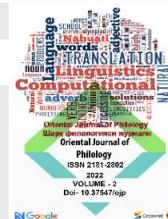


**Oriental Journal of Philology****ORIENTAL JOURNAL OF PHILOLOGY**

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<http://www.supportscience.uz/index.php/ojp/about>**STYLE AS EXPRESSION OF NATIONAL IDENTITY: GODLY PRACTICE AND CULTURAL CONTEXT*****Diana Komilovna Ruzmetova****Act.assoc.prof(PhD)**Chirchik State Pedagogical University**Chirchik, Uzbekistan***ABOUT ARTICLE**

**Key words:** style, national identity, godly practice, cultural context, tradition, modernity, symbolic, expression.

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**Abstract:** This article deals with the notion of style as a vehicle for expressing national identity, with particular attention to the interplay between aesthetic forms, spiritual practices, and broader cultural contexts. The analysis situates stylistic features not only as literary or artistic choices but also as manifestations of a nation's collective memory, values, and worldview. By focusing on the nexus of "godly practice" and cultural identity, the study highlights how religious and ethical frameworks permeate stylistic strategies in literature and art, shaping both thematic orientation and expressive means. The discussion emphasizes the dual role of style: on the one hand, as a marker of continuity with national traditions, and on the other, as an adaptive mechanism in response to modernization and global cultural flows. Ultimately, the article argues that stylistic expression functions as a symbolic arena where questions of belonging, spirituality, and cultural resilience converge, thus reaffirming style's central role in the preservation and transformation of national identity.

**USLUB MILLIY O'ZLIK IFODASI SIFATIDA: ILOHIY AMALIYOT VA MADANIY KONTEKST*****Diana Komilovna Ruzmetova****PhD, Chirchiq davlat pedagogika universiteti**vazifasini bajaruvchi dotsent**Chirchiq, O'zbekiston***MAQOLA HAQIDA**

**Kalit so‘zlar:** uslub, milliy o‘zlik, ilohiy amaliyot, madaniy kontekst, an‘ana, zamonaviylik, ramziylik, ifoda.

**Annotatsiya:** Ushbu maqola uslub tushunchasini milliy o‘zlikni ifodalovchi vosita sifatida tahlil qiladi. Ayniqsa, estetik shakllar, ma‘naviy-amaliy tajribalar va kengroq madaniy kontekstlar o‘rtasidagi o‘zaro bog‘liqlikka e‘tibor qaratilgan. Tahlilda uslubiy xususiyatlar faqat adabiy yoki badiiy tanlov sifatida emas, balki xalqning kollektiv xotirasi, qadriyatlari va dunyoqarashining namoyon bo‘lish shakli sifatida ko‘riladi. “Ilohiy amaliyot” va madaniy o‘zlik o‘zaro aloqasi markazga olinib, diniy hamda axloqiy mezonlar adabiyot va san‘atdagi uslubiy strategiyalarga qanday ta‘sir ko‘rsatishi ochib beriladi. Uslubning ikki tomonlama vazifasi ta‘kidlanadi: bir tomondan – milliy an‘analarga sodiqlik belgisi sifatida, ikkinchi tomondan – modernizatsiya va global madaniy oqimlarga moslashuv mexanizmi sifatida. Yakunda maqolada uslubiy ifoda ramziy maydon sifatida talqin qilinadi, u yerda mansublik, ma‘naviyat va madaniy barqarorlik masalalari birlashadi. Bu orqali uslub milliy o‘zlikni saqlash va uni o‘zgartirishdagi asosiy omil sifatida qayta tasdiqlanadi.

## СТИЛЬ КАК ВЫРАЖЕНИЕ НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ: БОЖЕСТВЕННАЯ ПРАКТИКА И КУЛЬТУРНЫЙ КОНТЕКСТ

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### О СТАТЬЕ

**Ключевые слова:** стиль, национальная идентичность, божественная практика, культурный контекст, традиция, современность, символичность, выражение.

**Аннотация:** В данной статье рассматривается понятие стиля как средства выражения национальной идентичности, с особым вниманием к взаимосвязи эстетических форм, духовных практик и более широких культурных контекстов. Анализ показывает, что стилистические особенности выступают не только как литературный или художественный выбор, но и как проявление коллективной памяти, ценностей и мировоззрения нации. Через призму «божественной практики» и культурной идентичности исследование подчеркивает, как религиозные и этические установки пронизывают стилистические стратегии в литературе и искусстве,

формируя как тематическую направленность, так и выразительные средства. Обсуждение акцентирует двойную роль стиля: с одной стороны, как маркер преемственности с национальными традициями, а с другой — как адаптивный механизм в условиях модернизации и глобальных культурных потоков. В конечном итоге утверждается, что стилистическое выражение функционирует как символическое пространство, в котором пересекаются вопросы принадлежности, духовности и культурной устойчивости, подтверждая тем самым центральную роль стиля в сохранении и трансформации национальной идентичности.

