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CRITICAL METHOD AS AN IMPORTANT THEORETICAL PROBLEM OF LITERATURE

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ABSTRACT

This article talks about the importance of the language of the scientist and the ability to use analytical methods, which are considered to be the main elements that determine the critical style. The issue of the composition and language of the critics' works is analyzed on the example of the works of professor Dilmurod Kuronov.

KEYWORDS

Composition, style, scientific language, analytical methods, structure.

INTRODUCTION

The issue of style applies to all fields of science, and today it is studied in world science from different points of view. Concepts such as the scientific way of knowing and the way of scientific thinking are often mentioned in studies of philosophy, literature, art, sociology, natural sciences, and linguistics. The general use of the concept of style in such directions is

explained by one of its most important features, the ability to think scientifically.

Style is a summation of ideological-aesthetic features that appear as a sum of a number of aspects of the creator that distinguish him from others and reflect his personality.

In the narrow sense, not only the author, but also the spirit of the nation and the era is manifested in the critical style. At the same time, it is very broad, because the style can reveal much less about the author's identity, his world. For example, a literary critic engaged in the study of lyrics can sometimes write about epic works in journalism. And it may not show the characteristics of a scientist as a researcher of lyrics.

Be it narrow or broad, the style always reveals something about the author. For this reason, style can be defined as a way of presenting any content in general.

In the process of analyzing the style of a literary critic, it is necessary to pay attention to the elements that show the style. The language of a scientist is one of the most vividly revealing elements of style. Words and expressions appear in the works of every scientist in their own way. Based on the creative thinking and scientific worldview, it acquires new meanings. In this regard, every literary critic or critic should have his own signature. Dilmurod Kuronov is also one of the creators with his signature in the fields of literary studies and literary criticism. His observations about Haji Yusufbek in the article "Unbelievable truths" are fundamentally different from the analysis of other critics. He approaches the analysis from a neutral position based on the nature of movement according to the logic of the artistic image.

In the process of analyzing the artistic text, the critic expresses his views on human and society, social life, as well as mutual relations on the pretext of the work taken as an object, and tries to illuminate certain laws of them. In this process, the critic's scientific and artistic thinking complement each other and unite. This process creates the uniqueness of the critical language. In the method of expression, scientific language and artistic language syncretize. This is the basis for the formation of the critic's individual style.

In the works of D. Kuronov, one can see the mixture of scientific and artistic thinking, while some articles use purely scientific language, while others have the appeal of artistic language. From this point of view, it is appropriate to emphasize D. Kuronov's language skills as one of the components that determine his style.

The composition and language of the critic's works are interdependently involved in determining the individuality of the scientist as an element of style.

Composition and language play a role in revealing the meaning and essence of each work. Without referring to the elements of composition, the critic cannot connect and scientifically substantiate the ideas, expand the scope of the text, string his opinions into a thread like a chain, in short, he cannot restore the height of the scientific-critical work. According to the content of the work, the scientist chooses the most

suitable elements that serve to more clearly express the essence of the text. In the process of selecting objects and elements, words that vividly express this essence appear in the scientist's imagination. So, in the course of his narration and description, the critic places these elements and subjects in a more or less appropriate way, allocates a certain amount of space to the statement of the opinions of the sources he refers to, "arranges the events in an orderly and logical manner, parts, episodes puts it in place and organizes it from the syntactic-intonation point of view, forms the word structure of the work". [2.29]

The uniqueness of the identification of "mysteries" in reality and works of art emerges as another stylistic element. While studying the literary text, the literary critic or critic pays attention to the question of whether literature and art truly reflect the people's life, aspirations, leading principles and spirit of the time. For example, D. Kuronov in his article "On the road to perfection" talks about the "perfection" characteristic of Abdulla Qadiri. In the conversation between Otabek and the boxman, Otabek answers the question, "How old are you?", "Twenty-four...". In the first editions, Kutidar continues his speech with the sentence "You have the right not to remember". Later, we see that Qadiri changed this sentence to "you can't remember". Paying attention to this sentence, the scientist explains the reason for the changes as follows: „Because in the first case it seems as if the interlocutor is being blessed,

rewarded, and forgiven by saying "without a right", in the second case, the naturalness of not being able to remember is emphasized - as an old man, who has seen a lot, the boxman is seen trying to get his young interlocutor out of embarrassment. In this way, the writer achieves an important line drawing to the pace of the bookkeeper." At the same time, the issue of true reflection of people's life, aspirations and leading principles of the time allows to look at style as a social phenomenon.

As an element of style, the ability of a literary critic to use analysis methods is also important. As the style reflects the talent, cultural level, mental strength, life experience, and unique characteristics of the literary critic as a scientist, these cannot be imagined separately from his worldview, the method that guided his creativity, the concept of style is related to the concept of method, therefore, method cannot be understood without method analysis, and method cannot be understood without method.

The pathos of a scientific-critical work is one of the elements that attract the audience of readers and have a direct impact on the literary critic's style. The critic also thinks about the effectiveness of his articles and researches, reaching the people, so he writes his works addressing the people and readers; therefore, the tone of appeal, argument, thinking, observation, conversation is dominant in them, and therefore the tones of exclamation, question, appeal, confirmation

alternate. The fact that all the scientist's articles are written with passion, some of them with the spirit of attack against injustice, serves to determine the pathos in his works. For example, Dilmurod Kuronov wrote in response to the literary critic Suvon Meliev's article "The Magic of Love" [4.149], dedicated to the story "The Thief" written by Abdulla Kahhor, "Two pains for the protection of the thief". iz soz"[5.23] features such as the scientist's firm defense of his opinion, depth of analysis, and the fact that conclusions are based on concrete facts are evident in the article.

In the style of literary critics, the bearer of style that is not similar to each other and shows individuality is the expression of independent observations about life and reality, man and the future under the pretext of the analyzed work.

In a literary-critical work, in an article, the author should not allow dry, lofty sentences, artificial passion, build all his thoughts on a deep, scientific basis and on the basis of deep generalizations and sharp conclusions. In the analyzed artistic text, it is necessary to pay attention to the truthful expression of the spirit of the people and its aspirations, dreams, and to illuminate how much the creator cares for man and his future in this text.

In short, the ability to use the language of a scientist and methods of analysis is important in determining the critical style. After all, the level of quality of analysis

and interpretation depends on the language of the critic, just as the quality of the artistic work depends on the poetic language of the creator.

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