

LITERARY-THEORETICAL DESCRIPTION OF THE CONCEPT OF ART MOVEMENT

Berdieva Zebo Uralovna*

*Independent Researcher of the department
Termez State University, Uzbek Literary Studies,
UZBEKISTAN
Email id: berdieva@gmail.com

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ABSTRACT

This article examines the concept of artistic migration along with the literary-theoretical description and its study in foreign and Uzbek literature. The use of metaphor, the most active and widely used type of artistic movement, has also been studied in the works of two talented Uzbek poets of the independence period, Nodira Afokova and Halima Ahmedova.

KEYWORDS: *Poetic Movement, Poet, Philosophical Concept, Semantics Of Poetic Text, Philosophical-Aesthetic Observation, Metaphor, Metaphorical Image, Traditional And Individual Metaphor, Social Environment.*

INTRODUCTION

Poetry is the brightest, most moving, most mysterious form of the Word, in which life is reflected in all its complexity. Man is distinguished from other creatures by the high divine blessing bestowed upon him by thought and feeling, and his degree of humanity is determined by these two principles. Literary critic O. Sharafiddinov said: The poet draws a poetic cardiogram of his heart, which, in the face of the storms of time, flies like a piece of hazan or endures its blows and suffers. We, the readers, get acquainted with the heart of the poet, think about the poet and the time, make judgments, "he wrote. Indeed, at all stages of historical development, poets, in general, have emerged as a beggar of justice, a habib who loves man and cares for his interests, and a guide to the right path. The most striking example of this is the tragic fate of Behbudi, Munavvarqori, Fitrat, Qodiri, Cholpon, Osman Nasir, who were persecuted by the Soviets in the 1930s. As the poet shouts, "The path of truth is a crossroads," he himself adheres to it, and this is what sets him apart from others.

At different times the poet's philosophical conception will be different, and this is natural. There is a big difference between the theme and content of the works of Navoi, Mashrab, Ogahi and Cholpon, Oybek, Maqsud Shaykhzoda, Abdulla Aripov, Rauf Parfi. This difference is explained by the social environment, and when they share a common creation, they show a person what to do to be happy, how to live. It is often argued, - writes E. Cassirer, - that it is the metaphor that creates the spiritual connection between myth and language. However, the observation of the process and the direction of this trend shows that they are theoretically sharply separated [1; 33]

Literary critic D. Commenting on the poetry of the period of national independence, Turaev says: It is gratifying that the desire to explore and analyze the inner and mysterious worlds is growing "[2; 163].

It is well known that the means of artistic description and expression create the basis for the typification of real landscapes in the semantics of poetic text. The degree to which the poet's artistic intentions, ideas, and creative imagination are reflected in his philosophical and aesthetic observations also determines his level of talent. Indeed, "in a work of art, the means of language, which serve to vividly depict things, to vividly express feelings and experiences ... serve to enhance the imagery (imagery) and emotionality ..." [3; 51].

The writer is always a fan of fetishism. He believes that certain objects, colors, sounds have their own power, - writes Jan Parandovsky, and emphasizes that each artist must change, update and enrich his vocabulary. As rightly pointed out, the flowing artistic migrations are a sign that the work is worthless. such works will never be warmly received and will never find their way into the heart of the reader, for "the language of everyday speech is a great herbarium of metaphors, which once had its own spring, and now you cannot distinguish them from even the simplest expressions." Ian Parandovsky goes on to say that each period adds a handful of new meaningful metaphors to the language resources, and that metaphors help word creation. In fact, if there is no metaphor, people have to constantly create new words. But then man will not be able to learn so many words and people will not be able to understand each other. For example, the use of another lexical unit instead of each word "eye" in hundreds of figurative meanings, such as the eye of a tree, the eye of a needle, the eye of a work, the eye of a sieve, the eye of a window, the eye of a ring, the eye of a spring. "But in man, as the creator of language, something else is in motion, which can be called a poetic instinct" [4; 110]. There are hitherto unexplained mysteries of artistic creation that are individual phenomena directly related to the creative spiritual world.

Another of the most important features that ensure the viability of the artistic image, developing the aesthetic, philosophical, social views of the reader, is its versatility. This is determined by its metaphorical and associative. The "metaphor" of the artistic image should not be associated with "similarity". In other words, "metaphorical" means the attempt of an artistic image to reveal the essence of one thing through something else, the way of thinking inherent in art. The true artist's gaze is focused on the essence, not on the external resemblance between things and events, but on the hidden inner similarity in our eyes, as a result of which the thing we know is embodied in a completely new way, revealing its invisible aspects to us [1; 46]

The great Greek scholar Aristotle regarded metaphor as a type of artistic image as an aesthetic linguistic unit and an aesthetic form of poetry. His views on the emergence of world metaphorology in the following centuries became the basis for the study of metaphor in various directions, as in the field of philology. The nature of metaphor and metaphorical imagery has been sufficiently studied in world poetry, and the theoretical approach to this scientific problem in Uzbek literature began to take shape in the 70s and 80s of the last century. Indeed, the observation of the gradual development of Uzbek poetry in the twentieth century has shown that the process of metaphorization has accelerated even in times of increasing social freedom and pressure from the political system.

