

## THEORETICAL METHODOLOGICAL BASIS OF STUDYING THE AUTHOR'S ART METHOD

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### ABSTRACT

*The paper concentrates on some issues of the history of the study of the theory of artistic style and the principles of methodological analysis in modern literature. In world cultural studies, style is an integral part of any remarkable artistic phenomenon, and it has attracted the attention of not only literary critics, but also art critics, historians and philosophers for many centuries as one of the most important issues in the field of fiction. It is observed that most theorists of developed countries have expressed their views on the problem of style in different historical periods.*

**KEYWORDS:** *Art style, Farabi, Alisher Navai, individual style, schematic pattern of thinking, ghazal, speech phenomenon.*

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### INTRODUCTION

Style - The origin of the word "style" is noted in most encyclopaedic dictionaries and reference books as ancient Greece, and then the ancient Roman scholars partially reformed the term and introduced it into use as "stylus." It is known that the problem of style was first addressed by the philosopher-scientist Aristotle as a scientific issue in Western Ancient culture. He dwells on this subject in his famous work Rhetoric, and gives the first comment on the style, until which the matter has not been interpreted in other ancient written sources on the theory of art. The philosopher, stating of the eloquence of the speaker, states: "We must in our speech present our proofs and arguments in a way that is understandable to the majority..." However, in this interpretation, the philosopher understands style as a phenomenon specific to the art of rhetoric. Well-known art theorists in Roman history, such as Horace, Demosthenes, Cicero, and Quintilian, then focus on this topic, which their predecessors began.

### MAIN BODY

In their works, style is interpreted as an important aspect of the art of oratory.

The theories of style by the creators of the ancient world began to be interpreted in the West in unique interpretations by the Middle Ages and the Renaissance. The style retains its status as a feature of the art of oratory throughout the Middle Ages. Even in works on stylistic theory written about the activities of genius playwrights such as Shakespeare and Marlowe in England, we encounter ideas that are interpreted not in terms of the author's style but in terms of the

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rhetorical requirement of the stylistic feature of character speech. In Europe, especially with regard to Provencal rhetoric, in the eighteenth century, by the time of the Enlightenment, the term “individual style” was used. P. Giro, who is well known in the history of linguistics, introduces this concept into scientific consumption as a means of perceiving existence from an existentialist and essentialist point of view. The scientist puts the practice into practice not as a property of any art form or time, but as a product of the human worldview [1]. This meaning is emphasized in a number of scientific works in the form of “une genie individuelle”, that is, as an individual quality. George Buffon, who is well known to many art and literature scholars, tries to substantiate the idea that “style is man himself” in his famous lectures at the University of Sorbonne. French enlightened writer J. As a literary critic, Marivo was one of the first to theoretically create a concept of style criteria, applying normative dimensions to style. According to him, the style is divided into “good” and “bad”. The greatest achievement of this expert is that he was able to connect the style with the author's worldview, psyche, in today's language, with the position of artistic aesthetics. For J. Buffon, style is “not a servant of meaning, but itself” - that is, its form [2, p.240].

In Uzbek classical literature, too, we encounter very important and noteworthy views on the author's style. M.Mahmudov, a scholar of classical literature, makes the following comments in this regard: “Abu Nasr Al-Farabi classified the poets from the “Poetics” of Aristotle. “The same poets are not sufficiently aware of the art of poetry, but they are satisfied with the goodness of their innate abilities. They work according to their level of talent. Such poets are not truly thoughtful poets. Because they lack the maturity to master the art of poetry, and there is no stagnation in this art.” In these observations of Farabi, the voice of Plato is more noticeable than that of Aristotle. Because Farabi prefers well-thought-out poets who know the art of poetry (skill, technique) to extraordinarily talented poets. True, in the time of Farabi, as in the time of Navoi, great poets knew the theory and technique of poetry (remember Navoi's “Mezonul avzon”, Babur's “Aruz” – “Mukhtasar.”) Also, Farabi is not a “thinker”, but a “scholar?” In fact, Farabi is well aware that reasoning, syllogism, and logic do not fall into the realm of poetry. If the truth is more than that, then it is dialectical. If the truth and falsehood are equal, then it is rhetorical. If the truth is completely diminished, then it is sophisticated. If it is a complete lie, then it is undoubtedly called poetic, should be considered. Some modern critics, who do not understand the nature of such poetic lies in poetry, try to cut off the hands and feet of poets if they do not fit into their beds, like the evil Procrustes, in the usual schematic pattern of thinking.” [3, p.144].

