

TENDENCIES OF STUDYING THE PROBLEM OF STYLE IN KAZAKH, UZBEK AND KARAKALPAK LITERATURE

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Abstract. *The article examines the level of study of the problem of style in Kazakh, Uzbek and Karakalpak literary studies. Mainly, in Kazakh literary studies, Q. Jumaliev, Z. Kabdolov, Q. Mashhur-Jusipov, in Uzbek literary studies, T. Boboev, H. Boltaboev, M. Davronova, D. Kuronov, U. Jurakulov, in Karakalpak literary studies, Q. Jarimbetov, Q. Urazimbetov, The opinions of scientists such as P.Nurzhanov and J.Sagidullaeva on the problem of artistic style were studied and analyzed.*

Keywords: *literary studies; style; method; static style; dynamic style; era style.*

Introduction

Style is one of the most important categories in the understanding of a work of art. The aesthetic effect of a work of art on the human mind is directly related to the style. Its analysis is quite complicated and requires comprehensive knowledge and experience in the field of literary studies. At present, no clear scientific conclusion has been reached on the issue of artistic style in literary studies. Therefore, it is necessary to study how this problem has been researched in the literary studies of neighboring nations, whose fiction literature is close to each other, and to make relevant conclusions.

Main Section

Scientific research on the problem of style in the literature of Turkic peoples is constantly being carried out. In particular, in Kazakh literary studies, this problem was studied in scientific research works on the theory of literature. Among them, Kajim Jumaliev's research entitled "Style - the characteristic of art" is significant. In his research, the scientist studies the entire history of the style, starting from the term quality. Explaining that artistic style is the unique aspects of each creator, "...the concept of style includes the writer's language, manner, composition of works, plot construction, topic selection, genre features and other components. The most important thing is the central issue - the ideological content" (1). Also, another Kazakh scientist Z. Kabdolov completed Q. Jumaliev's conclusion and said, "we understand the characteristic of the ideological-artistic basis unique to that writer. Such a feature can be found in other aspects that depend on the content and form of the writer's work. Here, style is such a creative characteristic of every artist" (2). Another Kazakh scientist Q. Mashhur-Jusipov in his monograph entitled "Style and image in Kazakh poetry" (3) researches the problem of style in lyrics within the framework of artistic methods and images.

In addition, the books "The Secret of Style" (1974), "Genre and Style of Kazakh Artistic Works" (1982), "Kazakh Literature: Issues of Style" (1986), which contain a collection of articles on the problem of style, are sufficient examples of this problem in Kazakh literary studies. means researched at the level. In general, in Kazakh literary studies, style is given an evolutionary quality, and attention is paid to the main features of the writer's work.

In Uzbek literary studies, the first research works on style were carried out at the beginning of the 20th century. At that time, A. Fitrat's "Rules of Literature" (1926), A. Sadi's "Literary and

Theoretical Lessons" (1923) were among the first to provide a detailed explanation of the term style. "The problem of style has been widely studied in the studies of Fitrat and Sadi. It is mainly considered as a poetic process. The connection of the style with the national language, national literature, worldview of the creator, as well as the artistic form was the main focus" (4). Later, several scientific works were written by I.Sultan, N.Shukurov, S.Mamajanov, H.Baltabaev, T.Rasulov, I.Tulakov, N.Djumaniyazova, D.Holdorov, D.Tajibaeva, M.Davronova and others. In these studies, compared to Kazakh literary studies, issues such as the nature of the style, its difference from the method, and its variety, have been extensively analyzed, starting from the works of A. Navoi, on the example of the works of poets-writers of the present time. In particular, literary critic H. Baltabaev's comment on the study of style "... before using the word style, it is necessary to distinguish whether it refers to a work of art or the writer's creative identity. Therefore, the concept of style should mean the talent, manner and originality of the creator, and when the word style is used for an artistic work, the genre and form of that work should be taken into account" (5). Scientist D. Kuronov explains the style as follows: "the style determines the creative individuality of the writer, and the creative individuality is equally visible in all aspects of the work created by him (the structure of the artistic text - rhetoric, the principles of creating an artistic event - poetics)" (6).

