
METHODOLOGY AND SKILLS PROBLEMS

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Abstract

The study of the skills, style and originality of the critic is one of the most important and urgent problems of literary criticism. While the issue of the writer's style has been studied in Uzbek literature, the issue of the style and skill of the critics has been neglected. Therefore, in our study, we aimed to study the unique style and skills of critics. In this regard, in this article we present our views on the style and skill of the great literary critic I. Hakkulov and critic I. Gafurov. Their research and skills in the study of Uzbek literature, as well as aspects of their style are studied.

Keywords: criticism, critique, style, analysis, tendency, interpretation, skill, art

Introduction

One of the qualitative changes in literary criticism is the scientific and active influence on the study of the literary process, as well as the growth of critical skills. "The skill of the critic is so great that the skill of the writer covers a wide range of issues," says academician B. Nazarov. the harmony of artistic visions and emotions, the expression of independent observations about life and reality, man and the future under the pretext of the work - all these are the features that define the facets of literary criticism "[1,26]. Indeed, in the historical development of literary criticism, it is important to determine the style of critics, the gradual development of their skills, the uniqueness of each critic, and the historical development of our critics and their current position. That is why it is important to study the problems of style and skill in Uzbek criticism.

The problem of style applies to all branches of science, and today the world is being studied from different points of view. Concepts such as the method of scientific knowledge, the method of scientific thinking are often mentioned in research in philosophy, art, sociology, natural sciences, philology. The general application of the concept of style in such areas is explained by one of the important features of style, the ability to think scientifically.

Today, scientists interpret style as a "holographic" concept. The methodology of the hologram, which is widespread in modern science, can be explained as follows: In a three-dimensional hologram, the rays returning from each point of an object give a certain idea about the whole thing. Even if the laser beam is focused on a part, we will see a complete picture of the object, even if it is not about that part, but in a dim light. The larger the piece, the clearer the image, and the smaller the image. When this feature of the hologram is used in the theory of style, even a small part of the text is considered to contain a number of information, such as the

style of the author, the style of the period, the national style. The style begins to appear in the minimal areas of the text. It is clear that a critic or literary critic does not have to cover all of a scholar's style in his work, but can only draw certain conclusions about his style through a single article or essay or review of a ghazal commentary.

Style is a generalization of ideological and aesthetic features that reflect the personality of an artist, appearing as a collection of a number of features that distinguish him from others.

Well-known French scientist J.L. In the words of Leclerc de Buffon, "Style is the person." Buffon uses this phrase to refer to a person's speech, behavior, dress, and demeanor. In literary criticism, however, this definition of style is paradoxically very narrow and very broad.

In the narrow sense, not only the author, but also the nation and the spirit of the period are visible in the style of criticism. At the same time, it is very wide, because in the style there may be less visible than the author's identity, his world. For example, a literary critic who studies lyricism can sometimes write about epics, even in journalism. And then the scientist's qualities as a lyric researcher may not be visible.

No matter how narrow or wide, there is always something about the author in style. For this reason, style can be defined as a way of making any content visible in the general view.

There are basically two types of criteria in style analysis. The first is linguistic and the second is in line with general aesthetics. In the first case, style is the style of writing, a more or less understanding of the system of methods. In fact, the modern meaning of the word "style" is based on historical metonymy. In Greece (Greek - stilos, in Latin "stilus"), and later in Rome, the grass for writing - the pen was called style. The last part of the trash had a rubber part to erase the mistakes. Hence the term "style change", which is used to work on mistakes and erase bad writing. For this reason, today expressions such as "a critic who has his own pen" and "a sharp pen" can be used in the sense of "having his own style". Thus, the concept of style, the peculiarity of writing, is formed as a system of methods. Although this is a descriptive approach and has a number of advantages in style analysis, it is not enough to rely solely on style.

Many theorists consider style to be "the content of form." So when we talk about style, we mean not only the formal identity, but also the content that is hidden behind that identity.

As for the approach to style in terms of general aesthetics, it should be noted that the style is related to the field of art of social consciousness, its creation is creative in accordance with the laws of beauty. Understanding style means, first of all, feeling the beauty, the laws of art, or, in other words, its artistic charm, which is manifested in the text. "The legitimacy of style is the legitimacy of art, but also the legitimacy of aesthetics," writes stylist Sokolov.

