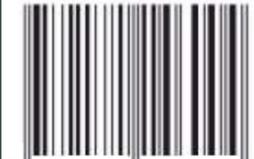
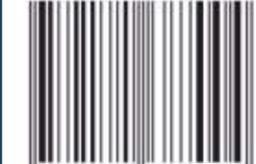


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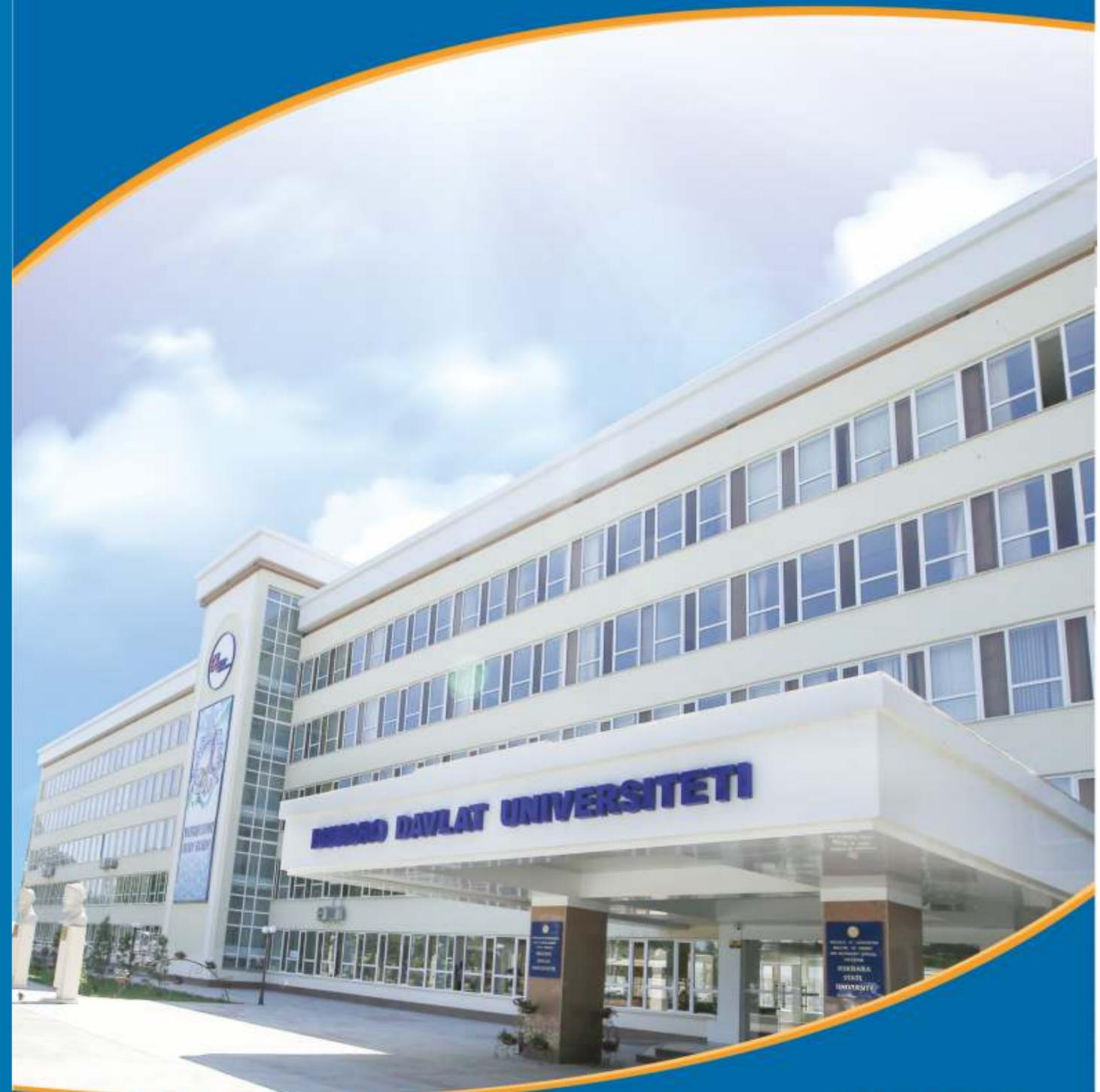


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aspects of the nation's culture; complex linguistic integrity and zoonyms display information about the culture of all nation.

