

## MANIFESTATION OF ARTISTIC STYLE IN CLASSICAL LITERATURE

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**Abstract:** *Although the problem of style has been studied as a separate issue in modern Uzbek literary studies since the 20th century, it is said that there are different views and their manifestation in the history of classical literature. Also, the article summarizes the opinions and conclusions of well-known history experts and the level of analysis of the issue, the pragmatics of the artistic text, and the theory of artistic style. The peculiarities of Navoi's artistic style are analyzed.*

**Key words:** *artistic style, geographical peculiarities, regional literature, socio-historical conditions, literary-aesthetic thinking, genesis of its concept, ghazal style, ode style.*

On September 13, 2017, the President of the Republic of Uzbekistan Sh. Mirziyoev issued a decree "On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote the culture of book reading and reading" opened double doors to great opportunities for the population of the Uzbek people, especially the young generation. This aspect is realized, first of all, by promoting Navoi's works, reading the works of art about Navoi, studying his unique, national and artistic style, in short, understanding him.

About Alisher Navoi I.A. Karimov said, "If we take a deep look at the work and creativity of our great humanist poet, we will be surprised that his genius covers all spheres of social life, ideology and culture." In fact, Navoi had a unique pen style that was unique to that period and at the same time distinguished from others. After all, the unique aspects of Uzbek classical literature are determined by the subtlety of the artistic tools that come from the heart of the poem. The skill of the poet is determined by the uniqueness of the poetic arts he uses, and to what extent he summarizes the aesthetic function of literature. Alisher Navoi's works are particularly noteworthy in this regard. Because from small continents to large "Khamsa" epics, you can find many examples of such great art. One of the important factors of the art of the epic "Farhod and Shirin" is the skillful use of artistic tools by the great artist.

Although the problem of style has been studied as a separate issue in modern Uzbek literary studies since the 20th century, in the history of classical literature, as we noted above, we come across certain opinions on this matter. If we talk about Navoi's artistic style, we can see that his unique style has been studied worldwide. If we first look at the history, we notice that the works of our great thinker

became popular in the Western world already in the 16th century. For example, in Venice in 1557, in Italian, "Pregri nagsio di tre giovane figliuoki del Re di Sereudippo per opera Christoforo Armena della Persiana nelli Italiana linguafraportato", i.e. "How the three noble sons of King Sarandippo went on a pilgrimage, Mr. Christopher Armenian translated from Persian to Italian" was published [2]. This book was very popular, various stories about the Eastern world were very interesting for Europe, because any information about the Islamic world, which seemed enigmatic, was quickly popularized. As a proof of this, we can say that this book has been published several times. It was translated from Italian to German in 1883. Before that, this work was translated into English, French and Dutch languages, and the whole of Europe began to show great interest in this work. This work consists of two parts. The first part is about the king of Sarondip and his three sons, and it mainly tells the story of raising children. Christopher did not indicate from which work he translated his translation. There is no clear information even about Khristofor Armani himself. The title in Italian says that the work was translated from the Persian language (lingua persina). "shown - this is the city of Tabriz in Iran. Y.E. Bertels explains Benfi's mistake in determining the original author. "It is not surprising. Manuscripts of works that used Navoi's works with great success reached Turkey and Azerbaijan during the poet's lifetime, and over the centuries drew attention" [2].

The development of artistic and aesthetic thinking would not be complete without the work and aesthetic traditions of our classical literature, especially the great Alisher Navoi, who occupies a high position in the entire Turkish world and world civilization.

Despite the fact that works of art were created in many types of literary genres in classical literature, more attention is paid to poetic genres: ghazal, qasida, rubai, kita, fard, musammat. In the epic-masnavi genre, which is considered large, the works of our great grandfather Alisher Navoi, including "Lison ut-tayr", series of epic-masnavis, i.e. "Khamsa" in the genre of hamsa, were created. The writing of prose works is also widely developed, in the historical genre "Tarihi muluki Ajam", "Tarihi anbiyo va hukamo", philosophical "Nasayim ul-muhabbat", educational and social "Mahbub ul-Qulub", scientific "Majolis un-nafais". , "Muhokamat ul-lughatayn" and "Mezon ul-avzon" were published. In all these works, the arts used in classical prose, including saj', are widely used. In this respect, the artistic style becomes more noticeable in prose works. Prose presentation was a novelty in the literary process of its time, and was created as one of the publishing works aimed at promoting and popularizing Navoi's work [3, 33].

Our predecessors emphasized that Alisher Navoi's scientific and literary heritage has unique views. In particular, the great thinker poet dwells on style and reacts to it in his own way. In this regard, it is also mentioned in the research of a number of leading scientists and the above-mentioned M. Davronova: "We can

observe such views in Majolis-un Nafois. So, Alisher Navoi is the first stylistic researcher of Persian and Turkish literature in Eastern literature. However, in the works of Alisher Navoi, the word style is often used in the sense of genre (ghazal style, qasida style)" [1,47].

However, the place and meaning of the concept of proportion in the work of the great poet is much greater. Proportion in Navoi's work is not a separate art form: Proportion, which is a form of style, includes not only semantically homogeneous or close words, but is connected with many other features. Alisher Navoi's work researchers have repeatedly emphasized the novelty and originality of his poetic language. Unique imagery and figurative character distinguish the great master's style and place his poetic heritage in a special place among the most prominent representatives of Eastern lyric poetry.

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