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PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 04 Volume: 84

Published: 21.04.2020 <http://T-Science.org>

QR – Issue



QR – Article



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CRITICAL STYLE AND GENRE DIVERSITY

Abstract: *in literary criticism, the writer's style is often considered when thinking about style, and most studies study the writer's individuality, style. But the problem of the style of the literary scholar or critic is one of the less studied issues. The article discusses theoretical issues related to the method of literary criticism. There are a number of factors that determine the style of scientific and literary thinking, which indicates the specificity of the genre, language, methods of analysis, problem statement and solution of critical articles. Ibrahim Hakkulov is one of the critics who have a special place and style in literary criticism, the article analyzes the review-article, portrait-article, and essays of the critic, his contribution to the development of such genres, and his unique style unlike other literary critics. The study used analysis, comparison, and biographical methods.*

Key words: *literary criticism, scientific-literary thinking, style, skill, critical style, review-article, portrait-article, essay.*

Language: English

Citation: Kadirova, N. S. (2020). Critical style and genre diversity. *ISJ Theoretical & Applied Science*, 04 (84), 428-433.

Soi: <http://s-o-i.org/1.1/TAS-04-84-75> **Doi:**  <https://dx.doi.org/10.15863/TAS>

Scopus ASCC: 1208.

Introduction

Scientific and literary thinking is a unique type of creation that arises from the merging of two fields, such as science and art. In this form of thinking, if every word the artist says is based on some basis, scientifically substantiated, and scientific conclusions are drawn, then the accepted text becomes a creative idea, reflected in his worldview, and re-created within the limits of his thinking. None of the true works of art duplicate each other, each is unique. For this reason, it is possible for several literary critics to conduct research on a single text, discover new aspects of its meaning, and present it to the reader. However, they differ from each other in some respects. This difference is primarily reflected in their style. In literature, the issue of style is one of the most complex theoretical problems and 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 them from each other: his personal experience, talent, tone of voice, and so on, will be manifested" (11, 411).

II. Literature review

Even when the object of research and the method of analysis are the same, the style of the literary scholars differs from one another. There are many reasons for these differences, the following are the most important of them.

First of all, the diversity of the scientific level of each artist, because each scientist analyzes within his scientific degree, the second difference is related to the purpose of analysis, some scientists are more interested in art, some are more interested in ideological issues, others focus on the creative laboratory. Theorist M.B. Khrapchenko states that "Style is a way of expression of figurative mastery of life, a way of convincing and delighting the reader" (13.98). Another important difference in the work of

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literary critics, which defines the style, arises from this definition of the scientist, the use of language tools.

III. Analysis

According to B.V. Tomashevski, style means some kind of originality. "Whether this peculiarity is the peculiarity of artistic language, the peculiarity of the means of language, or the peculiarity of 'human behavior' in the figurative sense, originality is the first sign of the meaning of the word 'style'" (12,11). 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, an idea ... a person in style: style is the clarity and perceptibility of thought. The style is always as original as the personality, the character. That is why every great writer has his own style" (14,79) emphasizes personality, which is the sum of all the characteristics that define a style.

A separate personality is individuality. Although the individual style is manifested in various forms and means, the main factor that determines its characteristics is life, the period to which the creative belongs. Social life undoubtedly influences style as a key factor. 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 belongs to him. The uniqueness of the artist is directly related to folk culture, literary heritage, literary influence, and so on. For this reason, I. Hakkul's style is based not only on the individual features that distinguish him from other literary critics - Najmiddin Kamilov, Matyokub Kushjanov, Naim Karimov, Ozod Sharafiddinov, Ibrahim Gafurov, but also on the fact that they studied his work, benefited from his achievements. As it continues to shape its own style, it is both independent, private, and at the same time related to them. A number of features that distinguish Ibrahim Hakkul from other literary scholars, such as deep thinking, consistency in analysis, sharpness of observations, depth of theoretical knowledge, mastery of the art of proof, a unique mix of scientific and artistic style in the narrative, are also associated with them. However, although these signs have something in common in one way or another, they are not repeated in the same case in the scholar.

