

The Dynamics of Literary Style

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Abstract: This study examines how literary style and representations of a historical period are not always continuous. At the same time, it explores the importance of both the novel's pathos and the writer's perception in understanding the truth of life.

Keywords: Style, idea, period, life, perception, logic.

Introduction: In the first book, *Quyoshga intilganlar* (Those Striving toward the Sun), writer S. Buriyev also placed particular logical emphasis on the image of the Mother. This is because the introduction begins with a depiction of having a son and emotionally discussing this event with friends. He analyzed his own mother's frequent illnesses and her life spent between the city and the village within every possible framework of reasoning. It should be remembered that the writer glorifies the image of the Mother and recalls her with particular affection. Therefore, he repeatedly emphasizes that all mothers resemble one another. He also reveals, with a deep sense of longing, that the mother of his wife, Zebo, died early and that she experienced the suffering of orphanhood. When discussing the principles of representing the mother's psychological world in contemporary Uzbek novels, the image of the MOTHER, who cannot be imagined separately from the everyday problems of society, first appears before our eyes. Whatever difficulties the Uzbek people face, it is primarily the Mother who worries, suffers, grieves, weeps, endures the bitter hardships of life, and ultimately perseveres within the family. Therefore, the fact that psychological analysis is increasingly becoming one of the primary and leading principles of artistic representation fully supports our observations:

"Even if he did not strangle my sister to death with his

own hands, may those very hands be broken! How brutally he beat Jabbor! That is the truth. Perhaps I am still suffering from the consequences of those blows. Only God knows..." Watching Nasibagul leave, Aunt Sabohat remained standing and began to reflect: "It has always been easy for an outsider to make decisions. May Malo be punished for what happened to her. Nasibagul guessed correctly. These people know... Whose son is he, and who are those celebrating with such pride, beating their chests with their fists? It is truly strange that this cold-hearted man has had a son after more than twenty-five years. Would a person accomplish in old age what he failed to do in his youth? His guilt must weigh upon him, which is why he cannot raise his bowed head even while celebrating... Do not be distressed, Sabohat! Stand tall! As Nasibagul said, even if your mouth fills with blood, do not spit it out in front of your enemies. Never reveal your despair. If everyone is watching you, join them and attend the celebration. Even if you neither eat nor drink, at least you can pour the bitterness within you onto their festive table..."

At that moment, an inner voice began persistently urging Aunt Sabohat to attend the celebration. It seemed as though tiny figures were shrieking beneath her ears, "Go, go, go!!!"

The image of Aunt Sabohat is portrayed with considerable depth in the novel. National values, the

Uzbek mentality, and traditional customs are all embodied in her character. She also shares vivid memories with Nasibagul about the mirob, who caused Jabbor suffering during his childhood. Here, in Jabbor's perception, Aunt Sabohat appears as an incomparable symbol of kindness and compassion. S. Buriyev reveals the greatness and sacredness of the Mother through such vivid examples from life that the reader involuntarily becomes unable to imagine the narrative without her even for a moment. The reader continues to live for months within the general pathos of the novel. E. Fromm's interpretation mentioned above is similar in this respect. Childhood organizes the human psyche. Along with giving it new meaning, it also makes the individual aware of the effects of emotional perception.

"Literary psychologism is an artistic form embodying the ideological and psychological searches of characters, a form through which literature explores the formation of human character and the foundations of an individual's worldview. The cognitive, problem-oriented, and artistic value of psychologism is manifested primarily in this."

Consequently, every individual lives in a constant search as the discoverer of their own world. In particular, the enchanting dreams of childhood prepare a person for the future. In the trilogy *Tanholik tantanasi* (The Triumph of Loneliness), the social and psychological world of the Mother's image reawakens Uzbek national pride and the "subconscious feelings" that have existed in every tender heart since ancient times. This awakening acquires a different significance, resembling the first lessons of upbringing that Jabbor received from his mother.

