

THE PROBLEM OF INDIVIDUAL STYLE IN THE WORKS OF USMON AZIM**Javlijev Poyonbek Shavkat ugli**

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Abstract: This article analyzes the issue of individual style in the works of Usmon Azim on a scientific-theoretical basis. The study explores the essence of the concept of style in literary studies and its close connection with the author's personality and worldview. The writer's prose works, particularly the story "Love," are examined in terms of lyricism, psychologism, inner monologue, and artistic thinking. In addition, the article substantiates that the harmony of folklore elements, epic thinking, and national values in the author's творчество serves as a key factor in shaping his individual style. The role and significance of Usmon Azim's works in Uzbek literature are also highlighted.

Keywords: Usmon Azim, individual style, artistic mastery, psychologism, lyricism, inner monologue, folklore elements, epic thinking, national values, modern Uzbek prose.

Аннотация: В данной статье на научно-теоретической основе анализируется проблема индивидуального стиля в творчестве Usmon Azim. Рассматривается сущность понятия стиля в литературоведении и его тесная связь с личностью и мировоззрением автора. На примере прозы писателя, в частности рассказа «Любовь», анализируются такие художественные особенности, как лиризм, психологизм, внутренний монолог и художественное мышление. Также обосновывается, что синтез элементов устного народного творчества, эпического мышления и национальных ценностей является важным фактором формирования индивидуального стиля писателя. В статье раскрывается место и значение творчества Usmon Azim в узбекской литературе.

Ключевые слова: Usmon Azim, индивидуальный стиль, художественное мастерство, психологизм, лиризм, внутренний монолог, фольклорные элементы, эпическое мышление, национальные ценности, современная узбекская проза.

INTRODUCTION

It is well known that at the center of every literary work stands the spiritual world of the individual, his inner experiences, life experience, and moral character. "In a literary text, the development of events, the characters of heroes, and even depictions of nature are reflected through the creator's aesthetic views, worldview, and individual approach. Therefore, in literary studies, the problem of the author's individual style is regarded as one of the most important theoretical issues" [1, p. 4]. Indeed, it is style that determines the originality of a literary work and its distinctive features in comparison with other works.

LITERATURE REVIEW AND METHODOLOGY

If we turn to the history of literature, it becomes evident that among the works created, only those distinguished by artistic perfection and original stylistic solutions have withstood the test of time and retained the reader's attention. This demonstrates the decisive role of artistic mastery and the author's individual style.

The concept of style in literary studies has a broad scope: it signifies a particular way of perceiving reality and its artistic expression. As literary scholar A. Ulugov noted, style is a concept denoting "order, method, and form" [2, p. 7], and it is inseparably connected with the author's personality and worldview. Thus, style is the totality of ideological and aesthetic features, the mode of representation, and the expression of the author's artistic thinking.

Moreover, every creator interprets reality in his works on the basis of his own artistic criteria. In this respect, significant differences can be observed among the styles of different writers. For example, “Oybek in artistic depiction places emphasis on breadth and detail, whereas A. Qahhor gives preference to conciseness and compression” [3, p. 9]. These differences constitute one of the main criteria defining the author’s individual style. Consequently, style is not merely a formal phenomenon, but also a complex category connected with the creator’s inner world, aesthetic ideals, and artistic views.

RESULTS

One of the writers who created such a distinctive individual style in Uzbek literature is Usmon Azim. He entered the literary scene in the 1970s and, within a short period, distinguished himself through his unique artistic thinking. His works organically combine lyricism, psychologism, драматизм, and philosophical reflection. In the writer’s works, the spiritual world of the individual, inner experiences, and moral quests occupy a central place. Therefore, the study of Usmon Azim’s works within the framework of lyrical-psychological prose is scientifically well grounded.

Moreover, another important feature of the writer’s individual style is his reliance on national and folkloric traditions. In Usmon Azim’s works, elements of oral folk creativity, epic thinking, symbolic imagery, and mythopoetic views occupy a significant place. In particular, the image of Alpomish acquires a special artistic and philosophical significance in his works. Through this image, the writer interprets such values as courage, loyalty, honor, and dignity in a contemporary context. This demonstrates that traditionalism and modernity are harmoniously combined in his individual style.

An analysis of Usmon Azim’s individual style can be carried out on the basis of his short story Love. In this work, the subtlest layers of the human soul—longing, love, regret, and the sense of homeland—are illuminated with profound psychological depth. Through the image of the protagonist Abdurahmon, the writer reveals the ontological essence of the human bond with native soil and the impossibility of living cut off from one’s roots [4, p. 12]. The portrayal of the hero’s inner experiences, elements of memory, and stream of consciousness demonstrates the writer’s style, grounded in psychological analysis.

CONCLUSION

In conclusion, it can be said that the problem of individual style in Usmon Azim’s works is manifested in the close interrelation of his artistic thinking, aesthetic views, and national spirit. In the writer’s works, the depiction of the human spiritual world occupies a central place: inner experiences, memory, longing, and moral quests are revealed on the basis of profound psychological analysis. This makes it possible to evaluate his творчество as a model of lyrical-psychological prose.

Moreover, the author’s individual style is characterized by the synthesis of folkloric traditions, epic thinking, and modern artistic exploration. In particular, through the image of Alpomish, the writer reinterprets such values as honor, loyalty, and courage in a new way. This testifies to the harmony of tradition and modernity in his works.

Another important factor defining the originality of Usmon Azim’s style is the priority of inner spiritual processes over external descriptions of reality, as well as his active use of dialogue and inner monologue. His artistic mastery grounded in psychologism is especially vividly manifested in the short story Love.

Thus, Usmon Azim’s works are recognized as a vivid example of individual style in Uzbek literature, where the human spiritual world and national values are expressed at a high artistic level through the synthesis of lyricism, psychologism, and folkloric thinking.

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