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.

In the work of each scientist, words and expressions appear in a unique way. It acquires new facets of meaning based on creative thinking and scientific outlook. Every literary critic must have his or her own signature in this regard. It is appropriate to emphasize a scholar's language skills as one of the components that determine his style.

The mixture 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 scholar's problematic article "On Oybek's Poetry and Personality" devoted to the analysis of Oybek's lyrics, we see the uniqueness of the language of the article, the scholar skillfully uses various metaphors: "Olamni munavvar qilgan nur va yolqin oftobdan taralgani bilan uning ayni o'zi emas-da" [6,275]. This analogy belongs to Oybek's heart, and through this sentence he emphasizes the infinite ocean of the critical 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 as "undiscovered mystery", "magician of words", "mystery poet" clearly show the critic's boundless love and devotion to the poet, as well as his knowledge of Oybek's work.

One of the most important aspects reflected in the creative style is talent. Many of the features reflected in style are related to talent. Since scientific and literary thinking is directly related to both science and art, it requires a double responsibility and talent from the creator. First of all, it is important to correctly understand the ideological purpose of a particular work, the talent to feel its art, and secondly, the originality and skill in re-presenting to the reader what he understood and felt.

IV. Discussion

Literary scholar Ibrahim Hakkulov states, "To have a personal style is to have a special personality." Indeed, when studying the articles and researches of I. Hakkul, who accepted style as a personality, his individual style, unlike other literary critics, became obvious.

I. Hakkulov's work is unique not only in the scope of themes, but also in the diversity of the genre. His work includes research in various genres of literary criticism. Genres such as review articles, discussion articles, research articles, literary portraits, essays, and literary conversations play a leading role in the scholar's work.

The review article examines the works of a certain period or the works of artists belonging to the same direction in a generalized way. Poets, writers or works of art (poems, novels, stories, etc.) that are the object of this genre are studied on the basis of the leading principles of the period, and it is important to draw generalized conclusions based on in-depth scientific analysis. Most of I. Hakkulov's review articles are devoted to the study of Uzbek poetry, which show such qualities as in-depth analysis, logical consistency, clarity of truth, generalization.

Critic's article "Let the Word Give Life" (8.178) is a scientific-theoretical review, which looks at the Uzbek poetry of the twentieth century and analyzes

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the style, skill and mastery of the creators of the period. While Hamid Olimjon's sensitive perception of the "spirit of language" in Zulfiya's poems has attracted the scholar's attention, Shukrullo's "passion" has been critically acclaimed. The correct choice of words in the poems of E.Vakhidov, A.Oripov and the correct and appropriate use of words in the works of a number of young poets U.Azim, H.Davron, Sh.Rahmon, T.Jura, Yuldash Eshbek are in the works of all poets. the fact that they are not the same, that they are superficial in their choice of words, that they are chosen incorrectly, and so on, are highlighted in the works of some poets on the basis of in-depth analysis.

For example, the rubai of Ramz Babajan have been analyzed, and the reasons for the inconsistency of the words in the rubai have been proved by in-depth analysis.

In addition, the negligence of poets such as Husniddin Sharipov, N.Narzullaev, Sayyar in the use of words, the colorless, dull meaning of words, the critic laments the value of the word. For example, in the poems of Sayyar "Sen piyoz artganda, men ko'zyosh bo'ldim", "Tog'da yer qazidi, obod qildi tog'ni tuproqdan", "Tiklab qo'ydi jimjima shiypon, Shipda jimir-jimir qilar suv" deprived of content. After all, the question is, "Obod qilingan tog'ni tuproqdan deyish mumkinmi?" (8,186).

One of the peculiarities of the critic's method is that he asks the reader a question and then answers it, but in this case the critic does not deliberately answer the question. Because it is clear to everyone that a mountain cannot be built without soil without any explanation. The situation that has led to the critic's objection is, in fact, the misuse of simple words, the neglect of their meaning, the rhetoric, the deprivation of words of their meaning.

