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THE CONCEPT OF MODERNISM IN MODERN NATIONAL LITERATURE AND ITS SUBJECTIVE DISCOURSE

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Cover Page Footnote

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Erratum

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THE CONCEPT OF MODERNISM IN MODERN NATIONAL LITERATURE AND ITS SUBJECTIVE DISCOURSE

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Abstract: *In the article, the authors writes about modern national literature, modernism as widely understood to a method of purely formative research. There are many examples of such a simple and easy interpretation of a modern aesthetic phenomenon as modernism. Such diversity in the system of approaches can be understood. as the artistic taste of humanity improves, the creative process becomes more and more divers*

Keywords: modernism; formative research; artistic taste; creative.

УЛУҒБЕК ҲАМДАМНИНГ “МУВОЗАНАТ” АСАРИНИНГ УНИВЕРСИТЕТ ТАЛАБАЛАРНИНГ МАЪНАВИЙ КОМПЕТЕНЦИЯСИГА ТАЪСИРИ

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Аннотация: *Мақолада муаллифлар замонавий миллий адабиётдаги модернизм тушунчасини шакллантирувчи соф таджикот усуллари билан таништирадилар. Замонавий эстетик ходисани модернизм каби содда ва осон талкин қилишининг қуплаб мисоллари мавжуд. Ёндашувлар тизимидаги бундай хилма-хилликни тушуниш мумкин. Инсониятнинг бадиий диди узгарган сайин, ижодий жараён тобора хилма хиллашиб боради.*

Калит сўзлар: модернизм; таджикот усуллари; бадиий дид; ижодий жараён.

ВЛИЯНИЕ РОМАНА УЛУГБЕКА ХАМДАМА “РАВНОВЕСИЕ” НА ДУХОВНУЮ КОМПЕТЕНТНОСТЬ СТУДЕНТОВ УНИВЕРСИТЕТА

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Аннотация: *В статье авторы пишут о чистые методы исследования, которые формируют понятие модернизма в современной национальной литературе. Есть много примеров простой и легкой интерпретации современного эстетического феномена, такого как модернизм. Такое разнообразие в системе подходов можно понять. По мере того как меняется художественный вкус человечества, меняется и творческий процесс*

Ключевые слова: модернизм; методы исследования; художественный вкус; творческий процесс.

According to the theoretical typology of sunset countries, the history of the development of fiction is conventionally a) pre-classical; b) the classical literature stage; c) the stage of the classical literature; d) The postclassical literature phase. Modernism, however, was a system of scientific and aesthetic views that resulted from the rejection and denial of these classical views. Originally modernism presented itself as the latest artistic and aesthetic route, but time is not right, with all the approaches to literary and artistic approaches so far. showed that there was a completely different post-classic stage.

It is of great scientific, theoretical and practical significance to determine what are the leading symbols of the modern trend, which is a reflection of the classical philosophical and artistic way of thinking that has replaced the classical course of action for many years. In modernist theoretical systems and artistic practices, classical arts, such as boredom, depression, fear are not only the events of the universe and the purpose of human activity. Spiritual concepts and situations, which are beyond its reach, have also risen to the status of artistic images. Philosophical fiction, artistic melancholy, escalation of music, exterior resemblance to form and harmony in art, and absurd, indecisive and abominable substitutes for literary, dramatic, and literal reality virus has been given priority status. At the same time, high art samples were created, which became a peculiar classic of the 20th century aesthetic thinking.

Because each modern work is based on carefully thought out rules and regulations. Even in the works that were born out of the rejection of all ancient forms and traditions, there was a certain internal artistic and aesthetic discipline.

Modernism is a term that summarizes the system of classical notions in philosophy, art and literature. Modernism, originated in the last quarter of the 19th century in the Sunshine countries, which means French "new", "modern", is the only true aesthetic and philosophical orientation of the present and future, and the philosophical and artistic perception of the world. , which denies the traditional approaches to interpretation and description. Modernism is a multidisciplinary philosophical aesthetic phenomenon that seeks to be unique in explaining and describing the phenomena of the world and the individual, and to reject the classical approach. [1]

Modernism refuses to look at classical art as a reflection of reality and limits the artist to a greater degree of creativity when he is out of reality. He looks like a lady. Realist theory considers that the only object of art is the existence of reality. Art considers itself independent, not a copy of existence. In the works of modernist literature and art in all directions, the traditional methods and techniques used in the past are either completely ignored or used in a way that is unrecognizable.

It is well-known that in the classical system of art and literature, the rationality of artistic creativity, the observance of artistic forms formed in the course of creative experience, interconnected images and elements. The existence of harmony, the clear, easy and uniform understanding of artistic expression, the composition in accordance with the formal human logic, the fact that any artistic work has a certain approximate schematic model in terms of real life; requirements were to be polished in a manner different from the spoken speech.

Modernism emerged as a result of rebellion to such classical approaches to subjecting artistic creativity to a set of complex philosophical and aesthetic views of various forms. conditions are particularly strong. Because the sharp shakes in a person's social life can balance his or her feelings, change the way they react and express it, and change their way of thinking. These changes renew a person's artistic taste.

