

Analysis of Pirimqul Kadyrov's Scientific Views on Artistic Style

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ABSTRACT

This article analyzes the scientific views of the writer and scholar Pirimqul Kadyrov, who played an important role in Uzbek literary studies and artistic thought, on artistic style. The main goal of the research is to illuminate the writer's attitude to artistic style, artistic language, historical truth, and aesthetic interpretation based on his scientific and theoretical views. In the course of the research, the writer's work Folk Language and Realistic Prose was studied as the main source, and an analysis of works written in the language of realistic prose was conducted. The article scientifically substantiates the manifestation of the problem of artistic style in the work of Pirimkul Kadyrov as a combination of the artistic perception of national history, the system of images, and the author's position through the use of methods of analysis and synthesis, comparative analysis. According to the research results, the writer interprets the artistic style as an organic unity of folk language, historical truth, and aesthetic interpretation. These conclusions serve for a deeper theoretical and practical understanding of the issue of artistic style in the work of Pirimkul Kadyrov.

Keywords: Artistic style, literary studies, artistic thinking, author's style, typification, individualization, realism, prose, folk language.

INTRODUCTION

In literary studies, the question of the writer's style is one of the important theoretical problems of artistic creation, which

expresses the creative individuality, aesthetic views, and originality of the author's artistic thinking. In Uzbek literary studies, this issue has been consistently studied since the second half of the 20th century and remains relevant to this day.

MATERIALS AND METHODS

In the interpretation of the writer's style in connection with artistic thinking and creative personality, Ozod Sharafiddinov's scientific views are of particular importance. The scholar evaluates style not only as a matter of language or form but also as a holistic expression of the writer's worldview, spiritual world, and aesthetic position. In his works *The Happiness of Understanding Creativity, Time, Soul, Poetry*, the writer's style is interpreted as a form of manifestation of individual artistic thinking. In the study of Uzbek prose and the poetics of the novel, Matyokub Kushjanov studies the writer's style in close connection with the system of images, plot-composition, and poetic thinking. In the scholar's works *The Essence and Artistry*, the author's style is illuminated in the context of the historical-literary process and analyzed on the basis of the unity of artistic form and content. This approach allows us to understand the writer's style not as a separate phenomenon, but as an integral part of the literary process.

Naim Karimov's scientific works occupy an important place in the study of the individual style of representatives of 20th-century Uzbek literature. In his research devoted to the works of Cholpon, Fitrat, Abdulla Kadiri, the writer's style is studied in the combination of historical, social, and aesthetic factors. This approach allows us to analyze the issue of style in connection with the spirit of the time and the creative environment.

These scientific views serve as a theoretical basis for the study of the writer's style and allow for a deeper analysis of the artistic and aesthetic features of the author's style. Among them, the Uzbek writer and literary scholar Pirimkul Kadyrov also presents a number of thoughts and considerations in his research. The following research methods were used in the study of his scientific and theoretical views on artistic style:

1. **Analysis and synthesis:** When discussing the issue, the theoretical ideas presented in my work *Folk Language and Realistic Prose* were analyzed and synthesized.
2. **Comparative method:** The scholar's scientific hypotheses about artistic style were analyzed in a comparative table using the example of writers.

RESULT AND DISCUSSIONS

Pirimkul Kadyrov, in his work *Folk Language and Realistic Prose*, elaborates on his views in the chapter 'Language and Personal Style.' If above only the process of development of the language of characters in prose is analyzed step by step, then in the chapter 'Language and Personal Style,' the scholar pays attention to the language and style of writers. It is known that poetic speech is always connected with the concept of style. Because style is a concept related to the writer's words. "As a person is, so is their word. A person's temperament, character, and psychology are reflected in the words they express. These same concepts, feelings, and moods transfer to a literary work." Therefore, in a work of art lies the word, individuality, and personality of the creator. This defines the writer's personal style. How it manifests itself is seen only through words. "If the author does not have his own style, then there can be no question of his being a writer. One can only hope for his writing if his own language and style have been formed. Only then can one think about other aspects of the works created by this creator. Because all the qualities and features of the artistic style are embodied in the speech structure of the work." Vinogradov identifies two problems facing style: 1) individual artistic style; 2) the style of literary schools." Pirimkul Kadyrov himself, before discussing style and language, defines the concept of "style": ... "style stems from the writer's talent and nature and is directly reflected in artistic language. Style undoubtedly influences the theme chosen by the writer, the characters, and all other components. But this influence is always carried out by means of artistic language". *Demak, uslub ham, metod ham badiiy tilsiz ro'yobga chiqmaydi.* Pirimkul Kadyrov Thus, neither style nor method is realized

