

RESEARCH ARTICLE

The Density of Creative Conception and The Synthesis of Stylistic Integrity in The Selection of Universal Ideas

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Abstract

This article discusses the factors behind the emergence of distinctive features in English and Uzbek prose, as well as the density of universal ideas. It also examines the synthesis of conceptual views that move from life truth and stylistic distinctiveness, from form to content.

KEY WORDS

Universality, form, content, idea, conception, integrity, image, expression.

INTRODUCTION

In English literature, after the fifteenth century, adventure novels, tales, and stories began to appear, in whose poetics artistic works inclined toward adventures about court dignitaries were mainly formed. While this Enlightenment spirit found its expression in the works of J. Swift, D. Defoe, and Ch. Dickens, it is no secret that the ancient Greek tradition was also reflected in turning the truth of life into artistic truth. This is because each period, no matter to what degree it is devoted to the traditions preceding it, guarantees that they are preserved. Within the scope of these traditions, moving from drama to epic and from epic to lyric, the concept of the human being shimmers in a distinctive way in artistic strokes that seem to appear in various expressions. It is necessary to acknowledge that the traditional patterns transferred from J. Swift's *Gulliver's Travels* were manifested even more clearly in the artistic chronicles of the Turkic peoples.

Creative conception is the life position of every writer. It is also the manner of his depiction, his style, and the way he expresses images and characters. The changing face of the world, by revealing the density of attitude toward each material in the perfection of artistic prose, also testifies that conveying people's pains and concerns and showing their

distinctiveness is a great courage. When writers undertake a certain subject, they always proceed along the path of producing a stylistic modification peculiar to themselves. Underlying such searches, the scope of style, form, and genre expands considerably, and the scope of literary influence also changes.

The synthesis of stylistic-formal searches. Just as every person in the world has a character unlike anyone else's, his style and logic of living are also diverse and differ seriously from one another to varying degrees. The more human freedom, liberty, and space for living are constricted, and the more the spirit is imprisoned, the more thought begins to search for another way. The inner courage of the English oligarchs, at a level that does not hesitate to speak the genuine truth, guarantees the distinctiveness of every voice. This is because we understand that writers, poets, and dramatists, who moved on a scale that did not fail even in their striving to give their lives or be exiled from their homeland for the sake of freedom, liberty, and truth, placed each of their views into symbols, metaphors, irony, and satire. Especially in comic and satirical expression, we can see the true causes of national tragedy, while in picaresque novels we can see that human worth counts for

nothing and that great love always demands sacrifice.

Jonathan Swift is a great artist who was able to join together the synthesis of a new world in English literature. His *Gulliver's Travels* alone testifies that he was the possessor of a noble style capable of connecting the philosophy of fable and logic in a distinctive way. He is a writer who created a great turning point in English literature and who was also able to inspire great hopes in Uzbek creators, and who brought forth philosophical interpretations rich in substantial reflections on the world and the human being, with a broad aesthetic scope. The world was able to make productive use of Swift's literary style as a model. In this style, irony and satire formed a syncretic union, and it testifies that he was a writer able to reflect the great aesthetic idea that political games are for the court, in relation to people's love and labor, their courage and compassion.

He looked at man and the world through his wounded heart, and in this gaze a bitter irony toward the world and people arose in him: under the influence of the impressions acquired from childhood and the conclusions drawn from social life, he interpreted man in his fables and in the novel *Gulliver's Travels* as a creature deprived of affection and lacking noble feeling. His childhood memories became the foundation for the formation of his worldview. He wrote: "By the age of 21 I had already come to a final opinion about man, and later these opinions only became firmer." Thus, Jonathan Swift explains in his memoirs that his childhood was filled with the hardships of orphanhood and that the role of a father is extremely important in taking up a definite profession. The sharp conflicts between Ireland and England led the future writer to London, where, with the help of his mother, he entered the service of the diplomat and philosopher of the age, William Temple. After that, in Temple's personal library, he gradually became acquainted with and diligently mastered the rarest and most valuable books on philosophy, aesthetics, logic, and world literature. It was precisely these studies that radically changed Jonathan Swift's worldview and gave impetus to the development of his personal attitude toward the world and man.

The diverse episodes in the novel *Gulliver's Travels* emerge as the heart's sufferings and pains that the future writer had carried from childhood. This conception reveals the harmonized paradigm of satirical style and irony. If the writer, who chose a distinctive path in expressing the colorful moments of childhood and youth, was first able to convey this

in the fables of *The Battle of the Books*, later this conception also manifested itself in his other works.