4. On the one hand, Uzbek and English proverbs and sayings defines the difference between cultural and national features, on the other hand, the presence of proverbs in both languages in the same diagram of the relationship of all nationalities and ethnic groups has been historically proved once again.

5. In summary, we can say that animal names and their formation are an expression of everyday life in every nation. The figurative paints, which are understood in the example of zoonyms, are also influenced by the cultural life of the people.

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THE PROBLEM OF STYLISTIC POETICS IN LITERARY CRITICISM

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Abstract:

Background. *This article is devoted to one of the least studied issues in Uzbek literature, the study of literary style. Theoretical views on the method and the attitude of other scholars to this issue are highlighted. The study is based on a number of works by literary scholar Ibrahim Hakkulov. On the basis of the analysis, the views on the poetics of the literary style are put forward. Ibrahim Hakkulov's style is highlighted and his skills are praised. Particular attention is paid to a number of elements that make up the poetics of the work.*

Methods. *The comparative-typological method was mainly used in the study of the scientist's work. He relied on the method of biographical analysis in defining his style and demonstrating his skill. The articles were also researched using analytical analysis methods.*

Results. *Scientific and literary thinking is a specific type of creativity in which the elements of style are manifested in a number of forms. In particular, a number of factors influencing style: composition, authorial language, title selection, and skill in word usage are important elements that characterize a literary style. Landscape was used effectively in Ibrahim Hakkulov's essays. Several plot lines can be seen in the essays. The scholar has skillfully used the method of parallelism in his debates. In his articles, he paid special attention to the use of each word, was able to feel the inner subtleties of the meaning of the word and show different stylistic aspects.*

Conclusion. *Ibrahim Hakkulov enriched the Uzbek literary criticism through his work. His essay "Ahmad Kalla" took a worthy place among such works. The language of the scientist's works is unique in terms of color, syncretism of scientific and artistic style. The fluency and breadth of the language of his articles do not go unnoticed by readers. The choice of headings that can harmonize the content and form of each article, as well as its attitude to the word - the pursuit of conciseness, the application of the word in its place with a deep sense of meaning - are the leading qualities of the scholar's style.*

Keywords: *Ibrahim Hakkul, style, poetics, author's language, skill, genre, essay, scientific-critical article, art, aphorism, title, talent.*

Introduction. There are many artists in Uzbek literature who have their own style, the study of their creativity, the study of their methodological features helps to determine the development, the principles of the development of literature, in this regard, the topic becomes relevant.

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.

British theorist Jennifer M. Robinson puts forward a number of theoretical ideas about style in her research. In particular, "Style and Personality in the Literary Work" focuses on the manifestation of style in a work of art, its relationship to personality, stylistic analysis is an analysis of personality, and the constant qualities and qualities of the creator combine to form his style, emerging through certain characters. According to Jennifer Robinson, style is an expression of a set of qualities of the mind. The creative style is initially reflected in the way he perceives life, in the choice of theme and idea, the protagonist for his work. The speech that reveals these is one of the elements of style [2, 240].

Another English scholar, Nelson Goodman, in his research on style, considers style as a signature and considers external factors as primary in determining the creative style [5, 811]. In doing so, he focuses mainly on the use of words and phrases.

Scientific-literary thinking is a unique type of creativity, and the study of the poetics of his works is extremely important in the analysis of the style of the scientist and the determination of his skills. After all, the analysis and interpretation of a scientific-critical work, the author's position, attitude, composition of the work, language features, the ability to choose a title for the article - all come together and reflect the style of the scientist.