without artistic language. Pirmkul Kadyrov illuminates the issue of language and style in comparative-historical, analysis and synthesis, hermeneutic approaches. The scholar again turns to prose created in the first half of the 20th century, comparing realistic depiction and the writer's style. He gives a number of examples of how the character and style of the creator are expressed in a literary work through artistic language. Consequently, S. Ayni's work *Death of the Usurer* focuses on some Persian words used in the speech of the main character, Kori Ishkamba. Or, comparing Gafur Gulyam's story "Why now?" with the works of A. Kadiri, he shows that the historical color is given in the hero's speech: "Today, for several days, Tashkent has been waiting for someone with special preparation... The merchants and traders decorated their shops as best they could... The market elders, market brokers, and trade leaders have two heads and four feet. Five ears for every cough." The depiction of events here (preparations being made on the eve of the Emir of Bukhara's arrival in Tashkent) reminds us of the stylistic devices common in A. Kadiri's novels. However, G. Gulyam does not imitate A. Kadiri, but uses his own unique methodological tools, having a positive attitude towards his best traditions. The fact that the elders and leaders have two heads and four legs indicates that the writer looks at them with irony. "A rabbit ears five lips for every cough" is a poetic comparison characteristic of Gafur Gulom's pen. Thus, similarity in literary language, according to the scholar, stems from the principle of historicity. Gafur Gulyam was inspired by the creative experience and skill of A. Kadiri. P. Kadyrov compares the characters of Oybek's Yolchi and Gulnor, and Kadiri's Anvar and Rano, as well as the plot of both novels. The depiction of the first love between these characters and their meeting with their beloved is extremely close. In the depiction of the garden, the excitement of the young man, and the modesty of the girl, the styles of both artists are placed in parallel. This similarity between styles was later discussed by Pirmkul Kadyrov in his article 'Golden Bridge.'

At the end of the study, the scholar dwells more deeply on the issue of style than the language of the work of art. Especially

in his deep reflections on the style of A. Kahhor and Oybek, the writer's literary purpose seems to be clarified. For a deeper understanding of Pirmqul Kadyrov's comparative approach to the styles of Kahhor and Oybek, we presented the individual aspects of the styles of both artists in the form of a table:

Table 1. *Comparison of Oybek and A. Qahhor's styles in the interpretation of Pirmqul Kadyrov*

Oybek	Abdulla Kahhar
According to the scholar, Oybek, like rare heroes, clearly feels and describes with inspiration and uplifting spirit such positive images as Navoi and Yulchi, who deeply express the people's self-confidence (national identity - in our words).	Unlike Oybek, he does not give an uplifting spirit in the depiction of positive characters, but shows their qualities realistically based on artistic analysis and real reality.
Oybek's striving to depict and glorify the virtues of the working people is strong, and his hatred for negative phenomena and bad people is clearly evident in Oybek's work.	Abdulla Kahhor also portrays working people, and at the same time, A. Kahhor deeply feels the negative phenomena that lead good people to bad situations.
According to the scholar, although Oybek is a truthful writer who can clearly distinguish right from wrong, he does not openly and mercilessly expose societal vices and malicious individuals. In other words, he possesses the tolerance characteristic of writers. Pirmkul Kadirov describes this quality of Oybek as a "compassionate genius" - "добрый гений" in Russian.	He takes a satirical approach to depicting negative people who pull society backward and mercilessly exposes them.

CONCLUSION

In conclusion, according to the scholar, each writer's style stems from their genius character, source of inspiration, and life experience. Two processes, "typification" and "individualization," give rise to the writer's style. The dialectical

unity of social content and individual form is one of the main principles of style. The great attention to social realities and a high sense of patriotism inherent in the personality of Pirimkul Kadyrov are reflected in his scientific reflections. The scholar analyzes the issues of artistic language in close connection with the life of the people and society, approaching them on the basis of the principle of historicity. In this regard, Pirimkul Kadyrov's scientific views on artistic style are of great theoretical importance in Uzbek literary studies and serve as an important methodological basis for the study of the writer's work.

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