

## ARTISTIC THINKING AND ARTISTIC INTERPRETATION

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### Annotation

The article reveals the stylistic diversity of works of art created in Uzbek novel in the last decade of the XX century and the beginning of the XXI century, the depth of epic observation, the existence of syncretic styles in poetic stylistics.

**Keywords:** novel, artistic thinking, artistic interpretation, modern literature, realism, conceptual idea, “subconscious interpretation”, polyphonic interpretation ways, synthesis ways of artistic interpretation, syncretic methods of artistic stylistics.

В статье рассмотрено стилистическое разнообразие узбекских романов, созданных в последнем десятилетии XX века и начале XXI века, на примере высокохудожественных романов показаны ясность эпического мышления, использование синкретических стилей в стилистике, усовершенствование художественных стилей.

**Ключевые слова:** роман, художественное мышление, художественная интерпретация, литература модерна, реализм, концептуальная идея, воспроизведение “потока сознания”, полифонические стили изображения, синтезированные способы художественного изображения, синкретические стили художественной стилистики.

### Аннотация

Мақолада XX асрнинг кейинги ўн йиллиги ва XXI аср бошида ўзбек романчилигида яратилган бадий асарларнинг услубий ранг-баранглиги, эпик мушоҳаданинг теранлиги, поэтик стилистикада синкретик услубларнинг мавжудлиги бадий услубларнинг мукамаллашаётгани етук романлар мисолида очиб берилди.

**Калит сўзлар:** роман, бадий тафаккур, бадий талқин, модерн адабиёти, реализм, концептуал ғоя, “онг ости талқини”, полифоник талқин йўллари, бадий талқиннинг синтез йўллари, бадий стилистиканинг синкретик усуллари.

It is known that the twentieth century entered the history of fiction as a century of research. In Western literature, literary trends such as modernism, decadence, realism, postmodernism, "expressionism", "existentialism", "naturalism", "dadaism", "cubism", "surrealism", "experimental novel", "group 63", "ultra", Literary currents under various names, such as Impressionism, have gifted the world's artistic treasury with masterpieces.

As the scale of the artistic image of the universe encompasses the process of development of society, it manifests itself differently in the concept of latitude and time and has different possibilities, while at the same time having different possibilities. Since artistic creation is an individual phenomenon for each artist, the essence of each work of art is not only the interpretation of the aesthetic idea that the author brings to the work, but also determines the potential of his talent.

The twentieth century has become history, and at the same time the literature of the twentieth century has run out of thousands of works of art that have become a treasure trove of artistic thought in its history.

Although the century-old history of Uzbek novels seems to be short in the face of centuries-old history of world novels, the world school of Uzbek novels founded by Abdulla Qodiri, Abdulla Qahhor School of Mastery, historical and methodological perfection of Pirimqul Qodirov, Odil Yakubov's philosophy of thought were recognized.

While the development of the new era, the development of social, cultural and scientific thinking requires a new, deeper look at the history of national literature, the study of biographical novels on the basis of advanced methods is really important in studying the rich literary heritage of our people.

Due to the diversity of methods, the variability of literary directions, the abundance of methodological innovations, not only the people of art, but also literary critics and even readers have fallen into various misunderstandings. At the same time, the stylistic diversity of works of art, the depth of epic observation, the predominance of not only realistic but also modernist and postmodernist styles in some works, the presence of syncretic styles in poetic stylistics indicate the improvement of artistic styles. At the same time, the creation of artistically imperfect works leads us away from the idea that artistic creation must be created in the same mold.

It is clear from the history of fiction that as a society moves from one stage of development to another, the pages of its history inevitably enter human life through artistic interpretation. Changes in stylistic, intrinsic, ideological, stylistic,

poetic interpretation in the world literature of the twentieth century further complicated the problems of poetics. In Western literature, the poetics of modernism emerged at the same time as the poetics of realism, and in the literature of the former Soviet Union, the poetics of the literature of socialist realism. In the last quarter of the twentieth century, in addition to the synthesis of methods and principles in the existing genres of literature, there was a synthesis of lyricism and prose, a synthesis of lyrical prose or prose poetry genres, i.e. a synthesis of styles. As the components of the poetics of a work of art became more complex, so did the need for depth of artistic and scientific analysis. [4]

As important as the philosophical views of Ortega-i Gasset [5] are in Western aesthetics, J. Joyce, M. Proust, N. Sarrot's work had such an impact on the formation of modern world literature. By the 80s of the XX century, M. Bakhtin's novel theory was recognized, in Russian literature M. Baxtin F. The study of the poetics of the polyphonic novel on the example of Dostoevsky's work has revealed a wide range of realism and its development. [6]

In the process of analyzing the poetics of a work, the researcher is required to have certain scientific preparation, as several internally independent, yet interconnected poetic methods are involved in the analysis. The analysis also considers not only the current state of the poetics of the work, but also the fact that the historical poetics of the genre serves as the primary basis of the evolutionary dynamics of the genre and its impact on subsequent periodic changes. While analyzing the artistic possibilities of poetics in the example of a writer's work, the poetics of his own style, the dynamics and evolution of individual style in his work are studied, and the specificity of the style is realized through comparative comparison with the style of other writers.