Methods. The object of the article is the literary scholar Ibrahim Hakkul's "Next to the Chained Lion", "Fate and Contemplation", "Poetry's Spiritual Relationship", "Knowledge and Perception", "Return to Navoi - 1,2,3", "Talent - the Ore of Courage", Life, eternity, literature" books were selected. It focuses more on the analysis of essays and scientific-theoretical articles. Comparative-typological, biographical, analytical methods of analysis were used in the analysis of selected articles and coverage of the topic.

Results. Composition is one of the important elements that define style. It has a direct impact on both the form and content of the work, the solidity of the composition determines the creative skill. Just as Ibrahim Hakkulov's work is diverse in genre, the composition of his scientific and literary works is also diverse and unique. For example, if we look at his works written in the genre of essays, this principle is obvious. "One of the leading qualities of an essay is to find content based on the principle of free thinking, independent plot direction, construction and internal constructions with a protagonist" [4, 375]. The scholar's essay "Ahmad Kalla" consists of nine parts, almost every part of which is enriched with introductory events. Although they are not directly related to the life and work of Ahmad Donish, they are focused on a specific ideological goal. For example, the seventh part of the essay includes an introductory story about the Azerbaijani poet Mullo Panoh Vagif in order to shed more light on Ahmad Donish's dark and brutal environment, the mood and experiences around him. serves to express the people's trust and respect for him.

The landscape is skillfully used in the essay. The author uses the method of contrasting the natural landscape with the situation and mood that occurred in the essay. "Life is boiling in the villages and remote villages of ancient Bukhara, which began to breathe freely in the embrace of spring. The winter numbness, the stillness, left the hearts. It is as if the world does not recognize one excitement - the joy of spring and the joy of life. In the gardens full of birds, people are busy with spring work" [6, 223]. While this landscape expresses the existence of life, the subsequent events are associated with the death of Ahmad Donish. On the other hand, the reason why I. Hakkulov, a scholar of mysticism and Islamic teachings, described the landscape in such an uplifting spirit is that the journey of a great spiritual person who understands himself in this eternal world and is not a slave to his desires in any situation is the beginning of life.

The compositional originality of critique's articles can also be seen in his works of other genres. The following aspects are observed in the article "The Art of Understanding and Feeling":
a) The introductory part of the article is given a wide space and the scientist starts the speech from a

distance. Firstly, the present state of our poetry speaks of the work of poets; b) In the main part, the scholar uses the method of parallel analysis, that is, first about the poems of Safo Achil, then about the poems that were negatively evaluated by him, then the analysis of the poems of the creators praised by S. Achil and again the analysis of negatively evaluated poems by him. The purpose of starting the critical analysis with S. Achil's poems is to acquaint the reader with the level of the critic, and through parallel analyzes to encourage the reader to compare and choose a good poem; c) The conclusion is short, with a tone of urging, and firm demand.

The portrait-memoir article "Abdukodir Hayitmetov's position in Uzbek literature" begins with a unique knot: "In almost all periods of ancient history, especially during the Soviet era, to belong to a group or gang in order to achieve a high position, a higher position or a great title, a high award through science and creativity, of course, flattery, hypocrisy, and skillful adherence to the unwritten rules of hymn-singing"[9, 214]. Such a situation, which the scientist considers to be a disaster and humiliation, directly refreshes the reader, makes him curious about what is going on, and encourages him to know more quickly how this sentence is related to the life and work of the scientist. He also points out that during the period of Abdukodir Hayitmetov's work, literature was under the influence of various political influences. It is no coincidence that in the introductory part of the article it is noted that A. Hayitmetov has become a symbol of hard-working science, ingenuity and devotion. Apparently, the use of different elements in the composition in a specific way is clearly ideological and didactic. This is a characteristic feature of I. Hakkulov's skill and style.

