

THE MOVEMENT TOWARDS SYMBOLISM WITH ARTHUR RIMBAUD

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Annotation; The article examines the work of Arthur Rimbaud (1854-1891), one of the significant representatives of French literature of the late 19th century. Rimbaud's poetry, his very image and fate have long been a symbol of a brilliantly gifted personality in France. Even during his lifetime, his name was surrounded by legends, which were based on the dramatic twists and turns of the poet's biography, whose creative activity lasted only a few years and ended as soon as the author crossed his twenty-year mark. The artistic work of Rimbaud, who was a younger contemporary of V. Hugo, T. Gautier, S. Leconte de Lisle, S. Baudelaire, G. Flaubert, E. Zola, P. Verlaine, developed in the course of dialogue and polemics with various trends of the second half of the century and reflected the formation of a new literary and artistic movement - symbolism, and also had an undeniable significant influence on a number of later trends of modernism.

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When we say that Rimbaud, in contrast to Verlaine, concentrates his attention on the densification of the world, this of course does not mean that, like the Parnassians, he accepts all materiality, values the materiality of the world as such, putting density, strength, weight in it above all, such as Theophile, Gautier [1]. Rimbaud is against matter devoid of motion, stagnant, static. He localizes the dematerialized in a certain area, for example, in the sphere of nature, or reveals the decompensated in the struggle with matter and flesh. In the poem "Roman" two spheres collide: on the one hand, a noisy cafe, beer mugs, sparkling chandeliers, the noise of the city, the terrifying collar worn by the beloved's father, on the other – a very small piece of dark sky bordered by branches. In the center of it there is a white star pinned to it. She flutters and melts.

In *The Seekers of Things*, the material principle, which is moreover purely negative - the heavy hair of a child covered with lice, red from insect bites, combed forehead – is by no means the main thing for Rimbaud. The main thing is the swarm of gentle words that descend on the child's forehead, fragile, delicate fingers, silvery nails of women who free his hair from insects, blue air. Women who are busy searching for insects have timid movements, their lips do not make a noise, but a whistle or rustle. They do not kiss the child, but only want to kiss him. Their breath smells of honey, the rustle of their eyelashes interrupts the fragrant silence. And so the immaterial, light, turns out to be more powerful than the heavy material world. It frees the child's hair from insects, dirt, ugliness; it is characterized by strength, energy, dynamism, which is clearly lacking in heavy, immobile matter.

Unlike the Parnassians, Rimbaud values the materiality of the world only if this materiality does not reject movement, if it is dynamic [2]. The poet clearly prefers liquid and airy forms of matter to solids. This preference is based on the fact that the former are mobile, fluid, that they fluctuate, shimmer, and are full of dynamics. Typical of Rimbaud is the poem "Sleeping in a Hollow", in which static and solid turns into liquid and flowing. The hollow therefore appears to be a small

lake, foaming from the rays of the sun. It is as if it is subordinated to the river, which flows, throwing rags of silver on the grass, i.e. showering it with splashes of water. The light here also flows like rain. The back of the dead soldier's head is bathed (baigne) in the freshness of the grass. The “Comedy of Thirst” is also characteristic, where the poet's delight is caused by the clear flow of water, the sea, wild rivers, a pond, a stream flowing in a moat around the castle; it talks about a castle washed by rains, about snow, about floating logs, about cold sweat, about flowers on the water, about wet violets, about all kinds of drinks – dry wines, absinthe, bitter vodka, cider, milk, tea, coffee - about all kinds of vessels for liquid: and about the feeling of thirst, about the desire to drown it. The poem “Feast of Hunger” is curious, in which the lyrical hero is surrounded by a world of earth, solids and stones, rocks, boulders and pebbles, coal and iron, gray valleys in which bread grows. It's all a sphere of night, of black air, which seems to hold the poet captive. The poem ends with the appearance of an organic world on earth – leaves, fruits, violets, which the poet collects, now freed from static and immobility.