The work contains so many fairy-tale and folkloric motifs that the writer subsequently "revives" them. Through this revival, numerous secrets, forms of knowledge, and perceptions come to life again before the reader's eyes. This profound philosophical and psychological perception acquires real significance as it extends to other characters created by S. Buriyev. It should be particularly emphasized that, in every historical period, human beings live with a sense of national dignity and pride. This greatness gives rise to a beautiful song or melody within their inner world. During periods of illness or depression, Jabbor wishes to remain alone with sweet and unforgettable

memories of his mother:

"Perhaps he had sweated in the cold weather and then drunk icy water, but for two days Jabbor's throat had been red and painful whenever he swallowed. By early morning, his throat had become completely constricted, his head ached, and his temperature had risen. His wife had prepared a bed for him, saying, 'It is raining outside,' and he did not go to work. How could he think about work in such damp weather, which aggravated his allergies, especially when his old illness had returned? When illness strikes, you remember no one but your mother. Only a mother is bound to your very soul, a MOTHER! As he lay there feeling unwell, he remembered that he had not contacted his village for quite some time. Overcome by longing, he got up around noon. His legs were weak, and his bones ached. Somehow, he managed to reach the telephone booth near the bus stop. Perhaps the wires had deteriorated, water had entered the cables, or the electricity had been cut off... Whatever the reason, the telephone merely made a squeaking sound and could not establish a connection."

"The emergence of psychological analysis in a literary work, its form and typology, often depend on the writer's worldview, purpose, talent, the nature of personal qualities, and the situation depicted in the work. At the same time, apparently, when evaluating psychological analysis as an aesthetic principle based on conscious intention, it is not necessary to assume that all its particular features were deliberately selected by the literary artist."

It is evident that these observations by the Russian scholar V. V. Kompaneets deserve recognition for contributing to the further development of our arguments. The everyday and social problems of the historical period, the human psyche, and the characteristics of changes arising from particular circumstances also serve as a key to understanding the roots of the problem more deeply.

According to Professor H. Umurov: "The analysis of the human psyche, the ability to understand it deeply and portray it skillfully, did not immediately become one of the defining characteristics of the fundamental essence of literature. At different stages of literary development, this issue was understood differently. In particular, as noted in Aristotle's *Poetics*, the principal

feature of a literary work is the depiction of external events, while character is a secondary means following the representation of external events.” If we approach the problem of psychologism from the perspective of creative methods and their aesthetics, we can observe that this issue has become increasingly prominent and pronounced in accordance with the demands of different times and historical periods.

Indeed, this supports our view that penetrating deeply into the human psychological world and analyzing and interpreting it correctly are becoming among the most pressing issues in contemporary Uzbek prose, particularly the novella genre. This is because the volume of research related to psychology increased during the second half of the nineteenth and the beginning of the twentieth centuries. This process is also characterized by the fact that it has already become one of the principal and leading tendencies of the global world in which we live. For example, the tragedies, joys, and hardships of the previous century transformed the destinies of every nation, both positively and negatively. Regardless of their field of activity, individuals increasingly find themselves confined to a restricted world from which they cannot escape their living environment, while submission, dependence, and cruelty are intensifying. These phenomena are also reflected in artistic forms, particularly novels. In numerous works created after the 1990s, psychological issues emerge as a leading method of representation. The image of the MOTHER, whose hands are calloused from labor, and of the woman who simultaneously cares for her child and cultivates the land at the edge of a field, will undoubtedly remain forever before our eyes.

“Regardless of the genre in which a writer works or the literary work being created, the writer turns to objective life. However, the writer does not portray objective reality, that is, the material of life, exactly as it exists. If this were the case, the result would not be a literary work. The writer recreates reality, adds something of their own, and, when necessary, ‘reduces’ certain elements. These ‘additions’ and ‘reductions’ must not contradict the truth of life and must correspond to the artistic purpose and conception advanced by the writer in the work. Thus, if the conception of a work created on the basis of reality is connected with a pressing issue of its time and can

awaken feelings of beauty and goodness or a sense of hatred in the reader’s heart, only then does the writer fulfill their task”.

Indeed, as Professor H. Karimov correctly emphasizes, the writer’s additions and omissions, as well as the proper establishment of narrative logic, do not necessarily remain consistent. In particular, the nonrealistic novellas being created today emerge as a result of systematic and direct interaction with global literary phenomena. This indicates a tendency toward conciseness, the compression of the plot, the increasing complexity of composition, and the deepening of polyphonic discourse.