Language is the main tool of fiction, as well as the leading tool of literary criticism. After all, the author's attitude to the literary text or the creator of the text, the range of ideas about it, the conclusion emerges through his language. And it is through language that we understand the inner world and worldview of the literary critic, his attitude to the literary text and its author. Through language, the scientist introduces the reader to the meanings of the text, explains the keys to understanding the author, and reveals his spirituality, scientific and artistic potential as a creator of the text.

"For the critic, the language and style of the article is a powerful tool in the analysis of works of art, the process of development of literature in general, which affects the reader and the writer" [1, 273]. From this point of view, it is important to study the linguistic features of the scientific heritage of the literary scholar Ibrahim Hakkulov, who played an important role in the development of Uzbek literature, as this is one of the important aspects of the critic's style. Due to the breadth of the scientific and artistic thinking of the scientist, the language of his articles also differs from each other. This difference differs in terms of the article genre, the reader's worldview and age, and the author's attitude toward the creator being analyzed in the article.

Taking into account the level and worldview of the readers in the articles is one of the remarkable qualities of the scientist's work. His works for schoolchildren are notable for their simplicity of language, curiosity, freedom from excessive scientific and lengthy statements, and fluency.

One of the interesting aspects of the book "Next to the Chained Lion", as mentioned above, is the wide range of interesting stories. For example, "It is narrated that in ancient times, a wise man had a beautiful daughter. Two angels fell in love with this charm ..." [10,20] ("Attention to the tongue - attention to the wind").

In one of Alisher Navoi's poems, he says: "It is strange if the soul dies in a hundred ways." This is a puzzling idea. How can the soul be dust? "[10,68] ("Be dust ...")

In Saadi's Gulistan, a sage was asked: "Is generosity good or courage?" When asked, he said, "What is the use of courage when you are generous?" that means ..."[10.68]

An easy explanation of the nature of the issue to young readers will be more effective if it is compared and implemented with its opposite. Realizing this, I. Hakkul effectively used the antithesis in his book "Next to the Chained Lion..." to explain his thoughts and interpret the verses: "The most important and the best word is the truth. The worst is a lie"[10,23]. In this way, the

scientist encourages students to gain a deeper understanding of the essence of Alisher Navoi's works and to observe life.

Discussion. Some of Ibrahim Hakkulov's articles, especially the language of his essays, are very close to the work of art. While this is a distinctive feature of the essay genre on the one hand, it reflects the charm of scholarly style on the other. The analogies, semantic shifts (metaphor, synecdoche, satire) used by the scientist, increase the charm of the work and make it read with interest. In his articles, the scientist uses the word "literature" sometimes in its own sense, sometimes in a figurative sense. In most cases, it is revived: "Betrayal of literature is felt first of all by literature - those who sell it are not sold by literature, they sell themselves, they put themselves in a miserable situation" [9, 56]. In this sentence, "Literature" is embodied in our minds as a figure that has experienced many betrayals and sufferings, but with great power. And through this sentence, thoughts about the history, present, and future of literature envelop the reader's heart. Or, "The light of literature flows from the heart to the heart" [9,107] in the sentence "People who are tired of living without rights and are accustomed to indifference to everything" [9,107] can be called a masterful invention. Through this metaphorical connection, a picture of a happy state of affairs in the human heart is drawn. It is also emphasized that the savior feature of literature is that it encourages the reader to observe, to read. At the same time, it shows that the scientific and artistic thinking of the scientist is high.

The synthesis of scientific and artistic thinking in the work of I. Hakkul, while in some articles pure scientific language is used, in others the charm of artistic language can be seen. For example, if we look at the problematic article "On Oybek's poetry and personality" dedicated to the analysis of Oybek's lyrics, we see the uniqueness of the language of the article, the scientist skillfully uses various metaphors: "It is not the same as the light and flame that illuminate the universe, although it radiates from the sun" [6,275]. This analogy belongs to Oybek's heart, through which the critic emphasizes the infinite ocean of the poet's heart, which, no matter how much he describes it, cannot be fully expressed in its entirety. In addition, the descriptions given to Oybek, such as "undiscovered mystery", "word magician", "mystery poet", clearly show the critic's boundless love and devotion to the poet, as well as his knowledge of Oybek's work.

