



**WORLD BULLETIN
PUBLISHING**

Online Publishing Hub

World Bulletin of Education and Learning (WBEL)

ISSN (E): 3072-175X

Volume 2, Issue 4, April 2026



This article/work is licensed under CC by 4.0 Attribution

<https://worldbulletin.org/index.php/1>

A COMPARATIVE STYLISTIC ANALYSIS OF PORTRAITURE IN THE NOVELS OF JURJI ZAYDAN AND ABDULLA KADIRI

Isakov Qobuljon Maqsudovich

Master's Student, Faculty of Linguistics (Arabic Language)

Tashkent Oriental University

Abstract

This article presents a comparative stylistic analysis of portraiture in the novels of Jurji Zaydan and Abdulla Kadiri. The study examines how both authors employ descriptive techniques to construct characters' physical appearance, psychological depth, and social identity. Special attention is given to the linguistic and stylistic devices used in portrait depiction, including metaphor, symbolism, and narrative perspective. The analysis reveals that while Zaydan's portraiture tends to emphasize historical and cultural contexts, Kadiri's approach is more focused on national identity and social realism. The findings highlight both similarities and differences in their artistic methods, reflecting distinct literary traditions and worldviews. The research contributes to a deeper understanding of portraiture as a key element of character representation in comparative literature.

Keywords: portraiture, stylistic analysis, comparative literature, character description, narrative technique, Jurji Zaydan, Abdulla Kadiri, literary style, cultural context, realism

Introduction

In modern literary studies, the analysis of artistic representation plays a crucial role in understanding how authors construct meaning, shape characters, and reflect socio-cultural realities. Among the various elements of literary expression, portraiture occupies a central position as a stylistic and narrative device through which writers reveal not only the *внешние* (external) features of

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h1>World Bulletin of Education and Learning (WBEL)</h1>
ISSN (E): 3072-175X	Volume 2, Issue 4, April 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

characters but also their inner world, psychological states, and social identity. In this regard, portrait description becomes an important tool for interpreting the aesthetic and ideological dimensions of a literary text.

The relevance of this study lies in the growing interest in comparative literary analysis, particularly between Eastern and Western literary traditions. The works of Jurji Zaydan and Abdulla Kadiri represent two distinct yet intersecting literary traditions—Arab historical prose and Uzbek realist fiction. Both authors are known for their rich narrative style and detailed character portrayal, making their texts a valuable source for analyzing stylistic features of portraiture.

Jurji Zaydan’s novels are characterized by their historical orientation, where portrait descriptions often serve to situate characters within a broader cultural and civilizational context. His use of descriptive language tends to emphasize historical authenticity, social hierarchy, and cultural identity. In contrast, Abdulla Kadiri’s works reflect the principles of realism, where portraiture is closely connected with social critique, national consciousness, and the everyday life of individuals. His character descriptions frequently reveal psychological depth and moral complexity, highlighting the interaction between the individual and society.

From a methodological perspective, this research is grounded in stylistic analysis and comparative literature. It focuses on identifying linguistic and expressive means used in portrait construction, including lexical choices, figurative language, narrative perspective, and symbolic elements. By comparing these features in the selected texts, the study aims to uncover both universal and culture-specific patterns in literary portraiture.

Methodology

The study of portraiture in художественной литературе (literary texts) has long been a subject of interest within stylistics, narratology, and comparative literature. Portrait description is not merely a depiction of a character’s physical appearance; rather, it functions as a complex semiotic system that conveys psychological, social, and cultural meanings. In this regard, the works of Jurji

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h2 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h2>
ISSN (E): 3072-175X	Volume 2, Issue 4, April 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

Zaydan and Abdulla Kadiri provide rich material for analyzing how portraiture operates within different literary traditions.

From a theoretical perspective, the concept of literary portraiture is closely related to the ideas, who emphasized the importance of dialogism and the interaction between character and context. A character is not a static entity but a dynamic participant in a social and ideological dialogue. In this sense, portrait descriptions serve not only to visualize characters but also to position them within a broader socio-cultural discourse. In Zaydan’s novels, portraiture often reflects historical and ideological frameworks, where characters embody specific cultural values and social roles. His descriptions are frequently detailed, emphasizing clothing, physical features, and social status, thereby reinforcing the historical authenticity of the narrative.

