza Xayrullo qizi

University of Economics and Pedagogy Non-State

Higher Education Institution Uzbek Language Assistant

Abstract

The article explores the stylistic role of qualifying syntactic constructions in the prose of A. I. Kuprin. Using the short story "The Garnet Bracelet" as an example, the author analyzes how the technique of qualification transforms an everyday detail into a profound psychological symbol. The study examines the functions of object-world detailing, the transmission of sensory experience, and the creation of the text's emotional and rhythmic pattern, thereby justifying Kuprin's status as a "poet of Russian prose."

Keywords: A. I. Kuprin, "The Garnet Bracelet", artistic detail, qualifying constructions, psychologism, impressionism, poetics of prose.

Introduction

Alexander Ivanovich Kuprin has gone down in the history of Russian literature as a master whose words possess an almost tangible density and musicality. In the context of Russian realism of the early 20th century, the writer occupies a unique place: contemporaries and scholars often refer to him as a "poet of prose"¹. This characteristic is not accidental. In contrast to a strict analytical method, Kuprin's style gravitates toward an impressionistic style of writing, in which not only the dynamics of the plot but also atmosphere, nuance, and sound and color overtones play a dominant role².

¹ Афанасьев В. Н. А. И. Куприн. Критико-биографический очерк. — М.: Художественная литература, 1960. — С.216.

² Смирнова Л. А. Русская литература конца XIX — начала XX века. — М.: Просвещение, 1993. — С.142.



The significance of Kuprin's creative legacy lies primarily in the "humanization" of artistic detail. In his works, and particularly in the story "The Garnet Bracelet," the object ceases to be a passive element of everyday life, becoming a relay of complex psychological states³. To imbue an ordinary object (a bracelet, a letter, a flower) with existential meaning, the author employs a complex system of syntactic devices, among which clarifying constructions play a key role. They enable the principle of "sniper precision" to be realized in capturing the subtle movements of the human soul.

Linguistically, clarifying constructions are parts of a sentence that narrow the scope of the concept expressed by the word being clarified⁴. However, in the artistic fabric of "The Garnet Bracelet," their functionality extends far beyond grammatical boundaries. Kuprin's clarification operates on the principle of macro photography: the author establishes a general plan, and then, through isolation, introduces an element that "reveals" hidden meanings. This creates the effect of a multi-layered image: a detail retains its concreteness but acquires a symbolic expansion.

The author masterfully uses clarification to represent the social context and the inner world of the characters. A telling example is G.S. Zheltkov's description of his home: "...the old apartment, with its low ceilings and narrow windows, now seemed cramped to him."⁵. In this case, the clarifying construction not only captures architectural features but also explicates the hero's emotional state, his "constriction" by social circumstances and unrequited love. The cramped space of the room here becomes an instrument of psychological parallelism, reflecting the limitations of a world in which there is no space for transcendental love.

The poetic quality of Kuprin's prose is also evident in the emphasis on sensory perception. Clarifications concretize sensations, making them physically tangible: "The sea smelled of watermelon, freshness and salt, that special scent

³ Выготский Л. С. Психология искусства (раздел о психологии художественной детали). — М.: Искусство, 1986. — С.215.

⁴ Бабенко Л. Г., Казарин Ю. В. Лингвистический анализ художественного текста. Антология текста. — М.: Флинта, Наука, 2009. — С.156.

⁵ Kuprin A. I. Собрание сочинений в 6 томах. Том 4 (для цитирования текста рассказа). — М.: Художественная литература, 1958 — С.492.



that cannot be forgotten"⁶. The clarification "freshness and salt" breaks down the general association into its primary elements, activating the reader's olfactory memory. This creates an immersive effect, immersing the audience in the atmosphere of a seaside autumn that prepares for a tragic ending.

The central detail of the work—the bracelet—is consistently described through a series of clarifying characteristics that distinguish the object from the world of everyday objects: "The gold was of low purity, very pink, and the stones were poorly polished"⁷. Analysis reveals that the clarification "very pink," combined with the subsequent description of the "bloody" garnets, creates a color opposition. Pink is associated with tenderness and naivety, while deep red symbolizes passion and death. Thus, through this clarification of color, Kuprin encodes the story's main conflict within the object.

Comparative clarifications often serve to create a prophetic subtext: "It was red, thick as blood, and living fires blazed within it"⁸. The comparison "like blood" immediately introduces the theme of sacrifice. The clarification here acts as a medium between the everyday object and Zheltkov's fate, foreshadowing his death.

The story's ending deserves special attention, where the clarifying constructions in the description of Beethoven's music take on the character of a liturgical repetition: "And she heard how the music prayed, forgave, and blessed, filling her soul with peace"⁹. Clarifying homogeneous predicates create a special meditative rhythm. The text is transformed into a "prose poem," where sound becomes an act of spiritual purification.

Finally, through clarifying details of the portrait, the author contrasts the social worlds of the characters: "Princess Vera, with her delicate, cold face, seemed the embodiment of calm"¹⁰. Here, the clarification emphasizes the external,

⁶ Kuprin A. И. Собрание сочинений в 6 томах. Том 4 (для цитирования текста рассказа). — М.: Художественная литература, 1958. — С.481.

⁷ Kuprin A. И. Собрание сочинений в 6 томах. Том 4 (для цитирования текста рассказа). — М.: Художественная литература, 1958. — С.496.

⁸ Kuprin A. И. Собрание сочинений в 6 томах. Том 4 (для цитирования текста рассказа). — М.: Художественная литература, 1958. — С.497.

⁹ Kuprin A. И. Собрание сочинений в 6 томах. Том 4 (для цитирования текста рассказа). — М.: Художественная литература, 1958. — С.511.

¹⁰ Kuprin A. И. Собрание сочинений в 6 томах. Том 4 (для цитирования текста рассказа). — М.: Художественная литература, 1958 — С.485.



aristocratic detachment ("cold"), which in the finale melts under the influence of the "heat" of the "little man's" love.

Thus, the use of clarifying constructions in "The Garnet Bracelet" is a fundamental mechanism for "animating" detail. They serve not only informational but also aesthetic, rhythmic, and symbolic functions, connecting the material world of the object with the metaphysical world of emotion. Thanks to this, Kuprin's text acquires the precision of a musical score, where each clarifying detail is a necessary note leading to the climactic and tragic affirmation: "Hallowed be Thy name."

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