The inner changes taking place in world literature take place not only in the example of a single literature, but also in the style of each work in which the word serves as art. At this point, we understand that the writer's style is a fundamental principle that shapes principles in fiction.

It is known that without creating a work of art, the artist has his own style in his thinking, imagination, the artist shapes this style, adorns it with words. Every new work that is created (regardless of who is creating it) has an impact, and through this influence, the creator seeks and discovers new ways of style. In the same way, he can refer to the methods he created before him. While the manifestation of certain components of a particular style in the style of another work forms common principles of artistic interpretation, the writer's main focus in

the process of artistic creation is on the objectively correct when artistic methodological mastery is fully realized.

In our view, the experiments that led to the crisis of the art of artistic expression are equivalent to the experiments carried out on living people in medicine. For this reason, we did not like to apply the concept of experiment to artistic creation. It is true that works of art that are not repetitive at first glance, both in terms of subject matter and in terms of poetics, are similar to artistic research. A writer who is always in creative pursuit discovers something of style. On closer inspection, it is safe to say that the seemingly unnatural expression, theme, and even style of artistic expression of reality through the means of artistic representation from the point of view of man and the universe, man and society, opens a wide way to new principles in literature.

The times are passing, the times are changing, so people's thinking is also changing. A work of art that caused a stir yesterday may not satisfy the reader today. But this does not lead to the conclusion that over time, any work will pass its time. On the contrary, the true value of a work of art is sometimes determined by time. While the philosophy at the heart of every work of art determines the author's attitude toward the source being interpreted, the essence of the work of art is manifested through the aesthetic views of the writer who interprets the subject and idea. An example of this is the large number of works from the history of literature. The fate of the works of Proust, Joyce, Kafka, Sarrot, Coelho, who showed a style of special significance in the literary process, can be understood.

"Consciousness", "subconscious interpretation" [1], polyphonic interpretation, synthesis of artistic interpretation, syncretic methods of artistic stylistics, which appeared in the literature of the twentieth century, require a unity of form and content in the work of art. Naturally, in such cases, new trends and directions in the literature are formed and developed. In fact, the modernist styles that led to the poetic stylistic renewal of fiction have led to the emergence of non-traditional styles along with traditional genres in world literature. Uzbek literature is no exception, as a similar process of renewal has taken place in world literature. [6]

Prose writer T. Rustam also has a special place in modern Uzbek literature. When we analyze his novel *The Game of Butterflies* [9], we realize that the source of the interpretation of the novel, created in the style of the "stream of consciousness", is an absurd life. Philosophical observations about life bring polyphony to the norm of psychological analysis. We are convinced that the ideological and artistic content of the novel is a reflection of the absurd life of the

protagonist, and Badal Armon is formed as a protagonist of the "stream of consciousness."

At the same time, there are some ambiguities in the poetics of *The Game of Butterflies*. In the novel, logical analysis is sometimes replaced by superstition in the "modern" direction. Unnecessary repetitions only have a negative effect on the essence of the novel. The "one artistic breath" characteristic of the modern style of interpretation is that the writer does not "breathe" in the paragraphs, and the duration of the paragraph is violent.

The significance of the novel "Game of Butterflies" is that it is through this novel that the Uzbek novel is closer to the principle of modern interpretation, created in the unconventional genre. This, of course, provides diversity in the development of the novel genre.

"Well of God" (Erkin Samandar), "Cholpon" (N.Karimov), "Wise Sezif" (Khurshid Dostmuhammad), "Connected Worlds" (Khojiakbar Shaykhov), which significantly influenced the renewal of the poetics of Uzbek novels in the last decade of the XX century and XXI century, "The Last Will of Ruzi Choriev" (Nodir Normatov), "The Boy from Kallakhon", "The Artist" (Alisher Mirzo), "Gorogly" (Nazar Eshanqul), "Namatak" (Ulugbek Hamdam), "Ozod" (Isajon Sultan) [3 ; 7;] novels.

While the most pressing problems of literary science today are manifested in the mismatch between the writer's artistic concept and the researcher's scientific concept, it is no exaggeration to say that the expected results of scientific research are achieved through conceptual scientific idea and contextual analysis.

While non-traditional poetics is formed differently in the works of many writers in the process of analysis of the current literary process, each novel reflects a unique poetic system, while the style used by each writer is individual. The use of retrospective and associative plots in revealing the conceptual idea of works of art demonstrates the artist's wide range of possibilities in the artistic interpretation of the inner world of the protagonists, the experiences of the soul.

We live in the 21st century. Times are changing rapidly. Globalization is taking place on every front. In this regard, human problems are becoming more and more complicated. Naturally, the person who is interpreted in art, enters the literature with his own problems, feelings, thoughts, worries of life. Depicting an artistic hero as real, romantic, modern or postmodern depends on the writer's thinking, his artistic philosophy. Naturally, the literature of each period creates its own hero, a new way of thinking, a new interpretation emerges.

The modern Russian critic V.G. Zinchenko said, "Applying the method of early nineteenth-century literature in modern research is tantamount to speaking in seventeenth or eighteenth-century language at conferences between the twentieth and twenty-first centuries.... in our view, the literature of the new epoch implied a monand attitude, the necessity of literary thinking based on systematic analysis. Uzbek literature has been created at a certain stage of the new era, and it responds to a scientifically based systematic analysis from a "point of view". [1; 3-b.]

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