

The Role of Philosophical and National Framework in Artistic Analysis

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Abstract: In this article, the updated scientific thinking will gain practical importance, i.e., it will start to work, only when enough attention is paid to the spiritual and theoretical foundations that are based on common sense, the nature of true art, and the national value system. Only then, the original examples of our national literature will be able to find their true aesthetic analysis and interpretation, regardless of the period in which they were created.

Keywords: Philosophical basis, theoretical support, artistic phenomena, literary types and genres.

Introduction

Philosophical-methodological basis plays an important role in artistic analysis. Because without determining the way of approaching the world and its events, it is impossible to perceive and describe the world in an aesthetic way. Due to the lack of a philosophical basis, sometimes the approach to the concepts of good and bad, ugly and beauty can become completely wrong and unscientific. Until Independence, literary studies were forced to approach the analysis mainly based on materialist philosophy. As a result, it was often impossible to understand the essence of artistic phenomena, which are the product of the Islamic way of thinking. Aristotle explained the work of art as the result of imitation-mimesis. If the aesthetic phenomenon is the result of mimesis, literary types and genres should be the same in all nations of the world. After all, all nations are surrounded by almost the same existence.

Therefore, imitation would have been done almost in the same way. However, until the 20th century, there was no dramatic genre in the literature of a number of nations, including Uzbek literature. Also, large folk epics such as "Alpomish" are not available in all nations.

Main part: Philosophical basis, theoretical support can seriously affect the essence of an artistic phenomenon. In particular, samples of Turkish literature developed in a completely unique direction in the pre-Islamic period. This includes stone inscriptions, literary monuments found in Issyk mound and preserved in Selengur. Different philosophical foundations can lead to completely different interpretations of the same artistic phenomenon. Therefore, Uzbek philologists, being aware of different philosophical directions, must rely on the national philosophical basis. The analysis can be complete only when the national features reflected in the work of art are taken into account. Since any aesthetic phenomenon appeared in a certain national land, the specific characteristics of that land should be taken into account in its explanation and research.

An event that is considered an example of goodness or beauty for one nation may be considered evil and evil in the eyes of another nation. For example, the moon, which is a symbol of beauty for Uzbeks, is a symbol of indifference and indifference for Russians.

If the characters of Mrs. de Renal and Emma in the works "Red and Black" and "Madame Bovary" are considered symbols of human freedom, tenderness and free love for Western readers, Uzbek readers often have the impression that these women are corrupt. It is possible to carry out scientific-aesthetically thorough and justified artistic analysis only in the case where nationality is taken into account. When the philosophical foundation is not sound, no matter how original and learned the analysis is, the whole charm and mystery of the literary work cannot be fully revealed. He claims that immaterial derivatives and concepts are the complex appearance of matter or its derivatives. This situation leads to the consideration of mental, emotional, spiritual and other concepts that are not directly related to materiality as secondary phenomena. Consequently, the main value in artistic creation, that is, the expression of the human spirit, is avoided. In relation to works of art, it was demanded to approach from the position of the primacy of matter, not based on the uniqueness of the reflections in the landscapes of the human psyche.

The life of any society at any stage was interpreted as consisting only of class struggles, and the livelihood of any individual was interpreted as a chain of conflicts. Consequently, literary studies based on Marxian-Leninist philosophical doctrine approached the literary work, researching and explaining the human image in it only from this point of view. This situation led to the drawing of completely unhealthy conclusions from many works. It was natural that the high examples of the world of art, the subtle mental states and inner scenes in them were excluded from this kind of analysis.

Because the social attitude to the work of art naturally enhanced it. The relationship between God, the universe, and man is the most important and decisive issue for a sound philosophy. One of the main principles of this philosophy is to understand the purpose of the creation of the universe, Adam and his characteristics, to notice and describe the concepts that are not visible to the senses, and to approach the works of art based on the incomparable diversity of the human spiritual world. Since the richness of the soul and emotions are the aspects that distinguish a person from other creatures, in literature, which is an artistic reflection of human life, it is one of the main requirements of this kind of methodology to give priority to this spiritual, emotional, and therefore aesthetic point of view.