The article clearly reflects I. Hakkulov's scholar, who deeply observes the meaning of words, and cares about the future of Uzbek poetry. He emphasizes that "True poetry is the word that lives in the heart of the reader" (8, 187) and harshly criticizes the work of poets who do not know the value of words and do not penetrate into the heart of the reader. With boldness and courage, he reveals the imbalances of meaning in the poem. The article contains all the features of the scientific-theoretical review article:

1. The analyzed works are approached on the basis of the leading principles of the period, related to the studied literary phenomenon (the last periods of Uzbek poetry of the XX century) "literary evidence is analyzed on the basis of consistent practical-aesthetic logic" [3,46].

2. The poems analyzed in the review article are evaluated according to the criteria of art.

3. Theoretical conclusions are generalized on the basis of the analysis.

This article by I. Hakkulov was written in 1983. How relevant his views on contemporary poetry are

today is confirmed. The works of slogans recognized by the scientist are still loved by our people, and the names of the poets who caused the criticism are almost unknown and can not be mentioned today. It seems that the scientific-theoretical problems presented in the review article have been solved.

Portrait-articles also play an important role in the work of Ibrahim Haqqul. This genre has gone through three stages of development in Uzbek literature.

1st period is classical literature: in this period, although the portrait-article was not fully formed as a genre, its peculiarities can be seen in the structure of *manoqib*, *holot* and *tazkira*.

2- The emergence of the press in the late nineteenth and early twentieth centuries brought the development of the genre to a new level. During this period, the portrait-article was created mainly in two different ways and purposes:

a) to provide comprehensive information about the work and life of a writer or poet, although short, with little information about his life and work;

b) to create lines for the portrait of the artist, and then to prepare the ground for the creation of a literary portrait [3.51].

3- The post-1920s phase. From this period, portrait articles began to be created and developed in a new way. Now they began to be written mainly in the form of forewords, in the form of portrait-memoirs, on the occasion of the anniversary of the death of an artist or writer, as well as on the occasion of the publication of a book [3.56].

Portrait-article is divided into several types according to form and content, such as portrait-memory, portrait-letter. When we look at the work of literary scholar Ibrahim Hakkul, we come across different forms of portrait-article in terms of form and content. Among them are portrait memoirs written on the occasion of the anniversary. Especially important are the portrait articles of the scientist, such as "Abduqodir Hayitmetovning o'zbek adabiyotshunosligidagi mavqei", "Ma'rifat darg'asi", "Tolmas tadqiqotchi va nuqtadon olim" with their significant content and originality of expression.

"Abduqodir Hayitmetovning o'zbek adabiyotshunosligidagi mavqei" is a portrait-memoir, in which information about the life and work of the scientist is described figuratively and impressively on the basis of living memories. The critic begins the article with a specific node: "Ko'hna tarixning deyarli hamma davrlarida, xassotan, sovet davlati hukm yuritgan zamonlarda ilm va ijod yo'li bilan butun bir mavqe, balandroq martabaga erishish yoki katta unvon, oily mukofotlarga davogarlik qilmoq uchun biror guruhgami, to'dagami, albatta mansub bo'lish, xushomad, yaltoqlik, riyo va madhiyago'ylikning yozilmagan qonun-qoidalariga mohirlik bilan amal qilish shart hisoblangan"(7,214)

Such a situation, which the scientist considers a disaster and humiliation, directly refreshes the reader,

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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 various political influences. It is no coincidence that in the introductory part of the article A.Hayitmetov noted that he has become a symbol of hard-working science, ingenuity and devotion.

The critic reveals the scientific image of A. Hayitmetov through information about his scientific activity, works, and the qualities of humanity on the basis of memories associated with him. In particular, the memory of I. Hakkulov's dissertation defense, which clearly reflects the inner world, accuracy and honesty of the scientist in the event of Abdukodir Hayitmetov's participation. The article also contains memoirs of A. Hayitmetov's scientific experience, as well as his wisdom, through which the image of the scientist and the attitude of the critic to him became even clearer.