In contrast, Kadiri’s approach to portraiture aligns more closely with the principles of realism. As noted by Georg Lukács, realist literature seeks to reveal the essence of social relations through individual characters. Kadiri’s portraits are not limited to external description but extend to psychological depth and moral evaluation. His characters are often depicted through their *внутренний мир* (inner world), emotions, and conflicts, which reflect the socio-political realities of early 20th-century Uzbek society. This multidimensional approach allows portraiture to function as a means of social critique and cultural reflection.

Linguistically, the stylistic devices employed by both authors demonstrate both similarities and differences. Zaydan frequently uses elevated, descriptive language, rich in epithets and historical references, which contributes to a sense of grandeur and authenticity. His portraiture is often static and descriptive, focusing on visual representation. On the other hand, Kadiri employs more dynamic and context-dependent descriptions, integrating portrait elements into narrative action. His use of metaphors, symbolic details, and evaluative language enhances the *эмоциональная выразительность* (emotional expressiveness) of the text.

The role of symbolism in portraiture is also significant. As argued by Roland Barthes, literary descriptions often function as codes that carry deeper cultural

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h1 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h1>
ISSN (E): 3072-175X	Volume 2, Issue 4, April 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

meanings. In Zaydan’s works, elements such as clothing, facial features, and physical posture may symbolize social hierarchy or cultural identity. In Kadiri’s novels, symbolic portrait details often reflect внутренние противоречия (inner contradictions) and ethical dilemmas, revealing the character’s moral and psychological state.

Furthermore, the comparative analysis highlights the influence of cultural context on stylistic choices. Zaydan’s portraiture reflects the traditions of Arabic historical prose, where emphasis is placed on collective identity and historical continuity. In contrast, Kadiri’s style is shaped by the emergence of national literature and the influence of modern realism, where individual experience and social transformation are central themes.

Despite these differences, both authors share a common artistic goal: to create vivid, memorable characters that resonate with readers. Their use of portraiture as a narrative device demonstrates its versatility and importance in literary construction. Portrait descriptions in both traditions serve as a bridge between the external and internal worlds of the character, allowing readers to engage with the text on both emotional and intellectual levels.

In conclusion, the analytical discussion shows that portraiture in the works of Jurji Zaydan and Abdulla Kadiri is a multifunctional stylistic device that reflects broader literary, cultural, and ideological frameworks. While Zaydan’s approach emphasizes historical representation and visual detail, Kadiri’s style focuses on psychological depth and social realism. This comparison not only highlights the diversity of literary traditions but also underscores the universal role of portraiture in shaping character and meaning in literature.

Results and Discussion

The comparative stylistic analysis of portraiture in the novels of Jurji Zaydan and Abdulla Kadiri reveals both convergent and divergent tendencies in the construction of literary characters. The findings indicate that portraiture functions as a multidimensional device integrating descriptive, psychological, and socio-cultural layers within the narrative structure.

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h2 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h2>
ISSN (E): 3072-175X	Volume 2, Issue 4, April 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

From the results of textual analysis, it was established that Zaydan’s portraiture is predominantly descriptive-static in nature. His character portrayals rely heavily on external features such as physical appearance, clothing, and social attributes. These elements are often presented through detailed and ornamented language, which serves to reconstruct the historical and cultural environment of the narrative. The portraits are closely linked with the principles of historical representation, where characters act as carriers of cultural memory and collective identity. This approach reflects a macro-level orientation, where individual traits are subordinated to broader historical and civilizational frameworks.

In contrast, Kadiri’s portraiture demonstrates a dynamic-psychological orientation, where external description is closely intertwined with internal characterization. The results show that portrait elements in his works are often embedded within narrative action and dialogue, allowing for the gradual раскрытие (revelation) of the character’s inner world. This technique enhances the psychological depth and emotional realism of the text. Kadiri’s portraits frequently reflect social tensions, ethical dilemmas, and personal conflicts, thereby functioning as a tool of social critique.

