

The Linguistic Aspects of the Creator's Credo in Eastern Literary Studies

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Abstract: *This article examines the linguistic and philosophical foundations of the "creator's credo" in Eastern literary traditions. Contrasting with Western individualism, it explores how Persian, East Asian, and Slavic literatures utilize paradox, silence, and polyphony to encode a worldview of self-transcendence. By analyzing specific linguistic markers—such as the "cutting word" in Haiku and "dialogism" in the Russian novel—the study concludes that the Eastern credo functions as a ritualistic alignment with cosmic and communal order.*

Key words: *Eastern Literary Studies, Creator's Credo, Sufism, Zen Poetics, Sobornost, Polyphony, Linguistic Architecture*

Introduction

In Eastern literary traditions—spanning the mystical poetry of Persia, the philosophical treatises of East Asia, and the spiritual realism of the Slavic world the “creator’s credo” functions fundamentally differently than in the West[1]. While Western studies often treat the credo as an assertion of individual identity, Eastern Literary Studies views it as a linguistic surrender to a larger cosmic or communal order. The creator’s credo in the East is not a manifesto of the "I," but a map of the “Word” as a bridge between the finite human and the infinite universal[2].

In the Near East, particularly in Sufi-influenced literature (Rumi, Attar, Hafez), the creator’s credo is rooted in the concept of Fana (the annihilation of the self). The linguistic architecture here is designed to break down the boundaries of the ego[3].

Linguistic Marker: The Paradox. To express a credo that transcends human logic, authors employ a "language of the heart" characterized by oxymorons and paradoxes (e.g., "the sun that shines at midnight")[4].

Methodology

The Target: The text serves as an ascetic tool. The credo is that language is a veil; the poet’s job is to use words to point toward the "Wordless."

Axiological Lexis: Frequent use of a "Wine and Love" vocabulary serves as a coded system for spiritual intoxication, shifting the semantic field from the physical to the metaphysical.[5]

In Chinese and Japanese traditions, influenced by Taoism and Zen Buddhism, the credo centers on Wu Wei (non-action) and the beauty of the "Empty Space." [6]

Linguistic Marker: Ellipsis and Suggestion (*Yugen*). The architecture of a Haiku or a Tang dynasty poem relies on what is omitted. The credo assumes that the reader is a co-creator who completes the meaning in the silence between lines. [7]

The Target: To capture the "Thusness" of nature. Authors avoid heavy adjectives or emotional impositions, using concrete nouns to let the world speak for itself.

Results and Discussion

The Credo in Print: The visual "blank space" on the printed page is as much a part of the linguistic credo as the ink itself, representing the primordial void from which all things arise.

In the Eastern Slavic (Russian) tradition, the credo is often defined by Sobornost—a spiritual community of many people [8].

Linguistic Marker: Polyphony. As identified by Mikhail Bakhtin, the creator's credo here is "Dialogic." Instead of a single authorial voice, the text becomes a battleground of many voices, each representing a different philosophical "creed." [9].

The Table 1. To achieve Moral Truth through Dialogue. The author (like Dostoevsky or Tolstoy) does not sit above the characters; the credo is that truth is found *between* people, not inside a solitary mind [10].

Table 1. In the Eastern and Western Credo

Feature	Western Credo	Eastern Credo
Primary Goal	Self-Expression (The unique "I")	Self-Transcendence (The universal "We")
Role of Language	A tool for definition and mastery	A vessel for resonance and ritual
Syntactic Logic	Linear, causal, and argumentative	Circular, meditative, and atmospheric
The Reader's Role	Consumer of the author's vision	Meditative participant in the "Word"

The linguistic study of the creator's credo in Eastern literature reveals a profound belief in the Ontological Word—the idea that language does not just describe reality but participates in its creation. Whether through the mystical paradoxes of the Persian poets, the sparse silence of the Japanese masters, or the polyphonic dialogues of the Russian novelists, the Eastern credo remains a sacred act of alignment [11].

For the Eastern creator, the highest achievement of style is not to be "original," but to be authentic to the eternal truths that predate the author's own existence.