The article recognizes the services of the scientist in Navoi studies, evaluates his place in Uzbek literature on the basis of concrete evidence, provides a brief but consistent account of the scientist's biography, and reveals the leading and unique qualities of the scientist's personality and work, is important in that generalizing conclusions are given.

I. Hakkul's portrait-article "Tolmas tadqiqotchi va nuqtadon olim" dedicated to the leading literary scholar Naim Karimov focuses on the spiritual image of the scientist and the leading features of his work. The article was written on the occasion of the anniversary and aims to shed light on the inner world of scientific activity, rather than the biography of the critical scientist. The scientist's work is described in the context of complex landscapes of the period in which he created. In any case, it is noted that the scientist, unlike his other colleagues, was not subject to political adaptation. He also spoke about the peculiarities of N. Karimov's method, innovations in analysis and interpretation.

In particular, he emphasizes his differences from other Uzbek scholars: "In many places, the scientist uses Oybek's personality as a mirror that reflects the various realities and essence of his work" (7,235) points out that there are few scientists who can be compared to N. Karimov in the effective application of the biographical method in the analysis. In his analysis of Shaykhzoda's work, he noted that "the writer's skill in revealing inner truths and situations by focusing on external beings" (7,242), Cholpon's essays on Mirtemir, "The power of figurative expression, the creation of colorful scientific landscapes". Munaqqid Naim Karimov's work reveals its peculiarities, as well as deep philosophical observations about true science, devotion to science and enlightenment. The freedom of expression of the scientist is also noteworthy, he also uses poetic

mantras in the creation of portraits, in the description of it, in the analysis of his works to clarify ideas.

In short, in creating a portrait, I. Hakkul does not dryly record the facts, no matter to which artist he is devoted, he narrates them in a simple way through figurative expressions, vivid memories. Also, in all his portrait articles, the character of the protagonist reveals his inner world on the basis of life scenes that the critic has seen with his own eyes, participated in or was directly related to himself, which further enhances the reader's confidence in critical thinking. No matter who the critic writes about, his place in the literature, his unique style, focuses on the most important aspects of his personality, which can serve as an example for everyone, and provides the reader with new, interesting facts about the artist whose portrait is created.

The genre of essays attracts a lot of attention in literary criticism due to its wide range, the combination of scientific and artistic, the leadership of the author's "I", figurative thinking. This genre has a number of features, such as critical free thinking, disobedience to various stereotypes, freedom of imagination, which critics often refer to this genre.

Essays can be philosophical, journalistic, literary-critical, historical-biographical, pure fiction. Literary essays are often aimed at biting the core of socio-psychological observations about life events. Literary-critical essays cover the processes related to the life, psyche and works of the artist [5,375].

There are many examples of the genre of essays in Uzbek literary criticism.

In particular, the essays of Naim Karimov, Sh. Kholmiraev, Ozod Sharafiddinov, Ibrahim Gafurov are well known and have a strong place in our literature. In the essay, personal reflection clearly reflects the power, level and scope of the author's artistic memory, life experience, wisdom, thinking ability [3,147]. For this reason, although there are many examples of this genre in our literature, they never repeat each other.

Literary scholar and critic I. Hakkul's work also contains several examples of the essay genre, most of which are literary-critical essays. Essays on Uzbek literature, such as "Ahmad Kalla", "Abdullah Qahhor jasorati", "Ilm shukuhi", dedicated to the classics of world literature, "Buyuk qalb muhabbati", "Hayot san'atkori", are examples of creativity that reflect the critical heart [16,1249].

Most of the essays in our literary criticism are dedicated to Uzbek writers or scholars. Essays are "scattered" on paper due to an impulse when the feelings in the heart are aroused, when the thought is ripe [5,374]. Ibrahim Hakkulov's essay "Hayot san'atkori" about the great Russian writer was born because of this "motivation". The heartbreak of the critic, his love for Chekhov, his influence on his works, his pain from the sufferings he endured, are ignited on every page of literary thought.

