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The Transformation of Literary Style into Thinking and Aesthetic Pathos

Ruzikulov Fazliddin Shukurovich
Associate Professor, Candidate of Philological Sciences
fazliddinruzikulov@mail.ru

Makhmudova Dilshoda Kurbonbayevna
Doctoral student at the Samarkand State Institute of Foreign Languages
dilimakhmudova782@gmail.com

Abstract: This article presents a theoretical and scientific analysis of the complex set of factors that contribute to the emergence of a literary work. It emphasizes that the formation of literary style is not a spontaneous or isolated process but rather the result of the dynamic interaction between an author's worldview, aesthetic principles, linguistic means, and socio-cultural context. The study demonstrates that pathos functions as an essential structural and semantic component that organizes both the plot development and the compositional integrity of the text. Through this lens, pathos is understood not merely as an emotional element but as a unifying force that determines the artistic coherence and communicative intent of the literary work. Consequently, the article provides insights into the interdependence of stylistic formation, emotional expression, and narrative construction within the framework of literary creation.

Keywords: literary style, artistic image, pathos, ethics, aesthetics, philosophy, poetics, character, individuality, concept, text, interpretation.

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Introduction.

The poetic interpretation of the synthesis between literary styles unfolds in close connection with the writer's cognitive and aesthetic worldview. Artistic thinking represents not merely an act of creative imagination but a complex, multidimensional intellectual process that reflects the interaction between emotional intuition, philosophical reflection, and linguistic expression. Within this framework, the convergence of different literary styles becomes an indicator of the writer's inner intellectual dynamics and aesthetic maturity.

The development of artistic thinking and the determination of its relevance to a unified aesthetic panorama enable a deeper comprehension of the essence of literary creativity. Such synthesis serves as a bridge between the individual style of the writer and the universal principles of artistic expression. In this sense, the transformation of literary style into an aesthetic and cognitive

category allows for the revelation of new semantic layers within the text — layers that reflect both the subjective perception of the author and the objective aesthetic values embedded in the culture.

Through this process, the human concept of artistic cognition acquires clarity and depth. The artist's mind becomes a space where linguistic form and emotional perception interact dialectically, producing a new artistic reality. Thus, the poetic synthesis of styles does not merely combine formal or stylistic elements; rather, it reconstructs the structure of artistic consciousness itself. The harmony achieved through this synthesis embodies the unity of thought and feeling, logic and imagination, which together form the foundation of aesthetic pathos — the emotional energy of artistic creation.

Methodology.

This research is conducted on the basis of a theoretical-analytical approach. The main goal is to study the process of the transition of literary style from form to content, that is, how style is combined with the system of thinking and aesthetic feeling (pathos).

The following scientific methods are used in the research: Literary-analytical method, Comparative (comparative) method, Linguopoetic analysis and discursive analysis.

Result and Discussion.

These aspects have not yet been fully resolved in either Western or Eastern philosophy. "It is no secret," as the so-called "Iron Curtain" separated the Soviet state from the foreign world for many years, yet strong literary and cultural ties continued to connect the peoples living in the former republics. Literary ten-day festivals and weeks, initially held only in Moscow, later began to be organized in national republics as well. Uzbek writers established close creative relationships not only with their Moscow and Leningrad counterparts but also with colleagues from other republics. The best examples of Uzbek literature were translated into Russian and other languages and found their place—big or small—in the literary and cultural life of other peoples. It was inevitable that such positive phenomena would yield meaningful results in twentieth-century Uzbek literature"[1;74].

These views emerged as a result of Prof. N. Karimov's principles. He argues that Uzbek literature reached the world only through Russian, which prevented direct access to Western literature. This situation cost us greatly. Direct translations from English began to increase only in the 1990s, yet even then their quantity and quality remained limited. The scholar's concerns have long astonished forward-thinking intellectuals. Many works by Somerset Maugham were translated into Uzbek during the years of independence, most of them published in the "World Literature" (*Jahon Adabiyoti*) magazine. Behind these efforts stood the invaluable contributions of Uzbekistan Hero Ozod Sharafiddinov. Under his initiative, many issues of the magazine featured English, French, German, Italian, Russian, and other world literary works translated directly into Uzbek. Thanks to the efforts of professional translators, our national library has grown richer with masterpieces of world literature. Today, translation schools continue this work, steadily increasing their output. Of course, much more research is still required. Yet even so, it becomes evident how important it is to translate the immortal pillars of literary thought and introduce them to Uzbek readers: "It is the vibrant spring, isn't it? In the vast courtyard, you cannot count all the chirping birds. Feeling reassured about his father's health, Husan developed a habit of strolling through the garden. 'What are you searching for in the trees?' Hasan would ask whenever he saw him. But Husan paid no attention; he continued searching devotedly for that peculiar pair of birds. 'Even if the garden is full of birds, none of them resemble mine. If they have arrived, I will certainly find them,' he thought. As he expected, the noble little birds sat side by side on a slightly bent almond branch, singing plaintively. Husan approached the tree but stopped at a distance so as not to scare the birds. He froze for a moment, then looked for a place to sit. He found a sawed tree stump, settled onto it, and listened carefully to the birds' song. The sounds of the countless birds in the

courtyard formed a special kind of symphony. Husan realized this only after some time. Yes, what first seemed chaotic gradually turned into harmony as he continued listening. 'Amazing,' whispered Husan. Then he concentrated on the singing of his own birds. He wondered whether they held a special place within that majestic choir. The secret did not reveal itself at once but unfolded gradually in the young man's heart. It became clear that the magical singing of the pair of birds was guiding and directing the entire symphony of the courtyard. At that moment, the peculiar birds fell silent, and in Husan's ears, the unified song of all the birds suddenly fell apart. As if sensing this, the pair resumed singing gently… A pleasant calmness and an inexplicable spiritual joy overflowed Husan's heart, merging into a profound meaning " [2].