According to the Russian literary critic BV Tomashevsky, style is a kind of peculiarity. "Whether it is an artistic language, a means of language, or a figurative sense of 'human behavior,' it is the first sign of the meaning of the word 'style.' Of course, to have such a unique personality requires knowledge, talent and skill from the creator. Deeply aware of this, VG Belinsky said, "Style is talent, thought itself ... in style, the whole person: style is the clarity and sensitivity of thought. The style is always original, like the character. That is why every great

writer has his own style, "he said, noting that a person who defines a style has a set of many characteristics. A.N. Sokolov thinks about the style, emphasizing that it is a whole system, and that all the elements that affect it are interconnected.

English theorist Jennifer M. In his research, Robinson put forward a number of theoretical ideas about style. In particular, the study of Style and Personality in the Literary Work focuses on the expression of style in a work of art, its relationship to the individual, the fact that style analysis is the analysis of personality, and the constant qualities of the creator. emphasizes that According to Jennifer Robinson, style is an expression of a set of qualities of the mind.

The creative style is reflected in the way he perceives life, the theme and idea of the work, the choice of the protagonist. Speech that reveals this is one of the elements of style. These ideas, of course, belong to the style of the writer.

From this point of view, the defining characteristics of a critic's style can be defined as follows: How a critic's style perceives a work that reflects life, the subject matter of the work being analyzed, and the author's intention to choose a method to implement it. Speech, which is considered as one of the elements of the writer's style, also plays an important role in revealing the style of the critic.

There are many creative people in Uzbek literature, and the study of their work, the study of their stylistic features, helps to identify the development trends of literary criticism. For this reason, a number of studies have been created in Uzbek literary criticism, which highlight the creative style, its manifestation and its peculiarities.

One of the scholars who deeply thought about style in Uzbek literary criticism, I. Sultan described the style of the writer as "a characteristic closeness to the harmonious unity of ideas, themes, images, composition, language, art, life experience and the influence of the period under creation. In the style of the critic, the harmonious unity of the subject, composition, language, artistic synthesis of science, life experience and the influence of the period of creation also play an important role.

Abdukodir Hayitmetov also said that "Style is a concrete and diverse manifestation of the creative method, closely connected with the character of the period and life, its personal temperament, life experience, national characteristics, a certain literary direction, which reflects its characteristics." understands the style mainly in relation to the creative method and emphasizes the need to study them without separating them from each other. It should not be overlooked that these considerations are related to the style of the writer.

When talking about the style of the critic, we rely on several criteria:

1. Partial analysis of the text;

2. Any work, no matter how complex, should interpret the work in its entirety, taking into account that it is a stylistic unit;

3. The author's style - taking into account the fact that the critical worldview is an individuality determined by its own characteristics and aesthetic preferences;

4. Orientation style that reflects the general scientific and aesthetic attitude of most scientists. This covers the method of analysis and sets us the task of analyzing whether the critic has used the methods of analysis appropriately and skillfully.

In this regard, if we look at the work of literary scholar I. Hakkulov, he analyzes a part of the literary text, approaches each work as a whole, comes from the laws of aesthetics, uses different methods and considers his own scientific views. For example, in Alisher Navoi's articles on the analysis of lyric poetry, published in the column "Analysis of one byte", the scholar turns one byte selected from a particular ghazal into a field of analysis. And in the in-depth analysis of this byte, we see a number of aspects of the scholar's style, including a deep scientific interpretation of each of the considerations presented. Or, in an article on the interpretation of Hamsa, Hamsa makes an optimal analysis of the stories, the scholar's ability to act on the basis of consistent logic, to select from the heart of a majestic work the most important considerations for today's reader, and to refer the reader to the reader. the virtue of seeing becomes clear.

Given that all large things are made up of small things, and that the atom is made up of very small particles, the style of the critic must be understood in the same sense. It is in this small way that all the means of illustration come together to form a river, as if the rivers flowed together to form a river. That is why the spiritual world, worldview, ideas, aesthetic ideals of the creative critic are reflected in his thinking, in relation to each literary text, and we are right.

If we rely on I.Sultan's views on the issues that make up the style of writing, we can really conclude that the purpose, theme, composition, language, scientific and artistic thinking, life experience and the effect of the work and period on the object are synonymous with the harmonious unity of style. Thus, style is a problematic concept in a very broad sense, a unit of literary-scientific, theoretical views in the work of the critic, a scientific-aesthetic category that expresses his worldview. It is the fruit of the analysis of the literary text, the method of expressing the theme, the skill and talent in creating components such as language.