Every creator is a world unto himself. True artists do not repeat one another, nor does one imitate another. "Every artist has his own country and his own citizens living in that country" (in the words of Tal'at Solihov). In this sense, every creator has his own spiritual and psychological world, poetic universe, and foundations of belief. Yury Borev, concerning the issue of approaching a literary work through the biographical method, writes of "the method of reading a literary work through the personality of the writer," and adds to this view the sentence: "The artist's individual fate serves as a key in interpreting his work." Indeed, it is certain that in the work a creator writes, his true image and way of life, his style, creative principles, idea, and aesthetic scope become visible and continue to call people to reflection. This is because, in each of his works, the creator forms a profound union, to a certain degree, with the fate of humanity. In what does this appear? First, in the fact that man is always the child of his age; second, in the image of the fate of the oligarchs who created the ground for his socio-political views; third, in the fragment of decisive changes in the psychology of people at a moment when oppression, vileness, and cruelty have become excessive. Dissatisfaction with the existing system gives rise, for the creator, to a philosophy of suffering, thought, sorrow, and logic that never comes to an end. In general, the ups and downs of life, its bitter sufferings, and all the important factors in the writer's formation come together in harmony and prepare the ground for movement toward a single goal.

As he creates his novel, the writer makes use of methods and images from folk tales that tell about tiny dwarfs and giant people, capricious characters and liars, as well as from the memoir-adventure literature widely распространённой in eighteenth-century England—books depicting real and invented adventures. As a result, Swift's satirical-philosophical, extremely meaningful and sharp novel turned into an engagingly readable work, while at the same time remaining one of the most delightful and beloved books for children, writes E. Berdanis. As the critic rightly emphasizes, although the work may concern children, countless sufferings come upon Gulliver as an image entering into mutual debate with the works of such fairy-tale writers as D. Defoe and H. Andersen, in which adventures concerning little grown-ups are mixed with fantastic expression and aesthetically complement

one another in a distinctive way. As he describes his childhood in his satirical novel, the issues of traveling across England and Europe in general, spiritual and social experiences, inner wanderings, and the rare human virtues that help a person grow into a perfect human being are discussed. It is this conception that determines the composition of the novel. It should be noted that Gulliver's journey from one country to another did not always go successfully. Having seen different people, become closely acquainted with their pains and concerns, and striven to recount the adventures he had experienced, his efforts were never wasted.

The secret of the novel's being so interesting and still captivating readers today lies in the writer's unique satirical style—in the great political games of little people and the gullibility of great people, which stand out in relief:

"In fact, the situation was as follows: as soon as the emperor received information about me, he, in agreement with the council, ordered that I be bound immediately (the order was carried out at night while I was asleep). He also ordered that as soon as I awoke, I should be fed and that a carriage be built to take me to the capital.

At first glance, such a course of action was both extremely dangerous and heroic. I believe that not a single European ruler would have had the courage to act in such a way.

However, in my opinion, the emperor's order was just. After all, let us suppose these people had tried to kill me while I slept. At the very first attack I might have awakened from the pain and become so enraged that I could have broken the ropes and attacked them in time. They could not have expected mercy from me. That is certain."

Another important point is that works created in this genre can be systematically studied from two aspects:

1. satires infused with details connected with socio-political reality;
2. satires illuminating details connected with pure artistic-aesthetic reality and everyday life.

In the matter of transforming the truth of life into artistic truth, ideological-political and social issues inherited from English prose developed more than ever. This is because fiction developed even further on the basis of symbolic and figurative interpretation. In every debate and discussion within it, the concept of the human being finds its expression. Every decisive change in life manifests itself in the syncretic

unification of different genres. The scope of genres in English and Uzbek prose has continued its path of development in the fifteenth–nineteenth centuries as well as in the twenty-first century, which confirms the theoretical reflections given above.

CONCLUSION

The conclusion is that in the initial depictions of the novel's introduction, Gulliver's arrival in the land of the Lilliputians, the order and discipline there, the firm will and the emperor's tendency toward dictatorship, the way of life of the little people, and their zeal for obedience are clearly manifested. This is because through such satirical depictions the writer organizes into a single aesthetic center the contradictions between power, people, and society that arose on the basis of the Kingdom of England of that time, the lives of people exhausted by social injustice, and the gradual loss of mutual human respect. In J. Swift's literary views, the density of vast folkloric traditions, fairy tale, and imaginary-fantastic scope is presented as a vivid example of the suffering and torment descending upon an entire nation. In the writer's sharp satirical views, the single idea is proclaimed that the strong are in power, the weak are in society, and the obedient are in subjugation and lack of freedom.

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