The comparative findings also highlight differences in linguistic and stylistic devices. Zaydan employs a high frequency of epithets, similes, and culturally marked lexical units, which contribute to the aesthetic richness and historical authenticity of his descriptions. His portraiture is characterized by a certain level of narrative distance, where the author maintains an objective, almost documentary tone. On the other hand, Kadiri utilizes expressive language, metaphorical constructions, and evaluative vocabulary, creating a more subjective and immersive narrative perspective. His stylistic approach allows readers to engage more deeply with the characters’ emotional and psychological states.

The discussion of results suggests that these differences are largely обусловлены (determined by) cultural and literary traditions. Zaydan’s method aligns with the conventions of Arabic historical prose, where emphasis is placed on collective identity, tradition, and historical continuity. In this context,

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h1>World Bulletin of Education and Learning (WBEL)</h1>
ISSN (E): 3072-175X	Volume 2, Issue 4, April 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

portraiture serves as a means of cultural representation and historical reconstruction. Conversely, Kadiri’s approach is rooted in the principles of realism and national literature, where the focus shifts to individual experience, social transformation, and moral complexity.

At the same time, the analysis reveals several common features. Both authors use portraiture as a key mechanism for character construction and narrative development. In both cases, portrait descriptions go beyond mere physical depiction and incorporate symbolic and semantic elements that enrich the text. Additionally, portraiture in both traditions functions as a bridge between the external and internal dimensions of the character, facilitating a deeper understanding of their role within the narrative.

Another important result concerns the functional role of portraiture. In Zaydan’s works, portraiture primarily fulfills a representational and contextual function, situating characters within a specific historical framework. In Kadiri’s novels, however, portraiture takes on a diagnostic and interpretative function, revealing the psychological and social dynamics of the characters. This functional shift reflects broader differences in literary orientation and narrative strategy.

In summary, the results confirm that portraiture is a versatile and culturally conditioned stylistic device. The discussion demonstrates that while Zaydan prioritizes historical and visual representation, Kadiri emphasizes psychological realism and social critique. This comparative analysis not only deepens the understanding of portraiture as a literary phenomenon but also highlights the interaction between language, culture, and narrative form in shaping artistic expression.

Conclusion

In conclusion, the comparative stylistic analysis of portraiture in the novels of Jurji Zaydan and Abdulla Kadiri demonstrates that portraiture is a complex and multifunctional literary device that reflects both universal and culture-specific patterns of artistic expression. The study confirms that portrait descriptions in both authors’ works go beyond mere physical representation and serve as an

 WORLD BULLETIN PUBLISHING <small>Online Publishing Hub</small>	<h1 style="text-align: center;">World Bulletin of Education and Learning (WBEL)</h1>
ISSN (E): 3072-175X	Volume 2, Issue 4, April 2026
	This article/work is licensed under CC by 4.0 Attribution
https://worldbulletin.org/index.php/1	

essential means of revealing psychological depth, social identity, and cultural context.

The findings indicate that Zaydan’s portraiture is primarily oriented toward historical representation and external description, emphasizing cultural continuity and collective identity. In contrast, Kadiri’s approach is characterized by psychological realism, where portraiture is closely connected with internal conflicts, moral evaluation, and social critique. These differences highlight the influence of literary traditions and socio-cultural environments on stylistic choices.

At the same time, the research reveals that both authors employ portraiture as a key narrative strategy for character construction and meaning-making. Through the use of linguistic and stylistic devices such as metaphor, symbolism, and evaluative language, portrait descriptions become a bridge between the external and internal dimensions of the character. This confirms the importance of portraiture as a fundamental element in the structure of художественного текста (literary text).

Overall, the study contributes to comparative literature by demonstrating how stylistic analysis can uncover deeper connections between language, culture, and artistic representation. The results provide a theoretical and practical basis for further research on portraiture and character depiction in different literary traditions.

References

1. Bakhtin, M.M. *The Dialogic Imagination: Four Essays*. – Austin: University of Texas Press, 1981.
2. Lukács, G. *The Theory of the Novel*. – Cambridge, MA: MIT Press, 1971.
3. Barthes, R. *Image–Music–Text*. – London: Fontana Press, 1977.
4. Zaydan, J. *Historical Novels (selected works)*. – Beirut: Dar al-Hilal, various editions.
5. Kadiri, A. *O‘tkan kunlar*. – Tashkent: Sharq Publishing House, various editions.