The story depicts various episodes of two opposing forces, regardless of faith or creed. Why do Hasan and the birds fly together toward the mosque? Why does Husan live with his inner contradictions? Though he listens deeply to the beauty of the world around him, he does not perceive that "something" directed at Hasan. What causes this difference? The writer leaves the ultimate meaning to the reader. At this point, it is necessary to discuss the existential nature of depiction in the works of English and Uzbek writers. At first glance, Somerset Maugham appears unable to fully grasp universal truths. Perhaps this is one of the reasons behind certain changes made during translation. Maugham, originally a physician, lived during the same period as Chekhov, and together they opened new horizons in short-story writing. As a result, the concepts of depiction and influence in their works divide readers into two groups. Another important aspect is the stylistic components of English writers' artistic explorations, developed within the surrealist and critical realist traditions of Western literary thought. Their portrayal of the human phenomenon reflects a different worldview. In contrast, the open and direct expressions in the works of Uzbek writers represent the still-blossoming development of national artistic thinking. Let us consider Suvon Meli's thoughts: "Ultimately, literature is a spiritual phenomenon. Therefore, approaching the events, characters, and emotions in created or yet-to-be-created works from a spiritual perspective—and actively introducing such terms as spiritual energy, spiritual feeling, and spiritual influence into scholarly usage—is essential. As written in the Bible, 'As material bodies exist, so do spiritual bodies" [3; 15,44].

Using this wisdom, we may say that the essence of literature is transforming material beings—external reality and people living within it—into spiritual beings, that is, artistically reconstructing them" [51].

The following excerpt from Maugham's "The Verger" illustrates this point: "You need not worry about that. We will give you a completely safe and reliable list of securities. They will bring you far more profit than what the bank currently offers." A look of unease appeared on Mr. Foreman's dignified face. "I have never dealt with shares or investments. I simply wanted my money to remain in your bank." The director smiled. "We will handle everything ourselves. On your next visit, all you need to do is sign the transfer papers." "I can sign, of course," said Albert hesitantly, "but how will I know what I am signing?" "You can read, can't you?" asked the director, slightly irritated. A gentle smile appeared on Mr. Foreman's face. "You may laugh at me, sir. But I can neither read nor write. I learned to write my name only when I started my small business." The director jumped from his chair in astonishment. "This is unbelievable!" He stared at Albert as though looking at a mythical creature. "How could you achieve such success—thirty thousand pounds—without knowing how to read? Good heavens, my friend, just imagine what you would have become if you had known how to read!" "If I had known how to read, sir," replied Mr. Foreman with a faint smile, "if I had known how to read, I would have gone to St. Peter's Church in Neville Square and become a verger" [5].

In Somerset Maugham's "The Verger," Albert Edward's long-standing desire to become a verger remains alive in his heart. He has not abandoned his faith; rather, he demonstrates that there exists something higher than wealth and fame. Despite his fortune, he yearns to serve in a church. These

aspects occupy a significant place in Maugham's artistic concept. In Ulugbek Hamdam's story "Musulmon," the author engages in global thinking. The contrasting characters of Hasan and Husan highlight what it truly means to be a Muslim. "As J. Zaydon once nourished himself with Western European literature, particularly the works of Walter Scott and Victor Hugo, it is known that from the second half of the nineteenth century, contact between the West and East increased. During this time, Western colonial expansion into the East began, bringing Western literature into Arab lands. Thus, when Zaydon created his novels, he drew from Western literature, following the tradition of historical novels established by Walter Scott. Similarly, Abdulla Qodiriy absorbed Western historical novel traditions through Zaydon"[6].

It should be emphasized that the literary styles and artistic thinking of Ulugbek Hamdam and Isajon Sultan developed under the influence of both Western and Eastern literary masterpieces. In general, within the poetic frameworks of Uzbek and English prose, we observe deep rooted spiritual connections. This principle has always been a leading factor in every literary era. Somerset Maugham's evolutionary thinking—reflected in the shape and textual poetics of his works—and his ability to depict the world of characters vividly, as if the reader were watching a painting, represent the essential elements of artistic mastery. In Ulugbek Hamdam's storytelling, modernism and critical realism harmonize, deeply infused with the philosophical essence of Jalaluddin Rumi's tradition. Indeed, in the style of both writers, the unity of dynamic flow and aesthetic pathos forms a unique synthesis of stylistic principles.

Conclusion.

In conclusion, Ulugbek Hamdam's artistic style represents a distinctive phenomenon in contemporary Uzbek literature, where modernist aesthetics and critical realism coexist in a creative dialogue. His narrative approach, while grounded in the social and psychological realism of the modern era, simultaneously transcends its boundaries through the metaphysical and spiritual depth inherited from Jalaluddin Rumi's philosophical tradition. This synthesis gives rise to a new dimension of literary expression that unites rational reflection and spiritual intuition within a coherent aesthetic system.

The harmony between modernism and critical realism in Hamdam's storytelling reveals the continuity of Eastern philosophical thought within modern artistic consciousness. His style, much like Rumi's, transforms the act of narration into a form of contemplation—an exploration of human existence through the interplay of dynamic narrative flow and aesthetic pathos.

Thus, the synthesis of these stylistic principles demonstrates not only the evolution of the author's individual poetics but also the broader transformation of literary style into a mode of thinking and aesthetic cognition. Ulugbek Hamdam's works illustrate how the unity of intellectual depth and emotional resonance can serve as a bridge between tradition and modernity, offering a comprehensive aesthetic vision rooted in both cultural heritage and contemporary artistic innovation.

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