The use of the word "person" in Ibrahim Hakkulov's articles is noteworthy. In the explanatory dictionary of the Uzbek language, this word means 1- Person, figure, human, and represents a separate person in the society; It is said to come in the sense of the 2nd personality [11,567].

The scholar sometimes writes this word in lowercase letters in the middle of a sentence according to the spelling rule, and in some places, contrary to the rule, he writes the first letter in uppercase and sometimes all the letters in uppercase. In the first case, the word expresses its lexical meaning, but in the second and third cases, it corresponds to the meaning of the word "personality" and also has a number of methodological meanings. To Chekhov, "I consider this unique person to be an invaluable asset of the Russian people and literature" [7,119] refers to the uniqueness of his place in Russian and world literature.

"In my opinion, a 'nationalist' is not someone who puts his nation above other nations, but a proud person who does not consider him inferior to any other great nation, who does not tolerate discrimination against language, history and culture" [7,50]. There are also semantics of non-existence, striving for freedom, devotion, and courage. "People who want to increase their confidence in their national potential and the power of thinking must first think about the education that will bring them up" [7,129].

This passage from an essay on Ibrahim Muminov emphasizes that the word "person" is used to describe the stages of maturity, which are associated with feelings of patriotism. "Now, in creation, too, it is necessary to start the work of completely independent, strong individuals who are committed to art with all their being" [7,219] - and in this example, the word means a call to self-realization. Apparently, the scholar was able to express different meanings in a single word, reinforcing the emphasis on the idea he was trying to convey through that very word. It shows his deep sense of the meaning of the word and his skill in applying it.

Ibrahim Hakkulov's literary-critical comments are characterized by conciseness and sharpness, and his language is aphoristic in this area. Aphorisms are mainly used to substantiate an idea, to concisely express the essence, to increase the appeal of a text, to emphasize the importance of the problem being critically debated in all times and places. For this reason, the scope of aphorisms is also wide: in the interpretation of the same phenomenon, the ideas of genius creators of both Eastern and Western literature are used. Take, for example, the scholar's article on the work of Shakespeare, *The Love of the Great Heart*. The article begins with the idea of a western poet, "Learn to think with the mind and feel with the heart" [9,56]. While the scholar says that Shakespeare's work was created in exactly the same way through this idea, he emphasizes to the reader the balance of mind and heart. The article skillfully uses the hadiths of the Russian writer N.V. Gogol, the German poet Goethe, the Danish philosopher Seryon Kerkegor, the French poet Bualo, the Arab poet Ibn Arabi and the Prophet Muhammad. Through the aphorisms presented in the article, we can also understand the boundless breadth of Shakespeare's work and its significance today. It can also be seen that the scientist is a mature scholar of both western and eastern literature, with a wide range of scientific thinking.

The style of each artist is also different when choosing a title for an article. The titles selected for Ibrahim Hakkulov's articles have a number of distinctive features. The scholar first and foremost seeks to cover the content of the article in general, a feature that is, of course, unique to many creators. Secondly, it seeks to direct the title to the article, the essence is reflected in the title, thirdly, the titles are artistically enriched, and fourthly, the analyzed artist makes effective use of his work, which is mainly evident in the literary-enlightenment conversations of the critic. Fifthly, the construction is simple and compact.

Academician Bakhtiyor Nazarov also highlighted the scholar's skill in choosing a title and highlighted the content of the sentence "Return to Navoi". [3,38] his ascension, from which he makes a great contribution to the study of the secrets of skill and knowledge. It is not difficult for lovers of literature to understand who Ibrahim Hakkulov is from.