The currents of modernism such as, symbolism, futurism, surrealism, expressionism, fascism, poetry, supremacy, and absurd are emerging trends in various literary and spiritual revolutions and are reflected in fiction. It should be noted that, previously, this kind of social and moral shaking was a regular occurrence for humanity, but now it is becoming more and more constant. Life is always chaotic and according to the modernist emotional-intellectual approach, the inadequate and indifferent nature of human existence makes a person lonely and ineffective. It means the conflict that the solution to a person's life is never to be found. Such moods give rise to the hopelessness of contemporary artists that art has a positive impact on life and does not bring order and meaning. This is why the call for art is the main motto of all modernist literary trends. As long as art is unable to transform and regulate social existence, it has been considered meaningless to reflect life and its problems. Therefore, modernism focuses more on the expressive aspects of artistic creativity, rather than on portraying the events of the objective world and the images that participate in it, reflecting the subjective impressions of the objective world, the game of impulses. is more important. This approach allows us to look at art and literature as a socio-aesthetic phenomenon, which is indispensable to anyone and nothing.

Modernism relies on F. Nietzsche as a scientific and theoretical basis, and relies on Z. Freud's psychoanalytic efforts to understand and interpret the essence of art. According to F. Nietzsche's philosophy, society is always opposed to the individual, the individual and its interests are always humiliated by society, and ethics and law are often socially and ethically fabricated for chaining the individual's will. Thus, the existence of a society is in itself an individual's will, and it seeks to limit its thoughts, feelings and actions. However, a person should not control his desires for any reason. This is what humanity requires, that is humanism. The level of humanity is measured by the amount of freedom that is given to an individual.[2]

Freud, who has studied the processes of variation in the human psyche, does not depend on the consciousness of most of the intellectual and psychological reactions that occur in a person. They are far away and tend to retain as much flavor as possible. He believes that most human behavior is caused by the tendencies of consciousness, and that their essence is based on fear, hunger and the desire to satisfy lust. In this way, Freud explains the phenomena of social life with a tendency to ignore the importance of social factors in the formation of human behavior and mentality.[1]

The creators, who have been hoping for scientific and technical progress for thousands of years, and hope that scientific and technological development will improve human life and improve the interpersonal relationships, are the exact opposite of what they expected. He was completely disappointed when he gave it. The devastation caused by World War I contributed to the rise of modernist sentiments in philosophy and art to the level of independent orientation. The emergence of a new way of thinking and a

system of attitudes in the wake of the Cold War caused the tendency of many philosophers and artists to renew philosophy and art. After all, philosophies and art doctrines did not correspond to the current mental and spiritual conditions of mankind.

Modernist art is driven by the interconnectedness of the creators and the inferiority of the common social foundations because of World War II. This is because the world, which is so often understood and completely explained to creators, has become completely confused by this time. It was as if an unknown force had thrown the creator into the brink of a series of bloodthirsty incomprehensible events.

Modernists have abandoned the classical artistic aesthetic traditions, which relied on rationalism and harmony to create a completely new art and literature that corresponded to the modern aesthetic taste of the era. Contrary to traditional art and literature, the artistic image is not a livelihood, but an individual aesthetic value that each artist sees individually.

Because many modernist artists believe that it is impossible to be true to everyone and to everyone. In other words, they denied the objectivity of the truth. Modernists believed that each individual's reality was different. That is why the image of consciousness and their relationship to consciousness has become a favorite and constant topic of modernity. The modernists have paid special attention to showing the life and inner world of very simple, eloquent people, who were totally inferior to the creators in the early stages of literary development. They began to be described from detail to the smallest detail. The lives and moods of the characters have been turned upside down to the ugly and shameful portrayals of the image.

Modern writers have been reluctant to experiment with forms, means, methods, and styles to give a new look to the artistic image, and to create a unique image of the soul of the dissenting people. But they were close to each other in portraying the protagonist as a person who was confronted with the public or had a superficial or apparent protest against him. Lonely and defenseless in the face of brutal existence, it has become increasingly common to portray the alienation of society as a result of its inability to withstand the pressures of the reality surrounding it.

Unlike all other literary trends, modernism has focused on portraying the inner world of the common man. Modernist creators either did not depict the realities and social environments that surround the person, or they could change it to suit their artistic intentions. In this case, anachronism was a common occurrence, not adhering to precision.[3]

Many literatures consider modern literature an artistic event that evokes feelings of sadness, despair and darkness. In fact, these illusory writings are often the result of the moods of authors who want to fully understand the essence of life and who are dissatisfied with world order because they do not. The originality of modern literature is reflected primarily in the refusal of the author and the reader to attempt to fit in the artistic image, as was required in earlier literary traditions. In modern poetry, if a poetic system and the existing expressive arsenals are free, if the literary image of the classical literary stage, and the causal links between reality and interpersonal relationships, are rejected by modern writers was rejected by poetic form and diversity of expression. Modern writers have abandoned previous artistic values and tried to use sophisticated and novel forms

and methods that would force readers to think deeply and to some extent. Modern writers have also distorted the chronological order of the development of events in fiction. Most modern works reflect a stream of unimaginable thoughts and confusions, rather than events of order. The image of feelings and thoughts, as in the past, was presented not as an internal discipline, but as a stream of consciousness that was chaotic.

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