The static and immobility of the material world, which is close to the Parnassians, causes a sharp resistance of the poet (see “To music”, “Sitting”, “Squats”). Farmers, shopkeepers who have retired, retired officials are weighed down, pinned to the ground. They are exaggeratedly fat, obese, they have rounded hips, a vast belly. They suffer from shortness of breath, puffing from the heat, seem swollen. Their fat wives are led by chaperones called elephant guides. They are all inert, not moving, but resting, abiding. And this is a phenomenon that is extremely hostile to Rimbaud [3]. The poem “Sitting” is dedicated to people who have lost the ability to move. They sit so tightly that they have fused with their seats. Their legs intertwined with the legs of the chairs. “The Sitters” tells about a world in which the line between organic and inorganic, between animate and non-animate, has been blurred. The heads of those sitting resemble walls covered with streaks of dampness, their skin is dried by the sun, it has become like calico. And the chairs they sit on and the walls that surround them have become like a human body and even experience human diseases, they look like they have leprosy or rickets. Parts of the suit of the seated are animated, for example, buttons are likened to human eyes. Rambo doesn't talk about black skeletons of chairs for nothing. People who sit at desks all day long seem to the poet ugly, ugly and cause ridicule rather than pity. They have swollen fingers covered with growths. They have funny pants hanging down at the knees. They make a pathetic impression, sometimes they resemble cats, sometimes beaten dogs. But their hands are capable of killing. Their gazes exude venom. They hate visitors who turn to them with any request, those who force them to get up, part with their seats, lose their immobility. The principle of immobility, static is a symbol of a hostile world and in the poem “Squats”. This poem tells about the monk Milotia, who has a red, polyp-like nose that looks like a hard, rocky body. The most remarkable thing about him is his stomach, intestines, knees, thighs, toes, lower lip, hanging almost to the waist. He has moist skin on which black fur grows. He lives a plant life. During the day, both during the day in the sun and at night in the moonlight, he only knows what he eats and drinks, warms himself by the stove on a bench, lies by the stove on a bench, lies on the bed under a blanket or sits on a chamber pot with his shirt up. Like a dumb animal, he sniffs and is tormented by hiccups. His head starts with all sorts of nonsense (chiffons), he has an absent-minded, as if blinded look. He lives in a small, hot room, cluttered with furniture, under flakes of dust. It is curious that Milotius gets closer to the plant world, to things, and furniture is animated.

The buffet, for example, has a huge gulp, which he opens in his sleep, yawning. Things are equalized with man and are no less conscious than he is:

Le bonhomme mijote au feu, bras tordus, lippe
Au ventre : il sent glisser ses cuisses dans le feu,
Et ses chausses roussir, et s'éteindre sa pipe ;
Quelque chose comme un oiseau remue un peu
À son ventre serein, comme un monceau de tripe !

Autour, dort un fouillis de meubles abrutis
Dans des haillons de crasse et sur de sales ventres ;
Des escabeaux, crapauds étranges, sont blottis
Aux coins noirs : des buffets ont des gueules de chantres
Qu'entrouvre un sommeil plein d'horribles appétits

L'écoeurante chaleur gorge la chambre étroite ;
Le cerveau du bonhomme est bourré de chiffons :
Il écoute les poils pousser dans sa peau moite,
Et parfois, en hoquets fort gravement bouffons
S'échappe, secouant son escabeau qui boite... [4].

Rimbaud's artistic system was largely based on an original interpretation of Plato's principle of two worlds, which, being the central concept of the culture of Romanticism, was reinterpreted in the art of the end of the century. Symbolism emphasizes the idea of the unity of the world, its integrity and non-duality. According to the Russian symbolist A.Bely, "the true concept of a symbol should destroy in life the division into essence and appearance, conditionality and unconditionality". Rimbaud is witnessing the formation of this idea; In its general terms, it went back to "clairvoyance", was embodied at different levels of his work and acquired a special sound each time. These could be rapprochements-associations between the sensual and intellectual comprehension of the world, foreshadowing the sophisticated metaphysicality of the poets of the Mallarmé school; k and the tragic note of understanding the idea of correspondences as the blurring of differences between opposites of an ethical order, and the transformation of the universal kinship of things and phenomena into a free play of images captured by metamorphoses, mutual transformations.

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