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The epigraph chosen for the essay also invites the reader to observe without reading the article: “Qani edi, barcha odamlarning g’am-g’ussasi meniki bo’lsaydi...” The fact that this sentence was not canceled during the reading of the essay, “the root, the unifying basis of all facts” (B. Nazarov), these words are Chekhov's groans. When analyzing Chekhov's works, the critic first focuses on the points that unite them. It is to look at life with the eyes of the heart, to get to the essence, not to lose the dream of a mature person, no matter how complicated life is.

The critic uses these ideas as a key in analyzing stories. Many critics approach the subject on the basis of the biographical method (M: N. Karimov's essays). One of the peculiarities of I. Hakkulov's style is that in the process of analyzing the object of his work, the writer enters the creative laboratory, the analysis of the literary text reveals the inner world of the protagonist of the essay, Chekhov, and creates a portrait of him.

In the essay, the critic analyzes Chekhov's story “Hasrat” in a unique way. He remembers the first time he read the work. The critic thinks about the hero's plight, the helplessness of the person, and looks for the reasons why the protagonist is in this situation: “Iona – noshud, notavon, tashlandiq. Iona – badbaxt, kulfatzoda... bularning barisi to’g’ri, lekin ichdagi uning odamlilik javhari qani? Odam sifatida u suyanadigan ma’ni qayoqda? Izvoshchida bular yo’q. Balki oldindan bo’lmagani bois u shu holga tushgandir”[8,110]. At this point, the scientist reveals to the reader the pain that tormented Chekhov, the facts that forced him to hold a pen. The reader is shaken by the consequences of spiritual poverty. The essay analyzes several of the writer's stories. The main purpose of the analysis is to draw the reader's attention to spiritual growth, self-awareness. However, this is not a dry advice, but a reference to the reader on the basis of in-depth analysis.

In the process of creating a portrait of Chekhov, I.Hakkulov connects the theme with the ideas of courage in the ancient “Futuvvatnoma”. The writer compares his qualities with the ideals of the peoples of the East, and it is clear from the comparisons that most of them are embodied in Chekhov's heart. The purpose of this comparison is to bring the writer closer to the reader, to encourage him to observe that the topics he covers are not unfamiliar to us.

The essays discussed above do not repeat each other, the style, gloss, color are unique. Still, there are points that unite them. It is the concept of life,

truthfulness, accuracy, deep thinking of the heroes of the critique. This also shows the uniqueness of the critic in the choice of the protagonist. Critical essays are not written just to introduce a writer or creator to the reader. What the scholar wants to draw the reader's attention to is their exemplary life, to emulate. Analyzing the inner world of the heroes, Ibrahim Hakkulov evaluates them in terms of their humanity, their high nature. This is why they are not approached on the basis of specific criteria, dividing them into western or eastern. For example, in an essay on Shakespeare, we come across hadiths, views on the subject of dervishes, an analysis of the ideas of Ibn Arabi, Yassavi, or in an essay on Ahmad Donish, a story about Chershevsky, the views of Western scholars. Every opinion of the critic is stated reasonably and convincingly, so that there is no objection in the reader.

The choice of epigraphs that cover the topic of each essay is also one of the hallmarks of a critic's work. Ibrahim Hakkulov's essays are important for their vividness and art, depth of observations, the life and work of the chosen heroes, and their relevance to this day. No matter who the critic wrote about, he could say something new about him. He avoided idealizing the heroes of the essay and tried to show them as they were, to bring them closer to the reader. The critical essays have a generalized meaning, in which the opinions expressed are vital observations made not only in relation to the protagonist, but to all readers.

V. Conclusion

When a literary scholar thinks about the style of a scientist, first of all, his uniqueness in the deep understanding of the work of art and in conveying its content to the reader becomes clear to us. Especially noteworthy is his contribution to the development of genres of literary criticism. By reading the portraits of I.Hakkul, both the reader and the specialist will have enough information about the life of the artist, the evaluation of them, the principles of evaluation of the work.

Although the above-mentioned articles and essays of the scientist show such features as understanding the nature of words in A. Qahhor, demandingness, courage like in A. Kadyri's articles, not giving in to artificiality as in N. Karimov's work, new methods and principles of deep and comprehensive analysis of the work of art are revealed, we will see.

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