In modern national and world literature, the issues of artistic style and author's style are widely studied from different angles. In modern literature, the poetics of the author's individual style in Uzbek poetry is defined by Dr. Ph. M. Davronova studies in a broad monographic plan [4, p.14]. According to the scholar, in Uzbek literature, as early as the beginning of the twentieth century, the writers paid special attention to the issues of language and style and began to study it as a poetic phenomenon. Saadi and A. Fitrates are calculated. A. While studying the Saadi style from a linguistic point of view, the acronym inherent in the style recognizes obsolete words and barbarisms as the most important symbols. It shows their importance in the perfection of style. According to Saadi, “Style is the shadow of the poet's brain.” On this basis, the scientist sees the originality of the style in talent, in new words, in populism, and believes that the viability of the work depends on the style. Also, the style can change under the influence of social conditions, social class and the creative personality.

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According to the scientist, Fitrat's views on style are close to those of A. Saadi. The scholar gives a number of examples to prove this point, and in particular, “his view that elements such as adjective, analogy, allegory, metaphor, animation, and rhetoric as internal elements have not lost their value even today. Thus, in the works of Fitrat and A. Saadi, style issues are studied in detail. It was seen mainly as a poetic phenomenon. The connection of the style with the national language, national literature, creative worldview and social environment, as well as with the artistic form was in the center of attention,” [4, p.11] the researcher concludes. It is impossible not to agree with this opinion.

Although the problem of style has been studied as a separate issue in modern Uzbek literature since the twentieth century, in the history of classical literature, as noted above, we encounter certain ideas in this regard.

The gradual development of artistic and aesthetic thinking would not be complete without the works and aesthetic traditions of the great Alisher Navoi, who held a high position in our classical literature, especially in the Turkic world and world civilization. Navoi's greatness in the world of art, as well as in the world of literary and aesthetic thought, occupies a high position and leaves a scientific legacy of universal significance. “As a result of the great thinker's unique discoveries and unique works in the fields of art, literary criticism and linguistics, a holistic doctrine in the field of art and aesthetics emerged in the 16th century. It should be noted with pride that the scientific and theoretical teachings created by Navoi, without compromising the achievements of world literary and aesthetic thinking, also serve as a creative guide for the development of rhetoric and the science of refinement in subsequent centuries. Unfortunately, in the totalitarian system it is not possible to fully understand the essence of this priceless literary and aesthetic heritage and to appreciate it properly” [5, p. 146].

Our predecessors noted that Alisher Navoi's scientific and literary heritage has its own views on the topic of our dissertation research. In particular, the great thinker-poet also dwells on style and reacts to it in a unique way. In this regard, it is mentioned in the research of a number of leading scholars and M. Davronova, mentioned above: Thus, in Eastern literature, Alisher Navoi was the first researcher of Persian and Turkish literature in terms of style. However, in Alisher Navoi's works, the word style is often used in the sense of genre (ghazal style, verse style).” [4, p.47]

The scholar also studied the issue of style on the example of classical Uzbek literature. In Uzbek classical literature, Y.Ishakov classifies the classical style into three types, Turkic style, classic style, high or Navoi style. At the same time, thinking about the style, Y.Ishakov correctly concludes that “the peculiarities of the poetics of Navoi's lyrics indicate the formation of a complex and weighty artistic style.” There is a sense of structure and consistency in the thoughts of the young scientist in this regard.

If we look at the history of literature of the last century, with the exception of ideas about the style of the former Soviet literature, no matter how ideological and political restrictions, we see that scholars have expressed some ideas about our national literature and the individual style of artists. Especially in this regard, in the teaching of theoretical literature in the system of higher education, the chapters devoted to style are distinguished in monographs that summarize the theoretical conclusions of scientific research. In particular, the literary critic Izzat Sultan, while focusing on the work of Alisher Navoi, examines the style of the poet in the example of his work “Farkhod and Shirin” as the highest style. In general, academician Izzat Sultan draws attention as

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a scholar with his own unique concept of artistic style compared to other literary critics. At the heart of his concept is the idea of dividing the works created during this period into two categories: the first category, as noted above, is a high (high) style, and the second is a simple style. In addition to the works of Alisher Navoi, the scholar includes the works of Furkat in the high style, and in the simple style he cites the works of Lutfi and Babur as examples. Along with a number of scholars, M. Davronova pays attention to I.Sultan's concept of style and quotes from his views on the emphasized places of the scientist's concept. [4, p.25] However, the genesis of this concept critics do not mention that the theory M.Lomonosov "высокий штиль" and "низкий штиль", that is, the theory of high and low or simple style. However, these views play a very important role not only in the writing of the history of Russian literature of the eighteenth and nineteenth centuries, but also in the classification of them in terms of style, and Izzat Sultan was undoubtedly aware of this doctrine.