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**Introduction.** The urgency of studying style as an expression of national identity lies in the growing complexity of cultural self-representation in a globalized world. Processes of globalization, digitalization, and transcultural exchange tend to blur the boundaries between local and universal cultural forms. Against this background, the stylistic choices in artistic and literary production become not merely aesthetic, but also ideological and symbolic acts. They serve as a means of articulating, preserving, or reinterpreting national identity in both domestic and international contexts.

Moreover, the intersection of style with religious or “godly” practices reflects a deeper cultural dimension, where aesthetic form interacts with spiritual traditions, thereby producing unique discursive spaces that cannot be reduced to purely secular categories.

A defining tendency of contemporary scholarship is the heightened attention accorded to issues of national identity. This development has been shaped by the social, cultural, historical, political, economic, and other conditions of existence in a globalized and multicultural world. The growing interest of researchers across disciplines appears natural, as it is linked to the reassessment of values in the new century, the strengthening of national consciousness, and the recognition of its necessity as a foundational component of state-building.

Culture constitutes an inseparable dimension of national identity and serves as a vital instrument in the construction of civil society and the qualitative advancement of the nation. Within this framework, art—and literature in particular—performs the functions of creating, preserving, revitalizing, and developing the national-cultural fabric of society, thereby shaping its collective identity. The artist’s engagement with the nation and its culture is both inherent and continuous, manifesting in explicit and implicit forms. Every artistic work emerges from an ethnic and cultural background, thereby acquiring distinctive traits and aesthetic characteristics. Artistic

creation, shaped by the conscious and subconscious impulses of the author, is not only a privileged means of expressing individual creativity and responding to external realities but also one of the most significant mechanisms for constructing and articulating national identity.

**Literature review.** National identity may be understood as the outcome of a process in which an individual consciously and subconsciously aligns their sense of self with that of their nation. It entails self-affirmation as a bearer of a specific culture and the recognition of one's embeddedness within a system of values such as language, ethics, and cultural heritage. According to the Catalan scholar M. Guibernau [1], the "core" of national identity is constituted by shared culture, history, attachment to the homeland, as well as myths and symbols capable of generating emotional bonds.

In literature, the modus of national identity is articulated on both semantic and formal levels of the text. The writer situates personal ideas within the context of national consciousness, translating them into national motifs, traditional imagery, folk-poetic symbols, and archetypes that reflect the symbolic structures of mentality. These elements embody traditions, customs, rituals, features of national character, and the distinct qualities of collective consciousness, thereby transmitting the essence of national identity within the literary work.

On the semantic plane, national identity emerges through motifs that convey the author's feelings and reflections. The realization of these motifs is shaped by the emotional "I" of the author, often projected onto the lyrical hero. The lyrical hero thus becomes one of the key determinants of national identity in poetry, identifying with the nation and embodying the distinctive modes of national existence represented by the author.

On the structural (formal) plane, national identity is expressed through images, symbols, archetypes, and toponyms. Formal features include the inscription of ethnic memory, mythology, ceremonial practices, and folklore traditions into the poetic text, along with the presence of symbolic subtexts and archetypal layers of meaning. Within poetic language, aesthetic ideas and artistic meanings are realized above all through imagery. National images function as cultural markers, encapsulating the concept of "national identity" at the poetic level and addressing both the author's and the reader's sense of belonging [9].

National identity often functions as a cultural filter, rooted in shared symbols, historical memories, and values tied to a territory, shaping not only political perceptions but also artistic expression. Guibernau [1] conceptualizes national identity as a constitutive lens through which collective sentiment and artistic production can be interpreted (particularly in contexts like EU perception). Meanwhile, Clark and Huntington [2] propose that national identity comprises unique cultural elements that distinguish one nation from another—elements that find reflection in style,

aesthetics, and expressive traditions. Studies examining folklore and decorative arts highlight the significance of traditional motifs and craftsmanship as vehicles of cultural continuity [3].

Imagology, a branch of comparative literature, explores how literary style encodes cross-national perceptions and ethnotypes [4]. It analyzes how textual strategies, rhetorical norms, and genre conventions reflect and construct notions of national character, often shaped by social and political contexts. Imagology thus provides a methodological basis for tracing how national identity is stylized in literary discourse.