In general, the plot exists, develops, becomes refined, and evolves within artistic composition. Composition is always a broader concept than plot. Just as life can emerge only through the union of soul and body, the correspondence between plot and composition makes it possible to understand the laws of life as an integrated whole, much like the unity of form and content. The process demonstrates that artistic composition continues to exist within its theoretical framework under the principles of nonrealistic interpretation, just as it does in traditional prose. However, explanations of complex and incomprehensible aspects of life may also be sought in related disciplines, particularly philosophy and psychology. It would not be an exaggeration to state that, provided most of these elements fulfill their assigned functions within the architectonics of a literary work, its poetic value will remain intact, and distinctive features may emerge in the logical development of the work.

Interpretation of the Image of Zebo in the Novel-Trilogy

Zebo, who initially appears extremely simple and almost voiceless in the introduction to the novel, develops through the difficulties of life and, after arriving in the United States, becomes a person belonging to an entirely different world. The remarkable changes in her psychological state become more pronounced than ever. Although she has a husband, she falls under the temptation of the devil and even contemplates betraying her family. She herself acknowledges this. However, the psychology and mentality of people from another continent, as

well as their admiration for feminine grace, exert a profound influence on Zebo's psychological state. Thus, every episode, scene, and event gradually transforms into Tanholik tantanasi (The Triumph of Loneliness), revealing that every individual represents a world of their own. Meanwhile, Jabbor initially remains unaware of these circumstances and continues living in the belief that the truth will eventually emerge.

What does the human soul not desire? Zebo, too, lives in a state of readiness to exchange tranquility for intoxication and intoxication for physical pleasure. Just as no good can be expected from an unfaithful woman, it is evident that the writer creates artistic truth from real-life events in this passage. Betrayal of Jabbor constitutes an unforgivable act of infidelity. Yet how pure was her respect for her husband when she lived in her homeland? Reflecting repeatedly upon these questions, Zebo nevertheless resists the desires arising within her heart:

"Oh, how miserable I am! What am I doing? After all, I have a husband! Can it really be that I, too, am becoming helpless before love, just like those women? What a disgrace! How will I look into my dear daughter Pokiza's eyes tomorrow? Why do my hands keep reaching toward him of their own accord? Is it really impossible for me to resist myself because of Rugoberto? There are incomprehensible, uncontrollable feelings between us. He loves me! The very fact that he has become so thoroughly soaked in this rain just to see me deserves all my admiration. Knowing and seeing this, how can I resist my feelings? Oh, my God, how could I possibly hurt him? I like him. That is why my entire being longs for him. Yes, it is true that I am a married woman. But nowhere is it forbidden for married women to love and be loved, is it? Or is there a law somewhere stating that women must love only their husbands? No! My husband is simply my husband. I am faithful to him, and he is my support. But what about my heart? At this very moment, Rugoberto, standing before me, is merely a young thief who has stolen my peace of mind. Everything has its own place. Besides, loving this thief does not mean that I am rejecting my husband. In fact, both of them are mine. I will not tell my husband, and that is final!"

The views of Zebo, a character struggling with herself, change considerably during her residence in the United States compared with the period when she lived in her

homeland. At times, the reader hesitates to determine whether her monologues belong to a dream or to waking reality. This is because Zebo was once an exceptionally modest, reserved, and simple woman. Her behavior becomes even more distinctive in her relationship with Rugoberto. Thus, through multifunctionality and the metamorphosis of interpretations involving two or more dimensions, the writer makes it possible to comprehend artistic truth through references to ancient Greek drama, the "open" representations characteristic of Western literature, and the changing nature of sexual desires within different historical contexts.

CONCLUSION

In conclusion, writer S. Buriyev gives particular artistic attention to two important female characters in his novels: the Mother, Aunt Sabohat, and the daughter-in-law, Zebo, revealing both through detailed and comprehensive portrayals. Jabbor, who has been interested in various fields of knowledge since childhood, is the central character in the conception of the polyphonic novel-trilogy. Reality, plot and composition, their artistic devices, linguistic features, expressions, irony, polyphonic discourse, landscape, and related components portray the manifestations of urban life and the unforgettable memories of the village as principal narrative elements.

The rich literary experience accumulated by the writer from world literature recalls his powerful expressions and captivating depictions of the world and humanity. Concerned with the national character and spirituality of his people, S. Buriyev advances a conception inclined toward self-awareness and the cultivation of the same feeling in others, thereby transforming the literary work into an educational phenomenon. A literary work enables a person to experience a life resembling their own destiny. Only when the profound perception and understanding of this phenomenon become a guiding principle for an insightful reader or specialist who thinks within the context of their time does the meaning embodied in the book reveal its true character.

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