Chikish (East), which has an ancient history, approached artistic creation with different criteria than Botish (West) aesthetics. For example, in Western aesthetics, which was formed on the basis of Aristotle's teachings, the work of art was considered to be the result of mimesis. That is, the work of art was created as a result of imitation of reality, and the perfection of the artistic creation model is determined by how well it corresponds to the reality of life, in other words, how skillfully the imitation is carried out. The theoretical basis for the science of beauty, especially the aesthetics of Turkestan, was based on the Sufism doctrine of the philosophy of the word and the theory in it.

Therefore, every example of artistic creation is approached as a divine phenomenon. For the East, works of art have never been just a reflection of reality. Since the material and spiritual things in the whole world are the manifestation of God, artistic creation is considered to be the aesthetic materialization of this manifestation, that is, the spiritual state in its own way.

Therefore, it is common to treat creation as a magical, miraculous phenomenon in the Ascension, compared to those in the Sunset. Kunchikar esthetics searched for and found beauty in even the smallest element of the work of art. The meaning, thought, idea that emerges from works of art is considered as a natural product of sophistication. Because any beautiful form was first of all viewed as restraint, appropriateness, and proportion, and it was considered natural to have a mature thought and deep meaning in it. Based on the theory of Tajalli, any artistic event can be

interpreted as an event that occurred due to the manifestation and emanation of God. In Kunchigar literature, even in the literary forms that seem to be very stable, frozen and unchanging from the outside, there are still opportunities to make artistic discoveries. Artistic discovery, magic is always hidden in the layers of works and has never been revealed. Because artistic beauty gives aesthetic pleasure only when it is sought. Therefore, to be influenced by Eastern literature, it is required to have some aesthetic knowledge. A lively attitude to a work of art, interpretation of sophistication with the logic of livelihood is foreign to our national aesthetics.

Therefore, in Exodus, the priority is not interpretation, but analysis. In Western aesthetics, the main focus is on the idea of the work of art, what kind of idea it is promoting. Approaching the beauty of the work of art in the form of a beautiful dress, attractive external decoration is a priority.

Therefore, it is important to solve the problem of what to describe for Batish aesthetics, and how to describe what for exit art. In the East, artistic creativity has always been based on the question of love and passion. It is assumed that the universe and man are beautiful as the embodiment of theological characteristics, and the work of art should sing this beauty as gracefully as possible.

That's why in the literature of Chigish, the images of flowers and nightingales, which seem to be melting and solid, are timeless symbols for the people of Sunset. It is a simple fact for the aesthetics of Sunrise that the whole magic of artistic creation lies in reflecting new feelings and refreshing mental states using old tools. So, Uzbek literary studies will be able to correctly analyze the work of art and correctly determine its place in the life of the society only if it gets rid of narrow social views and gets rid of the habit of approaching fiction as a tool for raising problems and raising issues. Approaching works of art not as an aesthetic phenomenon, but only as a social phenomenon leads to not seeing its true value. Abdulla Qadiri's novel "The Past" still does not find a true artistic interpretation because of the sociological view of the product of artistic creation.

Once upon a time, when the cult of personality was on the rise and the blood of the tyranny was bleeding, this work was full of anti-Russian relations, nationalism, and anti-Russian, and the author's "fault" was that he did not build the truly progressive forces in society. After our country gained independence, "O It is claimed that "the days gone by" were written precisely to incite hatred against the Russian occupation and to call for a fight against them, and each view is supported by its own arguments.

Conclusion

However, a brilliant work like "Bygone" is not written just to say something. It was not possible for the writer not to write this work. He did not create images to absorb the thoughts of his mind and did not chew and pour his views into their mouths. Each character in the novel is a living person, a person with a unique character, the heroes of the work act only according to the logic of their nature, and the writer does not try to carry them along. When the goal was to speak and express an opinion, the writer was more concerned about their views than the nature of the characters, and consequently, he would have allowed unnaturalness somewhere. As much as it is a slander to say that Qadiri was a nationalist yesterday, today, yes, it is as much a slander to say that he wrote "Bygone Days" only to express the need to preserve the independence of our nation.

Socialization of a truly artistic work does not increase the value of the writer, but dims his genius. He brings literature down from its high throne, from its throne to the ground. It is obvious that there is a huge difference between the works of Zaki Walidi Tugon or Boymirza Hayit, who directly fought for the unity of Turkestan and wrote dozens of scientific and historical works about it, and the novelist Abdulla Qadiri. The point is to show what this difference is and where is the secret of Qadiri's genius by means of artistic analysis.

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