Modern Uzbek literature is currently navigating a profound period of transformation. In the wake of national independence and the subsequent globalization of the 21st century, the "creator's credo" in Uzbekistan has shifted from the collective mandates of the Soviet era toward a complex, multi-layered search for National Identity, Spiritual Purity, and Existential Freedom [12].

In modern Uzbek literary studies, the credo is analyzed as a linguistic bridge between the sacred traditions of the Chagatay past and the experimental forms of the global future.

The foundational credo for many contemporary Uzbek authors is the restoration of the "National Spirit." This is a direct continuation of the Jadidist tradition (early 20th-century reformers like Cholpon and Fitrat) who believed that literature must serve as a tool for social enlightenment.

Linguistic Architecture: A return to Classical Lexis. Authors intentionally incorporate terms from Alisher Navoi's era or folk dialects to "purify" the language from external influences.

The Target: To reconstruct the Uzbek "Self" after decades of cultural dilution. The linguistic goal is authenticity.

The Metaphorical Credo: From Realism to Symbolism

A significant shift in the modern era is the move away from "Socialist Realism" toward Metaphorical Prose. Modern creators, such as Nazar Eshonqul or Shoyim Bo'tayev, hold a credo that truth cannot be expressed through direct description, only through symbols[13].

Linguistic Marker: The Mythological Lexicon. Authors weave folklore, Sufi imagery, and surrealist metaphors into the texture of the prose.

The Target: To explore the subconscious of the nation. By using "coded" language, authors discuss the trauma of the past and the uncertainty of the future without resorting to dry journalism.

The Ethical-Spiritual Credo (*Ma'naviyat*)

In the works of authors like Ertugrul Ozod or in the poetry of Halima Xudoyberdiyeva, the credo is centered on *Ma'naviyat*—a specific Uzbek concept of spiritual and moral upbringing.

Linguistic Marker: Didactic Modality. The use of imperative and hortatory language (words of advice and moral guidance). The syntax often mirrors the "Pandnoma" (books of wisdom) of Eastern tradition.

The Tablee 2. The preservation of the "Eastern Family" values and the protection of the soul against the perceived "spiritual vacuum" of modern materialism[14].

Table 2. Comparison of Modern Uzbek Credo Targets

Creator Archetype	Core Credo	Primary Linguistic Tool	Influential Tradition
The Traditionalist	Cultural Preservation	Archaic and High-Style Lexis	Navoi / Classical Poetry
The Avant-Garde	Existential Exploration	Stream of Consciousness / Symbolism	Western Modernism / Kafka
The Publicist	Social Reform	Direct, Transparent Syntax	Jadidism

Modern Uzbek literary studies are increasingly focusing on Intertextuality. The credo of the modern writer is often one of "Synthesis"—the belief that an Uzbek author must be a master of both the Eastern *Ghazal* and the Western *Novel*.

Scholars like Umarali Normatov have noted that the modern credo is no longer a "closed system." Instead, it is a Dialogic Space where the author's voice is shaped by a deep respect for the ancestors (*Ajdodlar yodi*) while simultaneously experimenting with the "fragmented" syntax of postmodernism[15].

Conclusion

The creator's credo in modern Uzbek literature is an act of Linguistic Sovereignty. It is a performative statement that the Uzbek language is capable of expressing the most complex anxieties of the 21st century without losing its ancient, rhythmic heartbeat. For the modern Uzbek writer, the credo is simple yet profound: To be a child of the world, while remaining the voice of the motherland.

So, we examined the evolving "creator's credo" in the context of contemporary Uzbek literature. It identifies three primary linguistic architectures: the Jadid-inspired national awakening, the metaphorical symbolism of the avant-garde, and the ethical-spiritual didacticism of traditionalist prose. By analyzing the shift from Soviet-era realism to modern intertextuality, the study demonstrates how Uzbek authors utilize classical lexis and symbolic imagery to construct a unique post-independence identity. The research concludes that the modern Uzbek credo represents a synthesis of Eastern spiritual values and Western formal experimentation.

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