

SCIENTIFIC AND THEORETICAL BASIS AND RESEARCH OF THE POETICS OF STYLE IN LITERATURE

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ABSTRACT

The article contains comments on the theoretical foundations of methodological research in today's Uzbek poetry and the study of its theoretical aspects in literary studies. It has been shown through scientific-theoretical ideas that style and its factor in Eastern and classical Uzbek literature show the individual skills of the creator.

Key words: *style, comparative thinking, poetics, poetry, image, word, essence, form and content.*

By the time of independence, the principles of renewal in terms of form and content are gaining strength in Uzbek literary studies. Researching and improving style is one of the needs in this update. The style of this or that writer is not only the use of image tools, language skills. The style is inextricably linked with the poetic idea, and the artistic idea is connected with the creator's worldview. Therefore, approach to issues of creative personality, humanistic worldview and style has its own logical basis, it is important in terms of enriching our literature with experiences of the recent past, effectively influencing the development of national-aesthetic thinking.

It is known that the poetic skill that reveals the unique image of the word artist is his style. One cannot separate poetic discovery, originality from imitation, creative innovation from traditionalism without having an idea of individual style. Alisher Navoi's lyrical style is somewhat different from his predecessors, even from the poetic style of his contemporaries.

In the interpretation of Navoiist Abduqadir Hayitmetov, style is used in two senses: the first is an individual style, and the second is a stylistic flow. The scientist's article "On the poetic style of the great poet" was written in 1974. The article, presented in the form of general comments, draws attention to another aspect of Alisher Navoi's poetry that needs to be studied. "There are reasons why this issue is being studied relatively late," writes the literary scholar. - Because, literary experience it shows that the question of the style of this or that artist is usually better studied only after the general scope of his work is known. [1;21]

We witness that Alisher Navoi used the term "style" in a broader sense than the current concept of style, that is, literary skill, sometimes ghazal style, rubai style (in this case, weight, column, bahr, summary, aruz paradigm) and the traditional way of the genre. Regarding style, Yo. Ishakov says: "... correctly determining the main trends and stages of the development of our classical poetry, allows to objectively assess the specific aspects of each literary process, the innovation of the representatives of this process" [2;304]. Yo. Ishakov classifies style in Uzbek classical literature (from the point of view of the period) into three. These are: 1. Turkana style; 2. Classic style; 3. High or low style.

Speaking about Turkona style, he believes that its main feature is in rhyme and gives examples of this from Atoyi's work. In addition, the simplicity of the poetic syntax, the use of light weights (ramal and hajaz bahr), simple and simple narration (autology) are the main essence of Turkish style. Taking the leading position of ghazal and ode in classical style; He considers the enrichment of the ghazal theme and the improvement of poetics as the main feature of this style. He concludes that the high or low style is a direct expression of the discoveries of the great creator, who was brought up on the ground of rich literary experiences accumulated over five centuries. The main feature is the extremely rich and colorful inner layer. In the poet's style, the entire gamut of tones and colors is in motion. Yo. Isakov concludes that "characteristic features of the poetics of Navoi's lyrics indicate the formation of a complex and significant artistic style."

Literary critic Izzat Sultan, while focusing on Navoi's work, examines his style as a high style on the example of his work "Farhad and Shirin". Izzat Sultan admits: "This style is characterized by the desire to express the idea through as many similes, metaphors and ironies as possible, figurative parallelisms. As a result, the language of the work written in this style becomes more complicated, and a certain level of preparation is required from the reader to understand it. ...The language of Alisher Navoi's works is an example of the so-called "high style". One is higher as mentioned above (superior) style, the latter is simple style. In addition to the works of Alisher Navoi, Furqat's works are included in the high style. The works of Lutfiy and Babur belong to the simple style.

At the beginning of the 20th century, the term style began to interest not only Russian literary studies, but also Uzbek literary studies. At the beginning of the 20th century, A. Sa'diy and A. Fitratlar are writers who paid special attention to the issues of language and style and began to study it as a poetic phenomenon. A. Saadi, while studying the style from the point of view of language, recognizes abbreviations, obsolete words and barbarisms characteristic of the style as the most important signs. Shows their importance in style perfection. According to A. Sa'di: "Style is the shadow of the poet's brain." "Based on this, the scientist sees the originality of the style in talent, in saying something new, in people's patriotism, and believes that the viability of the work also depends on the style. It distinguishes the following types of style. The first is that there can be several forms of style in one writer's work. Their difference can be seen in the change of genres and different periods of creativity. Also, the style can change with social conditions, social class and the personality of the creator.

The following four aspects are considered important for the internal structure of the style. a) openness - this means simplicity of language, thought, easy understanding; b) purity - the language should be rich in homonyms and synonyms, words that are difficult to understand, in particular, elements of archaism, neologism, and barbarism should not be used; c) appearance and imagery - emphasis is placed on the creator's

fantasy; g) emotionality - it is meant that the style is imbued with a beautiful feeling, it has an emotional effect on the reader" [4; 98].