Also, in our classical literature, academician B.Valikhodjaev, professors A.Khayitmetov, N.Shukurov, B.Sarimsakov, H.Umurov, H.Boltaboev, D.Salohiy, B.Karimov and others in connection with various artists and various literary processes and classical and valuable insights into the poetics of style in his scientific research on our modern literature. However, most of the views and research are specific to the methodological features of Turkish poetry, more precisely, classical Uzbek poetry, as well as modern literature, in which samples of our national literature, the works of some of its representatives are studied, the comparative study of Uzbek literature is a separate object and the question of style has not been studied on a comparative monographic basis.

It was in the twentieth century that discussions began in scientific circles about the individual style of the artist. By this time, literary critics had achieved a scientific development of style theory. In the analysis of the research conducted at this time, the concept of literary style creates different forms of individual character acquisition by sharpening individual skills, focusing on the perfection of artistic image, originality, improving the concept of creating unique image methods, and this analysis is interpreted.

By the second half of the twentieth century, Russian literary critics had developed a number of studies that summarized the conclusions about individual style while developing the ideas of their predecessors. Among them are such monographs as "The problem of literary style" by N.G.Pospelov (1970), "Theory of style" by A.N.Sokolov (1968), "Problems of artistic style" by A.F.Losev (1994). In general, in the last century, as a result of the study of artistic style, scholars have sought the answer to the riddle of which artistic term to apply to which artistic phenomenon and to what. Most learners have concluded that style is related to form and embodies meanings such as artistic imagery and interpretation. Earlier, however, different approaches had emerged to the term style in Western cultural studies and literature. For example, I.V.Goethe interprets the style as a term that expresses the author's unique image simplicity, a certain way of imitating life, the way he describes it. The German philosopher Hegel, on the other hand, discusses different aspects of the artist's approach and explains the stylistic process through a unique, original approach, concluding that the author can animate living things with the help of textual imagery and express it at the level of art. Although classical Western theorists have done much research, they have not been able to come to a single, systematic conclusion on the method. Indeed, they are often private and, as noted above, of a general philosophical character, and do not excel in the study of fiction on a general philological or public scale. The popularization and

large-scale introduction of theoretical methodological conclusions in Western literature into the education system gained momentum in the middle and mainly in the second half of the last century. The same cannot be said of Russian literature, which, unlike in the West, has undergone some systematic and consistent process. An analysis of its status in the last few decades and the development of the basic aspects of the theory of style provides a relatively complete picture of the theoretical and methodological basis of the study of the author's style in European and Russian literature and the principles of industry development.

In the second half of the twentieth century, a process of sharp differentiation of basic research areas such as linguistics and literature took place. In general, the basis for this distinction is known, but at the same time, scientific research in any of these areas requires the study of linguistic and literary sciences of general philological nature, equipped with the skills and knowledge necessary for the philologist to work on the literary text. Both areas have extensive methods and techniques of analysis of the literary text, but among all of them, methodological and stylistic analysis stands out. The main purpose of this dissertation is the comparative study of the principles of methodological analysis, the coverage of the author in terms of individual style and aspects of its preservation in translation. Therefore, in this chapter of our dissertation, in our opinion, it is expedient to dwell in detail on a number of modern views that are directly relevant to our views.

## DISCUSSION AND CONCLUSION

At the present stage of scientific development, the text is undoubtedly recognized as the largest unit of speech. The division of the text style into a specific field justifies itself only in view of the great importance of the text for the style [6, p.49]. In fact, in practice, "the text as a speech phenomenon is such a reality that only in it this or that style directly manifests itself" [7, p.34]. This means that the development of speech culture and style at the level of the text itself is obvious. Through methodological analysis, it is possible to obtain and observe the material necessary for theoretical generalizations at the text level. The movement from general to specific in terms of style manifests itself in a practical methodology that studies the ways in which theoretical knowledge is applied to the creation of a new text [8, p.24].

Methodological analysis itself is the reverse direction, focusing from specific to general, whose main task is the holistic study of a specific set of unique linguistic units of a particular text that performs a unique task or set of tasks. That is, according to the English scholar Ronald Carter, "methodological interpretation is the process of determining (based on logical conclusions) correspondences between linguistic forms and meaning, which are formed in the process of performing tasks in certain artistic contexts" [9, p.146]. Thus, the application of theoretical methodology by stylistics as a simple identification of events and examples, training in emergencies.

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