

SHAXS MA'NAVIY-AXLOQIY TANAZZULINING MANBAI SIFATIDA

Fayziyeva Komila Axrorovna.*Iqtisodiyot va pedagogika universiteti, Filologiya
fanlari doktori, dotsent (PhD).*

Тел. +998903148448

e-mail: komila.fayziyeva.85@bk.ru

Annotatsiya. Biz istagan asarga nisbatan, boshqa belgi topa olmaganidan, “o‘ziga xos” degan tushunchani qo‘llab yuboraveramiz. Adabiyotshunosning vazifasi o‘sha yozuvchidagi “o‘ziga xoslik” belgilarini topib berishdir. Tildagi, bayon usulidagi, ritmdagi, dunyoqarashidagi, iste'dod darjasidagi, tasvirlash tamoyillaridagi, syujet va kompozitsiya qurishdagi, obraz yaratishdagi, shakl va mazmun kategoriyasidagi o‘ziga xoslikni aniqlab berish natijasida yozuvchining uslubiy o‘ziga xosligi aniqlanadi.

Kalit so‘zlar: tuyg‘uni ifodalash shakli, badiiy asar shakli va mazmuni, ijodkorlarda uslubiy o‘ziga xoslik, injiq tabiat, tipik g‘oyaviy-badiiy xususiyatlar.

AS A SOURCE OF SPIRITUAL AND MORAL DEGRADATION OF THE INDIVIDUAL.

Fayziyeva Kamila Axrorovna.*Associate professor at the University of Economics and pedagogy.*

Тел. +998903148448

e-mail: komila.fayziyeva.85@bk.ru

Abstract. We use the term “unique” for any given work, failing to find any other characteristic. The task of a literary critic is to find the signs of “uniqueness” in that writer. The stylistic uniqueness of a writer is determined by identifying the uniqueness in language, narrative style, rhythm, worldview, level of talent, principles of depiction, plot and composition, image creation, and categories of form and content.

Keywords: the form of expression of emotion, the form and content of the work of art, the stylistic uniqueness of the creators, their whimsical nature, and typical ideological and artistic characteristics.

The stylistic variety, the brilliance of forms and meanings are the great wealth of the national literature of each language. If there were no variety of styles and colors, a single stylistic monotony, monotony, and flatness would arise, which would lead to intellectual dullness and literary poverty. Therefore, the true wealth of each national literature is measured not by the number of writers who create in it, but by the creative power of the creative people who have created and continue to create unique bright



examples of style. In determining the unique style of each creative person, it is not necessary to compare his work with the style of poets who lived in other historical periods - it is possible to compare the work of contemporary writers.

Style is the general sound and color of a work of art, the method of analyzing the image, the principle of the artist's attitude to reality. These appear at the final stage of the artistic process as a feature that holistically reflects the main aspects of the form. It is impossible to separate the style from the general creative essence of the author and blindly turn it into a linguistic characteristic of the work. Image and style are closely interconnected. The interdependence and mutual dependence of image and style is based on the writer's artistic reflection of reality.[1]

The principles of the socialist realism method, such as the truthfulness of reality, historical accuracy, high ideological and educational nature, have created a number of common features in the work of writers. However, this commonality never loses the uniqueness of the work of a talented artist, does not deprive it of a bright individual style. If we look at the short, half-century history of Uzbek literature, we can see the growth of unique writers and poets such as H.H. Niyazi, A. Kadiri, G. Gulom, Oybek, S. Ainiy, H. Olimjon, K. Yashin, Uygun, A. Qakhhor, Shaykhzoda, Mirtemir, Sh. Rashidov, Zulfiya, Askad Mukhtor, O. Yakubov, Mirmuhsin, R. Bobojon, T. Tula, A. Oripov, E. Vohidov, Muhammad Ali, O. Matjon, R. Parfi. Although all of these poets and writers worked on the basis of the socialist realism method, each of their works is distinguished by its own unique theme and artistic content, world of images, genres and poetic forms, language and style. In the field of literary translation, each of them demonstrates a unique path, method and style.[2]

Style is a differential type of language, a linguistic system that differs from other types in its own vocabulary, phraseological units, sentence and syntactic structures, and the expressive and descriptive characteristics of its elements. When elements of a certain style differ from other style elements, they are easy to identify. For example, the parable style, the folk epic style, the official-administrative style, the book style, the literary style, the scientific style, the scientific-technical style, the socio-publicistic style, the oratorical style, the poetic style, the professional style, and so on. Writers who are distinguished by their individual style have not one, but several clearly visible styles in their work. The emergence of a new style in a writer's work is often associated with his creative evolution, a turn, a shift in the perception of life, a change in the artistic method. The life material acquired by the writer requires the search for an alternative method for its artistic depiction. Of course, this does not give grounds for concluding that new methodological phenomena arise only when turning to new life material. It is also undeniable that new life material calls for the author to intensive methodological research. Sometimes it is necessary to make some changes to the previously established methodological system. In addition to the material taken from reality, the reader's intention, whether unconsciously or consciously, during the



creative process also plays an important role in determining the style. During translations, when there is a “clash” of tastes, the translator is forced to take into account such a subjective situation.[3]

The style of a true wordsmith has the ability to influence not only his contemporaries, but also the readers of the future. As is known, a work of fiction does not always find its readers immediately. It may take a long time before it finds the desired readers, readers. However, in order for such a compelling interest to arise, the work must have certain qualities, the ability to evoke an aesthetic feeling, associated not only with a series of original images, but also with a well-developed methodological system.

When it comes to artistic style, the language of a work of art often comes first. Because in books on literary language, aspects related to the writer’s language “style” are studied in the “stylistics” section of linguistics. Therefore, since stylistics is a section of linguistics, there are views on style as stylistics alone, the language of a work of art. However, the scope of style is extremely wide. However, language is a means of artistic expression. It is only one aspect of style. “By style it is not correct to understand only the language of the writer or a specific work of art.” V.M. Zhurmunsky also says that “the style of a literary work is not only stylistics: the theme, images, and composition of a work of art are expressed in language means.”[4]

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