A. Fitrat's style views are close to A. Saadi's views. He also gives information about the following important feature of style in "Rules of Literature". According to him, style: a) with personality and talent; b) with space and nation; c) with time and period; g) with artistic forms; d) defined by social class or classes. In general, "Rules of Literature" reveals the essence of style as a result of comparing the concept of style with artistic and scientific styles. After all, it is impossible to imagine an artistic style without such elements as order, purity, tone, openness, and harmony. In particular, A. Fitrat's view of elements such as characterization, simile, metaphor, irony, simile, revitalization, adoration, and exaggeration as internal elements has preserved its position even today. "So, in the works of Fitrat and A. Saadi issues of style are widely explored. It was considered mainly as a poetic phenomenon. The connection of the style with the national language, national literature, the creative worldview and social environment, and the connection with the artistic form were in the center of attention" [4;101].

B. Valikhojhaev attaches special importance to the issue of style in classical literature. The scientist reflects on the fact that the words "Turkish" and "Turkish" are used in a specific language sense. "At the same time, Alisher Navoi used the word "Turkish" not only in the sense of belonging to one language, but also as a literary term" [5; 56]. "The theoretical aspects of this style in Turkish poetry are understood in two works of Navoi - "Majolis un-nafais" and "Mezon ul-Avzon" through general thoughts and special notes." "... simple and simple narration (autology) without allusions through thoughts and individual notes is the main essence of the Turkana style. Also, the simplicity of the poetic syntax, the use of light weights (ramal and hazaj bahri with more light weight), closeness to folklore in the matter of rhyme (i.e. preservation of the alliteration-intonation principle), dominance of the genre (more closed), poetics (volume, composition, theme of the ghazal) also has a Turkoan identity, but although various complex poetic figures are not characteristic for poems

of this nature, tajnis art has an important position" [6; 10]. From these points, it can be understood that the Turkish style has been expressing one direction.

Literary critic D. Salohi in his methodological manual entitled "Turkona Style Traditions in Alisher Navoi's Poetry" talks about the creative development of the Turkoan style features in the poet's lyrics, which are one of the theoretical bases of Alisher Navoi's poetic style, the unique manifestations of Turkic and Turkic style, and the phenomena of creative renewal (7; 5). In general, there are several views on the Turkish style. Literary critic A. Hayitmetov emphasizes that two main styles have been active in the history of Uzbek literature since the 15th century, and he states that one of them is the "Turkistan style" (Turkona) and it was founded by Ahmad Yassavi and the second one is the "Khurasan style" by Alisher Navoi. "Turkistan style" is observed in the works of poets such as Ahmad Yassavi, Ahmad Yugnaki, Babur, Mashrab, Sufi Olloyar, Turdi, Muqimi, and Zavqi. "Khurasan style" in the works of such poets as Navoi, Nishoti, Munis, Ogahi, Kamil, Avaz, giving a wide place to traditional themes and images, it is manifested in the extremely strong influence of Persian literature and Persian language on them". Therefore, A. Hayitmetov also uses the term "style" in relation to the period, as well as the creative group, from the point of view of the placement of the idea and the style of artistic expression, the style of narration.

Literary critic A. Ulug'ov's views on this matter are also noteworthy. The scientist talks about the creative style in the textbook "Theory of Literary Studies". He attaches special importance to the concepts of "creative method" and "creative style". As a result, "Creative method" is a comprehensive concept of "creative style", which embodies the general principles of artistic reflection of life. The concept of "creative method" refers to the general characteristics of the works of many artists, not of a specific poet or writer. The works of O. Balzac, F. Dostoevsky, L. Tolstoy and M. Sholokhov, who lived and worked in different times and places, belong to the creative method of realism. But each of them is a word artist who has shown his own creative style in his works. When the texts of A. Qahhor, Oybek, Gafur Ghulam are compared side by side, it is clear that they have their own style. The artist's style is closely related

to the social period and literary process in which he lived. He comes to the conclusion that there is a serious difference between the works of poets and writers who lived in Navoi's time, before and after him, first of all, in the style of expression in their text.

Literary critic D. Kuronov says: "If the method, which means artistic way of thinking, is an epistemological (that is, related to artistic knowledge) category, then the style is anthropological, that is, related to the personality of the creator and determines his creative individuality. From this it can be seen that the method is an ideological phenomenon, and the style is an artistic phenomenon. The style determines the creative individuality of the writer, and the creative individuality is equally manifested at all levels of the work he created (the structure of the artistic text - rhetoric, the principles of creating artistic reality - poetics). That is, style is not an element of an artistic form, but a characteristic of it. The style ensures that the form elements in the work are combined into a whole based on a certain regularity, and determines the essence and function of the entire composition of each element.

Style is an art that reflects individual features, word, sentence, color of poetry, text in artistic and historical works, specific aspects of language. As each era is distinguished by the events that reflect that era, its own aspects, each era There are creators who show the progress (as well as vices and shortcomings) and describe the times. When these creators reflect their time, they describe the vices and shortcomings and achievements of that time in their own way. Although they depict the same events or the same process, the artist's "I", that is, his style, shines through in these images.

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