

Problems Of Style And Creative Individuality In Literature

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Abstract – The issue of style applies to all areas of science and is being studied from different perspectives in world science today. Concepts such as the method of scientific knowledge and the method of scientific thinking are often mentioned in research in philosophy, art, sociology, natural sciences, and philology. The general application of the concept of style in such areas is explained by one of its important features, the ability to think scientifically. This article discusses the issue of style in literature, the factors and elements that give rise to the style of scholar and critic. Criteria that need to be considered in determining their style have been explored.

Keywords – Literary Critic, Creator, Style, Scientific-Literary Thinking, Style System, Style Factors, Style Elements, Skill, Creative Individuality.

I. INTRODUCTION

Today, scientists interpret style as a “holographic” concept. The metaphor of the hologram, which is common in modern science, can be explained as follows: In a three-dimensional hologram, the rays returning from each point of an object give a definite idea of 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 blurred, not just about that part; 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, it means that even a small part of the text contains a number of information, such as the author's style, period style, national style. The style begins to appear in minimal areas of the text. It is clear that the critic or literary scholar does not have to cover all of his works in determining his style, but can draw some conclusions about his style through a single article or essay, or a review of the ghazal.

II. LITERATURE REVIEW

The issue of critical style and individuality in world literature B.Bursov, Baranov V. I., Bocharov A. G., Surovtsev Y.I., Bart R., Egorov B.F., Eydinova V., P.A. Egorev. In Uzbek literature, the researches of such scholars as S.Mamajonov, O.Sharafiddinov, B.Nazarov, U.Utaev, A.Rasulov, Sh.Akhmedova, M.Pirnazarova, A.Hayitov, N.Djumaniyazova, Z.Kuvonov, methodological researches in the literature of a certain period and some features peculiar to the style of a particular literary critic have been revealed¹. However, it should be noted that the problem of scientific and aesthetic thinking and style of the literary scholar, the critic has not been studied as a whole. We therefore try to shed light on the problem of the critic's style in comparison with the writer's style.

Style is a generalization of ideological and aesthetic features that emerge as a set of a number of aspects that distinguish an artist from others and reflect his personality.

¹U.Utaev.Criticism and style.Tashkent.G.Gulam literature and art publishing house.1979.-p152; I. Gafurov, A. Ismailov. The image in the mirror of the heart. Tashkent. Publishing house of literature and art named after G. Gulom. 1982.-p136; B.Nazarov.Critic's personality and creative originality.UTA.2008/6 issue .; U.Hamdani.Critic's responsibility. Uzbek language and literature. Issue 2012/5; p. Nazarov. Period and critic. Uzbek language and literature. 2012/6 issue .; M.Kochkarova. Talents. Uzbek language and literature.2014 / 3 issue .; N.Mirzaaliev.U.Normatov's mastery of creating literary portraits. No. UTA.2014 / 5; E.Ochilov.Najmiddin Kamilov - Navoi scholar. Uzbek language and literature..2017 / 1 issue.

In the words of well-known French scientist J.L. Leclerc de Buffon, "Style is the person."² By this phrase, Buffon implies that style reflects a person's words, behavior, dress, and demeanor. In literature, however, this definition is paradoxically very narrow and very broad in relation to style.

According to the Russian literary critic B.V. Tomashevsky, style means a kind of originality. "Whether this originality is the art of language, the specificity of the means of language or the specificity of 'human behavior' in the figurative sense, originality is the first sign of the meaning of the word 'style.'³ Of course, having such originality requires knowledge, talent and skill from the creator. V.G. Belinsky, who understood this deeply, said that "style is a talent, the idea itself ... a person in style: style is the clarity of thought. The style is always as original as the personality, the character. That's why every great writer has his own style,"⁴ he says, emphasizing the personality that is the sum of the many characteristics that define a style. When thinking about style, A.N. Sokolov emphasizes that it is a whole system; all the elements that affect it are interconnected⁵.

