

METHODS AND TECHNIQUES IN LITERARY STUDIES

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***Abstract:** In literature, method is defined as a way of doing something. In literature, it refers to how things are written. It distinguishes one author from another by the tone and voice of his writing. Everyone has their own style based on their personality, how they write and storytelling techniques. But in reality, someone's writing style is the sum of the following elements: voice, tone, diction, and punctuation.*

***Keywords:** Voice, personality, tone, punctuation, empirical, poetry, diction, dichotomy, fiction, drama.*

Introduction

Language and literary studies have studied style for centuries, and even since the advent of stylistics as a discipline at the beginning of the twentieth century, definitions of style have varied heavily across time, space and fields. Today, with increasingly large collections of literary texts being made available in digital form, computational approaches to literary style are proliferating. New methods from disciplines such as corpus linguistics and computer science are being adopted and adapted in interrelated fields such as computational stylistics and corpus stylistics, and are facilitating new approaches to literary style. The relation between definitions of style in established linguistic or literary stylistics, and definitions of style in computational or corpus stylistics has not, however, been systematically assessed. This contribution aims to respond to the need to redefine style in the light of this new situation and to establish a clearer perception of both the overlap and the boundaries between mainstream and computational and or empirical literary stylistics. While stylistic studies of non-literary texts are currently flourishing, our contribution deliberately centers on those approaches relevant to literary stylistics. It concludes by proposing an operational definition of style that we hope can act as a common ground for diverse approaches to literary style, fostering transdisciplinary research. However, even within these limits, it seems necessary to build on a broad understanding of the different perspectives on style adopted at different times and in different traditions. Therefore, the contribution first traces the development of the concept of style in three different traditions of German, Dutch and French language and literary studies. Despite the numerous connections with each other and between each of them with the British and American traditions, each of these three traditions has

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its own dynamics, especially the convergence between the main and calculative stylistics and or conflict related. For reasons of space and coherence, the contribution is limited to theoretical developments since 1945. He begins his contribution by summarizing the range of definitions of style that can be found in the tradition today: style as a whole gestalt of texts revealing a high level of aesthetic value, as an expression of the author's individuality, as a choice among alternatives. as a holding artefact, a deviation from a norm or reference, or any formal feature of a text. This contribution then traces the development of style definitions in each of the three mentioned traditions, providing a brief overview of how style definitions in each tradition have developed over time and how such definitions relate to each other. should be taken into account. to empirical, quantitative, or other computational approaches to style in literary texts.

Voice is the personality that comes through the writing based on the author's background,perseptive, and experiences. The story the author is telling will be a culmination of their opinions and culture, which shape the style of the piece.

Tone

Tone is the attitude the writer has toward the subject of their writing, which can affect the style. If someone is writing a persuasive essay and they passionately disagree with the topic, their tone may come across as angry, which informs their style.

Diction

Diction is central to a writer's style, as word choice is a key factor in how readers interpret the text. Whether writers use words with a negative connotation, metaphors, or abstract or literal language, it all makes a difference and contributes to that author's style.

Punctuation

Though there are rules that govern the use of punctuation in literature, there is some wiggle room where writers can play around to make a statement or impact the way a reader understands a point. This is especially true in poetry, where word breaks, dashes, periods, and commas are used to help get the meaning of the poem across.

Purple prose

Writers usually don't want to draw attention to their style; it should be natural and appropriate to the topic or genre. If the style dominates the plot or theme, it is called purple prose. When the author draws unnecessary attention to his writing style by using excessive adjectives, formal expressions, or too many

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words, or is too flowery or unnecessarily poetic. However, this only implies writing that detracts from the story and serves no purpose; it does not apply to the characteristic flowery writing in classical novels or poetry.

Conclusion

Stylistics is a derivational word from style and is concerned with the study of that same manner of deploying language by the individual in speech or writing. The yardstick we adopted for defining style can, therefore, be used to define stylistics. Different notions of style would then yield different stylistics approaches. Stylistics can therefore be defined as the description and analysis of the variability of linguistic form in actual language use. It explores the possibilities of language use in a literary work. J Mistrik (1985:30) defines stylistics as "the study of choice and the type of use of linguistic, extra-linguistic and aesthetic means, as well as particular techniques used in communication" T.S Eliot in his book, *An Introduction to Literary Stylistics* (1976) opines that every creative writer "wrestles with words and meaning in crafting his art and depicting his experiences Stylistics therefore deals Stylistics is a derivational word from style and is concerned with the study of that same manner of deploying language by the individual in speech or writing. The yardstick we adopted for defining style can, therefore, be used to define stylistics. Different notions of style would then yield different stylistics approaches. Stylistics can therefore be defined as the description and analysis of the variability of linguistic form in actual language use. It explores the possibilities of language use in a literary work. J Mistrik (1985:30) defines stylistics as "the study of choice and the type of use of linguistic, extra-linguistic and aesthetic means, as well as particular techniques used in communication" T.S Eliot in his book, *An Introduction to Literary Stylistics* (1976) opines that every creative writer "wrestles with words and meaning in crafting his art and depicting his experiences Stylistics therefore deals Stylistics is a derivational word from style and is concerned with the study of that same manner of deploying language by the individual in speech or writing. The yardstick we adopted for defining style can, therefore, be used to define stylistics. Different notions of style would then yield different stylistics approaches. Stylistics can therefore be defined as the description and analysis of the variability of linguistic form in actual language use. It explores the possibilities of language use in a literary work. Stylistics is a derivational word from style and is concerned with the study of that same manner of

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Style is a broad term whose range includes: the idiosyncratic manner of a writer or a group of writers, the expressiveness created by the special properties of texts, the language habits of the writer, and the occasional linguistic idiosyncrasies that characterize an individual's uniqueness. It may also refer to the use of language by a group of people at one point of time, or over a period of time. Style is generally referred to as a departure from the set patterns of norms or as an addition of stylistic devices to neutral expression or as connotation where text and situations demand it. There are no strict rules for writing. Every time a person sits to write, he explores different words and syntax in his mind even on the same subject. Style may change from situation to situation: referred to as register; for example, the difference between the language of advertisement and that of literature.

Style may vary on the basis of degree of formality. An officer uses elegant and respectful language with his seniors and gossiping verbal expressions with his colleagues. Style can also differ on the basis of genre – category of artistic work. Literary genre covers the range of biographies, poetry, fiction, drama, short stories, history and so on. For example history is based on the clues of the past and the historian has to be very careful in using lexis and syntax. The use of wrong lexis or syntax may lead to the misunderstanding of a historical fact. His hands are bound with the facts of past. While writing a poem, a poet may ride the wings of imagination and present the metaphysical world. Unlike a historian, he has the liberty to play with words and sentence structures. An incomplete and wrong structure is counted as a fault of a historian's style but the same device becomes the style of a poet.

The scope of the field has been variously viewed and Leech and Short (1982) have grouped these different approaches into three wide classes and have labelled them Monism, Dualism and Pluralism. Monists consider that a literary work has organic unity – style and content are inseparable: merely expressions of each other. Consequently, they consider literature especially poetry to be untranslatable. The Dualists view centres on the notion of dichotomy between sense and style. This means that depending on the occasion, one can express the

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same thought in a variety of styles. From the dualists' point of view, style, thus, is a manner of expression where words, phrases are chosen to suit the occasion in a literary work.

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