For example, the article "Heart spilled like a mulberry"

"My heart spilled like a mulberry,

From every whip of pain ..." about the author of the poems Tilak Jora. In the process of reading the article, it can be seen that this title is expressed not only in this poem, but also in the general spirit of the poet's work, the poet's heart. Also, another aspect of this title, the melody, the tone, attracts attention. It is no coincidence that "Heart spilled like a mulberry (tutdek to'kilgan yurak)" is a critique of the harmony of letters, alliteration, and the harmony of this poet's name (like a mulberry (tutdek), wish (tilak), heart (yurak)).

If we look at the headlines chosen by Ibrahim Hakkulov, we can see that the dash is used a lot in them. In particular, this is evident in most of the titles of articles included in the book "Next to the Chained Lion...": In titles like "History - the light of memory", "Black - the blessed color", "Knowledge - the light of faith", "Youth - the blue of life", "Understanding mistakes is getting rid of", "Drinking is the water of sorrow", "Criticism is an attack of conscience" it has or has a cut, and in some it is both a combination and an adjective. Although dashes are used because there is no link, it also has methodological aspects. The dashes are aimed at emphasizing, striving for conciseness, increasing the attractiveness of the sentence.

Titles such as "Ignorance is evil", "Generosity is body, generosity is soul", "Love is truth, love is life", "Dog is a friend, dog is a rival" and the dashes that connect the cut increase the emphasis and impact of the idea. There are also repetitions (love, dog), antonyms (companion-rival) in the headlines that reinforce the emphasis, which are also open to the reader to enter into the subject and are easily stamped in the memory. It should be noted that almost all of the titles are built on the basis of comparison. No extra grammatical means are used in the comparisons and adjectives, and the task of all is loaded on the dash. This also shows that the scientist used language tools skillfully.

There is another aspect of critical essays that also quickly grabs the reader's attention. This is his skillful use of interrogative pronouns. The critic uses simple interrogative sentences mainly to

engage the reader, to focus attention, and to encourage him to think. For example, in the article "The Sorrows of the Country" dedicated to Cholpon, who invented the word "Ruffian(bosmachi)"? What kind of person is called a printer?" [7, 50]. It is obvious that the problem of finding scientific, clear answers to these questions is that the purpose of asking these questions is to encourage the reader to think, as well as to introduce the reader to the psyche of the period in which Cholpon lived. As a result of searching for answers to questions, thinking, the reader will have a broader understanding of the points the author is trying to make. Sometimes a scientist makes appropriate use of interrogative pronouns even when there is a need for a more in-depth introduction to the subject under study.

In particular, in the analysis of Babur's verses on the enmity of the lust, the question is asked: "Is it really so? Should we always consider the lust as an enemy and constantly blame it?" [8,35] The purpose of asking a question here is to provide the reader with a broader, more scientific answer. Throughout the article, both questions have found their deepest solution. Such questions are mainly used in research articles by a scientist and also serve as a key to finding a solution to a particular problem.

In addition, rhetorical interrogative pronouns are used in many places in the work of the scientist. Analyzing Alisher Navoi's poem "I want to go to the sea of trade ...(Kirma savdo bahriga olamdin istab sudkim)", the scientist draws attention to the river of trade and asks the question: "Who did not swim in it, who did not drown?" [8,140]. This question does not require an answer from either the author or the reader. But it will no doubt appeal to the reader. This rhetorical question also contains a warning and a call not to lose the meaning of life by indulging in a false world.

Conclusion. In short, Ibrahim Hakkulov's works and articles of various genres directly contributed to the enrichment of the content of the work with the strength of the compositional structure. The color of the language of the scholar's articles differs from other artists by such features as the skillful use of artistic means in the specific expression of scientific and literary thinking, and also serves to define the individuality of the creative style. It is safe to say that the choice of titles that can harmonize the content and form of each article, as well as its attitude to the word - the pursuit of conciseness, the use of the word in its place with a deep sense of meaning, has ensured a worthy place in our literature.

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