III. ANALYSIS

The article uses analytical, comparative and biographical analysis methods. There are basically two different criteria considered in style analysis. The first is linguistic and the second is in line with general aesthetics. In the first case, style is a way of writing⁶, more or less understanding of the system of methods. In fact, the modern meaning of the word "style" has historically been based on metonymy.

In Greece (Greek - stilos, Latin "stylus"), later in Rome, the stylus for writing was called style. The last part of the stick had a piece of rubber to erase the erroneous entries. Hence the phrase "style reversal" used to work on errors, to erase bad writing. For this reason, expressions such as "a critic with his own pen" and "a sharp pen" can be used today to mean "having your own style". Thus the concept of style, a peculiar feature of writing, is formed as a system of methods. While this is a descriptive (i.e. descriptive) approach and has a number of advantages in style analysis, it is not enough to rely solely on this in determining style.

Many theorists view style as the "meaning of form."⁷ So when we talk about style, we mean not only the formal identity, but also the content hidden behind that identity.

As for the relevance of the approach to style to the general aesthetics, it should be noted that the style is related to the field of art of social consciousness; its creation is creativity 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, as well as the legitimacy of aesthetics," writes stylist N. Sokolov.

There are many artists in Uzbek literature who have their own style, the study of their work, the study of their methodological features will help to determine the principles of development and development of literature. Therefore, a number of studies have been created in Uzbek literature, which shed light on the creative style, its manifestation and its peculiarities.

Abdurauf Fitrat, one of the first literary scholars to focus on this issue, argues that the role of style in literature is enormous, arguing that style cannot manifest itself clearly in the works of weak writers. "As the poet-writer rises in art, he begins to create his own style,"⁸ he said, emphasizing the importance of increasing experience and skill in the formation of a bright style.

Another scholar who deeply thought about the style of Uzbek literature, I.Sulton's⁹ style, similarity, "similarity", unity, originality, which is reflected in the harmonious unity of issues such as ideas, themes, images, composition, language, art, life experience and the influence of the period being created interprets as. In the style of the critic, the harmonious unity of issues such as theme, composition, language, artistic synthesis of science, life experience and the influence of the period being created also plays an important role.

Abdukodir Hayitmetov also said, "Style is a concrete and diverse form of the creative method, which is closely linked with the period and the nature of life, reflecting its characteristics through the writer's personal temperament, life experience, national

² George Louis Leclerc de Buffon. Introductory speech to the French Academy. <http://www.infoliolib.info/philos/buffon/buffon.html>

³ Tomashevskiy B.V. Stylistics and stylistics. Course lecture. L., 1959.

⁴ Belinskiy V.G. Poln. sob. hair. T.8. M., 1955. 79p.

⁵ Sokolov Theory of style. Moscow. "Art": 1968.28-p.

⁶ Nikolaev A. I. Basics of literature: uchebnoe posobie dlya studentov filologicheskix spetsialnostey. The concept of xudojestvennogo style - Ivanovo: LISTOS, 2011. <https://www.listos.biz/filologiya/nikolaev-a-i-osnovy-literaturovedeniya/ponyatie-xudojestvennogo-stilya/>

⁷ Vinogradov V. V. The problem of authorship and theory of style. M., 1961; Vinogradov V. V. Yazyk and the style of Russian writers. M., 1990; Pospelov G. H. Problems of literary style. M., 1970; Chicherin A. V. Ideas and style. M., 1968; Chicherin A. V. Essays on the history of Russian literary style. M., 1977; Sokolov A. N. Style theory. M., 1968

⁸ Fitrat. Selected works. Volume 4 - Tashkent: Manaviyat, 2006. - p. 26.

⁹ I.Sulton. Literary theory. Tashkent. Teacher. 1980.

characteristics, principles of a literary direction, etc."¹⁰ 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 writer's style.

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

1. Part of the text is analyzed;
2. To interpret the work as a whole, taking into account that this work is a whole, no matter how complex, a methodological unit;
3. The author's style is to take into account that the critical worldview is an individuality determined by its peculiarities and aesthetic advantages;
4. A directional style that reflects the general scientific-aesthetic relationship of most scientists. This encompasses the method of analysis and puts before us the task of analyzing whether the critic has used the methods of analysis appropriately and skillfully.