Another important issue in Uzbek literary studies is the discussion on the concepts of style and method. According to him, the scientist H.Baltabaev based on the concept of A.Sadiy defined the style in the following ways, that is:

1. Art work style: "Zarbulmasal" style, "Bygone Days" novel style;
2. Creative style: Navoi style, Babur style;
3. Artistic flow style: romantic style, realism style;
4. Period Style: 20s style suggests use (7).

M. Davronova, in her research on the poetics of style, opposes this opinion: "In our opinion, here H. Baltabaev and A. Saadi confused the concepts of style-method-flow with each other. Because the romantic style, which is called the style of artistic flow, the style of realism are concepts raised to the level of a method. Studying it as a stream does not justify itself. In our opinion, 1) period style: 20s, 60s-70s, 90s style; 2) style of artistic flow: traditional, folk, modern and other; 3) creative style: such views as Abdulla Oripov's style, Erkin Vahidov's style, Usman Azim's style justify themselves" (8), expresses his attitude. In fact, one can agree with M. Davronova's opinion on this matter. Because "artistic method" is a broader concept than "artistic style" and it includes the general principles of artistic embodiment of life. "The concept of "artistic method" refers to the common features of the works of many artists, not a specific poet or writer" (9). Literary critic T.Babaev: "style" means unique, unrepeatable ideological-artistic features of each writer's work, and "method", on the contrary, we understand the general unity of aesthetic principles that writers rely on when sorting, describing and evaluating life events. (10), as well as N. Shukurov and Sh. Kholmatov: "Method has a more general character than style, if we think of method as a stage in a figurative sense, style is a performance on a stage. Just as performances are never alike, styles are never alike" (11) calls for support of M. Davronova's theory.

The terms "simple style", "complex style", "national style" and "modern style" are also used nowadays. In our opinion, these terms have a general quality, based on which it is not possible to study the style. At the same time, it is not justified to use the term style in addition to various processes in literature (genre style, literary type style, form style). This confuses theories.

Therefore, when studying the problem of style, it is appropriate to pay attention to the individuality of the creator, the unity of content and form in his works, and his poetics.

In literary studies, there are two opposing views on the theory of style, the "static" and the "dynamic" view. "From a static point of view, the theory of style is formed through language, metaphorical methods, and various other means of representation, while from a dynamic point of view, the theory of style covers aspects such as originality, artistry, literary direction, worldview, artistic method, aesthetic ideal, characteristic of a certain literary school. Since the static point of view does not justify itself, many experts turn to the dynamic method" (12). Style is often associated with the author's writing style. Because every work of art introduces the creative uniqueness of the poet or writer who wrote it to the reader. It can be understood from language features, theme and idea, image creation method.

Also, the book "Typology of Genres and Styles in Uzbek Literature" (1983) covering style problems in Uzbek literary studies was published. The book contains important articles by famous Uzbek scientists H. Yakubov, N. Karimov, M. Ibrahimov and others on the problem of style.

In general, the need to create a collection dedicated to such a problem of style should be implemented in Karakalpak literary studies. Because important scientific studies were conducted in Karakalpak literary studies on this issue. In particular, professor Q. Jarimbetov proposes to study style by genre (13), Q. Urazimbetov by form (14), professor P. Nurzhanov by composition and genre-style (15), and J. Sagidullaeva by the unity of content and form (16).

Conclusion

So, based on the trends of studying style above, we explain style as follows. In a broad sense, style is a unity of ideological-artistic features in a work, and in a narrow sense, it is a way of expressing an event or feeling. Also, it should not be forgotten that any research on current problems in literary studies reveals one or another aspect of the artist's style to a certain extent.

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