"I. Gafurov entered the literary process with the words of a sensitive, poetic critic. He was able to express his unique style with his initial critical articles. The basis of this style is a very passionate approach to the analyzed work. At the age of twenty-five, the critic, translator, publicist, and writer published his first book, The Diamond Edges of Beauty (1963), and for almost half a century it has been a creative principle that does not fit into the title of the book. At this age, the publication of his first book is a rare event in Uzbek criticism. The beauty and charm of its articles have immediately attracted the attention of a wide range of readers, experts and writers, from the time of its publication to the present day."[3,196].

I. Gafurov, known as a brilliant researcher of poetry, also demonstrates his observation in the analysis of prose. Literary scholar S. Mamajonov writes about it: "Ibrahim Ghafurov was born as a critic of poetry: he understands poetry deeply and

delicately, every poet or literary process is quick to feel the novelty and new tendencies. However, he also looks at the field of prose and drama, showing examples of beautiful analysis (works by Odil Yakubov, etc.). It has the virtue of obscuring the literary process as a whole, of perceiving it, and that is why both older and younger writers consistently follow their research "[2,5]. Indeed, although the discovery of the mysteries of poetry is a priority in the scholar's research, his comments on prose are also valid. There is another reason for this: I. Gafurov, from the very first step in the field of literature, began to show a penchant for art. He wrote a number of stories and created mansura. Translated. At the same time, it greatly helped him to learn more and more deeply the secrets of art.

The scholar's book "Yurak-Alanga" contains articles such as "The Chemical Stone of the Heart", "The Pure Mirror of Life", in which the stories of Abdullah Qahhor and the short stories and novels of Pirmkul Kadyrov are well analyzed. These articles also have their own characteristics. It is known that literary criticism has different methods and forms of analysis. Some critics are more inclined to sociological analysis, some to psychological analysis, others to aesthetic analysis, and still others to structural analysis. Each of these has its advantages and disadvantages. Ibrahim Ghafurov can be seen mixing analysis, which is called synthetic analysis. Critic A. Qahhor and P.S. When talking about Kadyrov's works, he refers to psychological analysis and reveals the internal sources of the protagonists' movement, uses sociological analysis instead, and determines the ideological and social value of the work, and, where necessary, makes an aesthetic analysis of the work. Taken together, they give a clear idea of all aspects of the work being analyzed. It seems that the path chosen by I. Gafurov in the analysis of prose works is a very effective and useful way for the development of criticism.

I. Gafurov was able to show that he had his own point of view not only in his articles and researches on poetry, but also in his works on the prose type of literature. Observations about life, different colors of nature and observations of the vibrations of the human spiritual world, the analysis of the literary text through the mirror of elegance, the burning of the mind, the ripple of the mind, the stimulation of passion. His articles on the analysis of prose, as well as his articles on the interpretation of poetry, attract attention not only for their external expressive features, but also for the richness of their internal and ideological content, which is important for the reader.

I. Hakkulov does not follow the method of academicism, which is often boring when conveying serious scientific ideas to the reader. That is why the attractive and genuine critique of the critic cannot be confused or replaced by the style, analysis and interpretation of other literary critics. I. Hakkulov, in order to increase the weight of his literary and critical thoughts, often refers to the great philosophers, mystics, rare sources of world literature, the works of great artists, their scientific and theoretical views. For example, I. Haqqul, in proving his views on the theory of mysticism in fiction, in the analysis and interpretation of poetry, in expressing ideas about the laws of artistic creation, such great scholars as Ibn Arabi, Yunus Emro, Alisher Navoi.

CONCLUSION. Style and skill are also evident in creativity. "Creativity is the ability to think in new ways, to express oneself and to be creative, which is beyond our borders. Creativity is defined as the quality of a person who works creatively through experimentation, research,

conjecture, imagination and information. ”, intuition, way of thinking and talent are crucial, all of which combine to form a holistic system of critical style.

Literary criticism, based on scientific and literary, aesthetic thinking, is a unique form of creativity, arising from the merging of two fields, such as science and art. In this form of thinking, if every word of the creator is scientific, based on some basis, scientifically proven, and scientific conclusions are drawn, then the accepted text becomes the property of the creative mind, reflected in the worldview, and its reflection on the world is a new way of thinking. None of the true works of art duplicate each other, each is unique and different. For this reason, several literary critics can conduct research on a text, discover new aspects of its meaning and present it to the reader. But they differ from each other in some respects. This difference is first of all reflected in their style. Style is one of the main criteria for critics.

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