Whether I. Hakkulov analyzes a part of the literary text, approaches each work as a whole, based on the laws of aesthetics, using different methods, puts forward his scientific and theoretical views. For example, in Alisher Navoi's articles on the analysis of lyric poetry, published in the "Analysis of a byte", the scholar turns a byte selected from the poem into a field of analysis. And in an in-depth analysis of this single byte, we see a number of aspects of the scholar's style, including an in-depth introduction to the depths of the text, an in-depth scientific interpretation of each comment presented.

Or, in his article on the interpretation of "Xamsa", "Xamsa" makes an optimal analysis of epics, the work of the scientist in the context of consistent logic, the ability to select from the core of a monumental work the most important considerations for today's reader, as well as according to which the virtue of obtaining 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 critic's style must be understood in the same sense. Just as the rivers connect to form a river, all these small means of depiction come together to form the style of the literary critic. That is why we are right when we say that the spiritual world, worldview, ideas, aesthetic ideals of the creative critic are reflected in his thinking, in his attitude to each literary text.

Based on I. Sultan's views on the issues that make up the style of writing, we can conclude that the critical style is reflected in the harmonious unity of issues such as purpose, theme, composition, language, scientific and artistic thinking, life experience and the influence of the work and period. 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 reflects his worldview.

It is the result of the analysis of the literary text, the method of expressing the subject, the skill in creating components such as language, the talent. "If we look at a complex concept such as style as an arithmetic sum of pictorial means, we deny its nature. Therefore, without denying the role of visual aids, style should be considered as a very complex concept that encompasses the whole creative process, its moments of development"¹¹.

IV. DISCUSSION

Indeed, the question of style and its related categories, factors, elements (genre, pathos, problem, originality, tradition and innovation, synthesis of science and art, worldview, chosen method, aesthetic ideal, belonging to a literary school) is directly related to the integral nature of the creative process. The approach in this regard does not impede the unity of form and content. From the above considerations, it is known that style is not only an individual signature of a literary critic or a collection of literary methods, but also a very broad complex concept.

Emphasizing that the method is a complex system, the Russian scientist Sokolov showed the aspects that shape and demonstrate it on the basis of classification¹².

Therefore, we also try to shed light on the problem based on the following classification, which shapes and demonstrates the style in our study.

1. Style factors.
2. Elements of style, carriers
3. That style is an artistic law.
4. The need to look at style as a social phenomenon.

¹⁰Copy.Kuvonov Z..East Star. Tashkent. 2011, issue 2.

¹¹Axmedov.N.A. It is a matter of narration and individual style. Munich: Globe, 2020. Page 26.

¹² Sokolov A.N. Theory of style. Moscow. "Art". 1968. 221-p.

Literary criticism, based on scientific-literary, aesthetic thinking, is a unique type of creation, arising from the merging of two fields, such as science and art. In this form of thinking, if the idea of the creator is based on some basis, scientific proof, scientific conclusions, then the accepted text becomes the property of the creative mind, reflected in the worldview, and re-created within the possibilities of thinking is the birth of a new work of art. None of the true works of art duplicate each other, each is unique and special.

For this reason, it is possible for several literary critics to conduct research on a single text, discovers new aspects of its meaning, and presents it to the reader. However, they differ from each other in some respects. This difference is primarily reflected in their style. Since the issue of style in literature is one of the most complex theoretical problems, it is often studied side by side with the issue of the creative method. So far, although these two concepts are related, they are not exactly the same phenomenon. Russian literary critic L.I. Timofeev explains these two issues as follows: "The method highlights the commonalities that connect the writer with other writers close to him, and the style distinguishes the aspects that distinguish them: his personal experience, talent, tone of voice, and so on. A similar situation is observed in literary criticism¹³". However, even if the object of research and the method of analysis are the same, the style of literary critics differs from each other. There are many reasons for these differences, the following are the most important of them.

