



## THE PHENOMENON OF ARTISTIC STYLE IN UZBEK LITERATURE

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<b>Received:</b> 24 <sup>th</sup> September 2025 <b>Accepted:</b> 21 <sup>th</sup> October 2025	This article examines scholarly research and critical reflections on the concept of artistic style in Uzbek literature. Particular attention is paid to the earliest definitions of artistic style, interpretations proposed by literary scholars, the essential features of style, factors influencing its formation and development, typologies of style, as well as the manifestation of individual creative styles. The study emphasizes the organic relationship between an author's personality, worldview, creative individuality, and stylistic expression, highlighting the role of national and historical contexts in shaping artistic style.

**Keywords:** artistic style, creative personality, authorial style, creative individuality, style of a literary work, national style, style of the era.

### INTRODUCTION

When discussing the phenomenon of artistic style in Uzbek literature, it is essential to refer to the views of Abdurauf Fitrat, as the systematic theoretical consideration of style in Uzbek literary studies effectively begins with his work *Rules of Literature*. Fitrat was among the first scholars to articulate consistent and foundational ideas concerning style in Uzbek literature.

As Fitrat notes, although all Uzbek writers employ the same language, each possesses a distinctive individual style. However, this individuality may not be clearly manifested in the works of weak or inexperienced authors, whose writings often resemble one another and rely on a general, neutral linguistic manner. As a writer or poet grows artistically, they gradually develop a unique stylistic identity. Once their imagination, perception, and cognitive faculties reach maturity, an original style naturally emerges (Fitrat, 2006).

This definition suggests that stylistic mastery plays a decisive role in determining both the artistic value and success of a literary work. Much like the uniqueness of an individual's DNA, style embodies singularity and leaves a recognizable imprint on every creative product of its author. Notably, Fitrat emphasizes that style evolves alongside the writer, developing through continuous creative exploration. Indeed, when comparing an author's early works with those produced at the height of their maturity, one can clearly observe stylistic growth and refinement.

Hamidulla Boltaboyev further argues that without a distinctive style, it is impossible to speak meaningfully about a writer's literary identity. Only when an author's language and stylistic manner are fully formed can their creative potential be properly evaluated (Boltaboyev, 1992).

### RESULTS AND DISCUSSION

Throughout the creative process, an author closely observes life, from minor natural phenomena to subtle details of human experience. Selecting what they consider essential, writers integrate these observations into the ideological and aesthetic structure of their works. Even when addressing familiar themes, each author reinterprets them through their own stylistic lens, transforming them into a seemingly new artistic phenomenon. This explains why universal themes such as love, loyalty, and devotion remain perpetually relevant and emotionally resonant.

One of the most fundamental characteristics of artistic style is its function as a translator of the author's inner world. Literary creation involves filtering observed reality through emotional experience, personal worldview, and intellectual reflection. The result of this process is a gallery of diverse characters and images, each bearing traces of the author's psychological and spiritual presence. Consequently, style acquires qualities of individuality and originality, making exact replication across works or authors impossible.

Style is organically connected to the creator's personality, emotions, and worldview. Therefore, the study of style necessitates an examination of the writer's social and psychological traits, ethical and aesthetic values, and their approach to perceiving and artistically interpreting reality (Nosirov, 1991).

O'rol Nosirov's work *Stylistic Reflections in Literary Images* convincingly demonstrates this idea through an analysis of Oybek's characters, such as Navoi and Yo'lchi, who embody aspects of the author's own intellectual and moral character. As literary works are often regarded as the author's spiritual offspring, it is natural that they inherit elements of their creator's worldview and temperament. Hence, style manifests not only in narrative technique or

composition but also in character systems, dialogue, and behavioral patterns. The development of an authentic style requires persistent effort, self-discipline, and intellectual growth. Without sustained creative labor, an author risks remaining at the level of imitation. As knowledge and experience deepen, stylistic individuality becomes more pronounced, enabling readers to recognize the author even without explicit attribution—through what may be termed the writer's artistic "signature" (Boltaboyev, 1992).

Creative individuality signifies the maturation of an author's personality into an independent artistic consciousness. It represents the transition to a stage of creative autonomy, characterized by a unique style and a powerful subjective perception of reality (Nosirov, 1991). Boltaboyev, in his book *Prose and Style*, also explores the historical evolution of stylistic interpretations and emphasizes the necessity of distinguishing between different meanings of the term "style." It may refer to an author's overall creative manner, the stylistic features of a specific work, or broader literary tendencies associated with a particular era or nation (Boltaboyev, 1992). Importantly, Boltaboyev highlights the concepts of national style and the style of the era. While the style of an era reflects dominant aesthetic tendencies within a specific historical period, national style plays a crucial role in shaping and enriching artistic expression. A writer's stylistic originality is deeply rooted in national cultural traditions, folklore, linguistic features, and collective memory. Therefore, national style often possesses more vivid and enduring characteristics than temporal stylistic trends.

### **CONCLUSION**

Artistic style is intrinsically linked to the concept of national style. Every literary work inevitably reflects the cultural atmosphere of the author's native environment, incorporating local traditions, customs, and linguistic nuances. From early childhood, writers absorb folklore, lullabies, fairy tales, and songs, which profoundly shape their spiritual and aesthetic consciousness. Consequently, literary creativity emerges as a natural continuation of lived cultural experience. Ultimately, the style of a literary work cannot be separated from the style of its creator. Depending on genre and artistic intention, the author mobilizes their creative and intellectual resources, expressing their individuality through diverse literary forms. Whether in prose or poetry, it is the writer's unique stylistic identity that determines the artistic value and authenticity of the work.

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