The interplay of tradition and modernization is central to identity formation. In studies of Chinese cultural identity, traditional Confucian values—once denounced but later reappropriated by the CPC—have been woven into contemporary ideological frameworks, signaling how style rooted in tradition lends legitimacy and soft power [5]. This case demonstrates how “godly practice”—ritualistic, moral, or quasi-sacred aesthetic forms—can be instrumentalized in national narratives.

Contemporary processes of globalization exert pressure on national styles, sometimes leading to cultural homogenization—where dominant cultures overshadow local diversity—or, conversely, glocalization, where local styles persist in hybrid forms. This dynamic tension frames style as both vulnerable to external influences and resilient in asserting national identity [6].

The notion of cosmopolitan nationalism reflects the tension between local rootedness and global orientation. Initially developed in educational policy analysis, the concept applies more broadly to cultural expression, revealing how national style may simultaneously aim for international appeal while maintaining identity-specific characteristics [7]; [8].

Finally, studies in identity development underscore the role of cultural practice—such as folklore and visual arts—as active agents in shaping national self-awareness, especially among youth and emerging social classes. Through engagement with stylistic traditions, individuals form both aesthetic sensibility and communal belonging.

**Discussion.** Style functions as a dynamic mediator between individual artistic vision and collective cultural identity. In contexts where religious traditions play a formative role in national consciousness, stylistic practices often encode theological or spiritual values alongside aesthetic ones. For example, sacred motifs, ritualized language, or iconographic patterns can be reinterpreted in modern creative works as markers of belonging and continuity. Such stylistic strategies do not only reflect the persistence of godly practice within national culture but also highlight the ways in which identity is constantly negotiated through the reinterpretation of tradition.

At the same time, the stylistic embodiment of national identity is not without tensions. It raises questions about the balance between tradition and modernization, the inclusivity of diverse

cultural voices within a single national narrative, and the risks of essentializing identity through selective aesthetic codes. The cultural context, therefore, becomes central: style acquires its meaning not in isolation but in dialogue with historical memory, political realities, and transnational cultural flows. Studying these dynamics contributes to a more nuanced understanding of how nations imagine themselves through aesthetic practices, and how style operates as both a conservative and transformative force in the ongoing construction of identity.

Style operates in a dynamic tension between preservation and transformation. On the one hand, it functions as a marker of continuity with national traditions, embodying a collective memory that anchors communities in shared histories, cultural symbols, and aesthetic practices. Through stylistic choices in art, architecture, literature, and everyday life, nations reaffirm their unique identity, asserting cultural resilience against the erasure of local distinctiveness. In this sense, style acts as a repository of values, a recognizable signature that binds the present to the past.

On the other hand, style simultaneously serves as an adaptive mechanism in response to modernization and global cultural flows. It is not static but evolves, incorporating new technologies, materials, and cross-cultural influences. This adaptive dimension allows societies to remain relevant, innovative, and engaged with global networks, while also negotiating how external forms are reinterpreted through local sensibilities. In this way, style becomes a medium of translation—balancing fidelity to tradition with openness to transformation.

Thus, the dual role of style is not a contradiction but a productive tension: it secures continuity with national traditions while enabling flexible adaptation to the demands of modernity and globalization.

Overall, national identity occupies a central position in the political, social, and cultural spheres of a nation's life, as the degree of its consolidation largely determines the overall trajectory of societal development. National culture and the arts possess significant nation-building potential, serving as vehicles for the preservation and transformation of collective values. Literature, endowed with a distinctive energy and symbolic power, plays a decisive role in shaping national consciousness and consolidating identity. By focusing on the essential dimensions of national life, literature offers a systematic and profound artistic interpretation of both historical experience and contemporary realities, while at times anticipating possible futures. As a form of creative expression, the art of the word safeguards spiritual continuity, affirms issues of national identity and self-identification, and cultivates awareness of the cultural, historical, moral, and aesthetic-ethical heritage of society.

**Conclusion.** In conclusion, the review conceptualizes style as a multi-dimensional lens through which national identity is both preserved and expressed—whether through material

culture (embroidery, ornament), literary representation (imagology), ideological rearticulations (Confucian revivalism), or navigating global-local tensions (homogenization vs. glocalization, cosmopolitan nationalism). “Godly practice” surfaces as the vested symbolism and ritual embedded in stylistic forms, lending them cultural authority. Collectively, these studies provide a robust foundation for viewing style not merely as aesthetic form, but as a dynamic medium of national self-understanding and cultural negotiation.

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