First of all, the level of scientific thinking of each creator is not the same. After all, each scholar analyzes his or her academic degree within the framework of comprehension, reading, and comprehension of the literary text. Second, the difference is related to the purpose of the analysis, while some scholars are more interested in art issues, some are more interested in ideological issues, and some are more interested in the creative laboratory.

Style factors. A separate personality is individuality. Although the individual style is manifested in various forms and means, the main factor determining its characteristics is the period and environment to which the creative belongs. Social life plays an important role in shaping the creative worldview. And it should be noted that each artist relies on what tasks the period to which he belongs puts before him. The uniqueness of the artist is directly related to folk culture, literary heritage, literary influence, and so on. "What plays an important role in the formation and development of the worldview of a scientist and a creator? Is it the place where he was born and raised, the education he received, the family and the literary environment? Or is it the result of his scientific and literary traditions and innate abilities and selfless research? In my opinion, all of this is manifested in mutual harmony. After all, each of the above factors has its own place, its own significance in the formation and development of the creative worldview.

It seems to me that Ibrahim was born in Bukhara, which has long been a place of knowledge, in an educated family. Although he was born and raised during the Soviet era, he was well educated in classical literature. His family grew up hearing the ghazals of Navoi, Sufi Olloyar and Yassavi, especially from his grandmother,"¹⁴ academician T. Mirzaev wrote. This, of course, has an impact on the scientist's style as a key factor. The scientist differs from others not only in his style of writing, but also in his views on life, the diversity of the world of emotions. In understanding and analyzing the literary text, in drawing certain conclusions, it is impossible to think correctly about his style without taking into account the personal nature of the scientist - the character trait. Another important factor that shapes the style of criticism is **talent**. Many of the features that are reflected in style are related to talent. Literary critic H. Umurov¹⁵, based on V.G. Belinsky's opinion that critical talent is rare, said, "A real critic should be a writer who studies life and, at the same time, an expert in judging a work of art. It's very difficult and complicated," he wrote. It is only when the talent of the critic, the two unique qualities that Belinsky mentioned in his talent, come together, that it is possible to speak of his skill. This requires the critic to take an active part in life, to perceive innovations in reality and human nature, to know the laws of development of society, to shed light on the problems of the period through the analysis of literary texts, and to be theoretically and artistically mature. Indeed, scientific and literary thinking requires double responsibility and talent from the creator because it is directly related to both science and art. First of all, a correct understanding of a particular work and the ideological purpose of the creator in it is a talent for feeling its art, and secondly, originality and skill in re-presenting to the reader what he understood and felt. Style is shaped primarily by the nature of the scientist, his understanding and acceptance of the work of art. Therefore, style is the most important, holistic system that defines the individuality and skill of every literary critic. The private style realizes the uniqueness of the creative ability, the uniqueness of the intellect, the perception, feeling, comprehension and interpretation of the analyzed text.

Academician B. Nazarov noted that the style of a critic or literary scholar is the language, genre, composition of his article or research, the identification of "secrets" in reality and works of art, the use of analytical methods, pathos, relevance to life, artistic taste, life and reality under the pretext of the work, in the expression of independent observations about man and the future"¹⁶.

¹³Timofeev L. I. Fundamentals of literary theory. - Moscow: Prosveshchenie, 1971.411-p.

¹⁴ Mirzaev T. Treasure of the soul. // In the book: Love for the essence. Tashkent: Tafakkur. 2019. p.23.

¹⁵Umurov H. The art of analysis. Tashkent: Gulom Publishing House of Literature and Art. 1978. 11-p.

¹⁶Extract Sh. Akhmedova, taken from the book "True scientific happiness" by K. Kahramanov. Tashkent. "Navruz" .2015. 26-b.

Another important factor that creates style is **skill**. Because the skill of each critic depends, first of all, on the acquisition of the peculiarities of literature, of literary criticism. He can play an important role in the development of literature only if he considers literary criticism as a synthesis of science and art, "anthropology" (M. Gorky), which consists of the unity of their interaction and fully complies with this requirement.

"The talent of every critic must be a combination of the artistic quality of the researcher of life, the scientific quality of a true judge of the events of artistic creation. He can be the perfect master of his profession only if he does not lag behind the writer and poet, playwright and publicist in the field of "understanding reality" and "interfering in all matters of life" in concrete knowledge of the laws of development of society today"¹⁷.

Another factor of style is **creativity**. "Creativity is the ability to think in new ways, to express oneself in a unique way, and to have the ability to make creative discoveries. Creativity is the quality of a person who works creatively through experience, research, speculation, imagination and information"¹⁸. Indeed, in the renewal and growth of literary critical thinking, first of all, the internal factor - the critic's "I", personality, worldview, intuition, way of thinking and talent - are crucial, all of which combine to form a coherent system of critical style.

In the process of analyzing a literary style, attention should be paid to the **elements** that characterize the style. **The language of the scholar** is one of the most vivid manifestations of style. In the work of each scientist, words and expressions appear in a unique way. It acquires new facets of meaning based on the creative thinking and scientific worldview. Every literary critic or critic should have his or her own signature in this regard. In the process of analyzing a literary text, the critic also thinks about man and the universe, social existence and human relations through the work of art, trying to reveal their specific laws. This possibility leads to the fact that in addition to research that is subject to the normative scientific rules of the method of literary criticism, it is also manifested in the form of analysis and interpretation in the form of free observation. This situation ensures the uniqueness of the language of literary criticism, and in the form of expression, along with the scientific language, the literary language is equally involved. This contributes to the emergence of a series of genres in literary criticism, as in artistic creation, and to the formation of the individual style of the critic, such as the style of the writer or poet.

In I. Hakkulov's work one can see a mixture of scientific and artistic thinking, in some articles pure scientific language is used, in others the charm of artistic language. From this point of view, it is worth noting that I. Hakkulov's language skills as one of the components that determine his style, which we will discuss in more detail in the third chapter. The composition and language of the critic's works are involved in defining the scholar's individuality as an element of style in interdependence.

Composition and language play a role in revealing the content and essence of each work. Without referring to the elements of composition, the critic cannot connect ideas and substantiate them scientifically, expand the scope of the text, tie his comments into a chain, in short, restore the height of the scientific-critical work. The critic selects the most appropriate from the elements that correspond to the content of the work he has taken as an object, which serves to more accurately express the essence of the text.

In the process of selecting objects, elements, words that vividly express this essence appear in the imagination of the scientist. Thus, in the course of his narration and description, the critic places these elements and objects in a more or less appropriate way, devoting a certain amount of space to expressing the opinions of the sources to which he refers. by intonation, it forms the word structure of the work"¹⁹.

The peculiarity in the definition of "mysteries" in reality and works of art emerges as another element of style. When a literary critic or critic studies a literary text, he or she draws attention to the fact that literature and art reflect the life of the people, their aspirations, and the guiding principles of the period, the spirit of truth. For example, I. Hakkulov in the interpretation of Alisher Navoi's philosophical continent "Vajhi maosh uchun ..." reveals the essence of such concepts as contentment, lust, captivity to love, "stupidity", "drunkenness". The scholar, who does not consider the distance between wisdom and devotion to be so great, quotes Shamsiddin Tabrizi as saying, "Everything in the world is a sacrifice to man, only man is a sacrifice to himself," and concludes: He will decide why he came"²⁰. Apparently, in the scholar's style, the depth of the text is guided by the desire to provide spiritual nourishment to the reader through focus and analysis of points that are relevant to all times. At the same time, the question of the true reflection of the life of the people, their aspirations and the leading principles of the time allows us to look at style as a social phenomenon.

The skill of the literary critic in **using analytical methods** as an element of style is also important. While the style reflects the talent, cultural level, mental strength, life experience, and characteristics of a literary scholar, these cannot be separated from his

¹⁷ Umurov H. The art of analysis. Tashkent: Gulom Publishing House of Literature and Art. 1978. 72-p.

¹⁸ Rajesvari Seha Raman. Fate is our choice / "Kitab Dunyosi" newspaper. No. 18 of 2020.

¹⁹ Pospelov N.T. Problems of literary style. - Moscow: Vysshaya Shkola, 1970, pp.29-32.

²⁰ Hakkulov I. Kamol is my profession. - Tashkent: Cholpon, 1991.9-p.

worldview, the method that guided his work. The concept of style is related to the concept of method; the style cannot be understood without reference.

The method illuminates the path of the literary critic, as well as the writer, holding a program in his hand. The reality of life teaches us from which side to approach the described artistic text. The works that reflect life events help to grasp the most important ones in time. Being able to evaluate a work of art objectively, drawing conclusions from analysis, teaches to look to the future. Revealing the uniqueness of a work of art, evaluating the events, the unique image of the environment are important elements of individual style. Because the famous poet Rasul Khamzatov emphasizes that "the smallest thing lies in the greatest, the greatest thing lies in the simplest"¹, which leads to the fact that the style of the writer consists of many small stylistic parts.

The pathos of a scientific-critical work is one of the elements that attracts its vitality and readership and has a direct impact on the literary style. The critic also thinks about the effectiveness of his article, his research, and his publicity, so he writes his works in a way that appeals to the public, the reader; therefore, the tone of appeal, discussion, reflection, observation, and conversation is predominant in them, so the tones of encouragement, question, appeal, and confirmation are exchanged. All the scholar's articles are written with passion, some of them with an aggressive spirit against injustice, which is the pathos of his works.

In the style of literary critics, the carrier of a style that is different from each other, expressing individuality, is the statement of independent observations about life and reality, man and the future on the pretext of the analyzed work.

In a literary-critical work, in an article, the author must avoid dry, lofty sentences, artificial passions, and base all his thoughts on a deep, scientific basis and deep generalizations, sharp conclusions. The analyzed literary text should pay attention to the true expression of the spirit of the people and their aspirations, dreams and aspirations, and in this text should highlight how much the creator cares about man and his future.

The genre differs from other elements as an element of style. Because it is broader than other style elements, in most cases the remaining elements and carriers depend on the genre of the work. On the connection between genre and style, M.M. Bakhtin writes: "Where there is style, there is genre"²¹.

"The main factor in the emergence, formation and development of genres of literary criticism is the social and aesthetic need. The factor that reveals them is the skill of the critic. As reality and life are reflected in fiction, literary criticism needs to reveal its ideological-educational and artistic-aesthetic essence in various forms, to propagate it through various observations. Genres in literary criticism are the result of this need"²². From this perspective, the connection between style and genre is clear.

V. CONCLUSION

In short, one of the most important theoretical problems that need to be studied in literary criticism is the critique and literary style, taking into account the specific aspects of scientific and literary thinking.

Elements that define the writer's style: If the image of life is the object of life, the elements that define the style of the critic are the analysis of the work depicting life, and therefore the object of the critic is the artistic text. The writer is inspired by life, and the critic is inspired by a work of art depicting life. While the language of the writer has artistic colors, the language of the critic is formed on the basis of a synthesis of science and art.

The writing style is the means and method of realizing the writer's creative intention and his artistic ideas, the writing style that distinguishes the author from others. The writer's style is about his worldview and his perception of art (mostly literary) and his understanding of these laws of life. The style of the critic is also a means and a means of realizing his creative intention, the tasks he has set for himself, and his writing style that sets him apart from others. The critical style is also concerned with seeing the world and perceiving art (mainly scientific-aesthetic) and understanding the laws of aesthetics. Literary scholar I. Hakkulov has also made a significant contribution to the rise of Uzbek literary criticism to a new level in terms of style, skill and originality.

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¹"Star of the East", 1972, issue 3, page 149.

²¹ Baxtin M.M. *Sobr. hair. - M .: Russkie slovari, 1996. - T.5: Raboty 1940-1960 gg. - pp.159-206.* http://philologos.narod.ru/bakhtin/bakh_genre.htm

²² Nazarov B., Qahramonov Q, Rasulov A, Akhmedova Sh. *History of Uzbek literary criticism. Textbook.* Tashkent: Tafakkur qanoti, 2012. 351-p.

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