There is a growing interest in the individual poetic style, the place of nomads in poetry, the metaphorical image and its specific nature. In particular, Rauf Parfi, AskarMahkam, Nodira Afokova. Although Halima Ahmedova's work has served as a source for the study of literary and linguistic issues, the issue of metaphorical images in their poetry has not been specifically studied in the monographic plan. In the 70s of the XX century, Uzbek poetry continued the symbolism that appeared in the works of Abdulhamid Sulaymonoglu Cholpon at the beginning of the century, enriched with a number of literary trends and genres, characterized by the

coverage of social life through various images. Metaphor, like many other means of artistic imagery and expression, has a special place in the definition of abstract images that cannot be seen in the clarity and integrity of the image and are born only in the imagination.

Metaphor, which is considered as a type of artistic image, the scientific-theoretical approach to the problem of metaphorical image began to form in Uzbek literature in the 70-80s of the XX century. It can be said that "the observation of the gradual development of Uzbek poetry has shown that the process of metaphORIZATION has accelerated even in times of increasing social pressure and pressure from the political system." It is known that in Eastern poetics the term metaphor (metaphor) is used, the views on which were studied in the VIII-XV centuries in the field of classical poetics, science and industry. The main features of the metaphor as a type of poetic art are interpreted in the works of the great poets of the East IbnKhalidun, Umar Roduyani, RashiddinWatwat, QaysRazi, AtayllahHusseini and Sheikh Ahmad Tarazi.

In the Uzbek literature of the independence period, scientific and theoretical research on metaphor, metaphorical image was created. Artistic imagery and expression based on the metaphorical movement of the word are extremely urgent. Metaphor is a poetic perception of the world, its evaluation, measurement, poetic phenomenon, art, especially poetry, figurative thinking and figurative expression ... metaphor was evaluated not only as a decoration of speech, but also as a mechanism of artistic thinking. While metaphor is considered to be the basis of poetry, I.Sultan also emphasizes the power of generalization in it. Researcher N. Mirzaeva, who studied the problem of metaphorical image in Uzbek poetry of the twentieth century, stopped the idea that the various aspects of metaphorical image in Uzbek poetry are reflected in the influence of Western poetry.

In the poetry of this period, traditional and individual metaphors arose in connection with folk oral art, mythology, the artist's way of imagining and reflecting on existence. G. Ernazarova writes about this: "Three things are needed for a metaphor to emerge: first, the real reality; the second, a system of religious, mythological, imaginary imaginations; the third, the poet, the subject of the author. "

Metaphorical image and metaphoricality in Uzbek literature have been studied in the framework of the poetry of A. Aripov, R. Parfi, Sh. Rahmon. Scholar I. Kurbanbaev studies the metaphorical image and its ideological and artistic functions on the example of independence poetry. As the Russian poet B. Pasternak correctly assessed the function of metaphor in poetry:

Modern Uzbek lyric poetry cannot be imagined without the participation of artistic movements. Because the creators can fully and delicately reflect the world of the human soul, the colorful changes that take place in the psyche only through artistic movements.

This is a natural need that arises not from the poet's knowledge of artistic movements, but from the need to express the variety of things that are happening in his heart. In her poems, the poetess H. Ahmedova tries to express the feelings of the heart through delicate movements.

Artistic migration is the poet's way of thinking, he can't think differently. In the process of figurative thinking, real creation takes place. Each migration is discovered naturally by the poet. Metaphors and other forms of artistic migration are naturally born in the creative imagination, in the mind. The creator revives it in the context of his poetic thought. This can be clearly seen in the following poem by the poetess NodiraAfokova. The poem glorifies the transience of life, but the idea of realizing this transience in moments of crisis and acknowledging the transience of

life. Poetic movements play a crucial role in emphasizing the leading philosophical idea in poetry. In the first four verses of the poem, the image of life is expressed through the metaphor of "gardens", and the autumn of life through the metaphor of "gold". Finally, this artistic migration is linked to the last two years of life (the bird):

Autumn gently touches the gardens,

Take out the gold from the sheep.

I flew so fast,

Thirty-two birds from my nest? [5; 23]

The above lines show that images based on poetic movement allow to convey artistic thought while enriching the poet's imagination. Comparing life to a lush garden, comparing each passing year to autumn leaves, the lyrical protagonist's life is expressed in terms of thirty-two birds. Such poetic comparisons give a special charm to the poem. It makes it somewhat mysterious. This thing encourages the reader to think through feeling, to feel through thought. Hence, poetic migration is the soul of poetry, which claims to feel reality through the mind.

Artistic movement is a leading means of expressing an abstract impression through vivid images, without giving a grip. The lyrical protagonist, who for thirty-two years of his life flew the example of thirty-two birds, says goodbye to the feeling of harmony that has remained in his heart. So, it is impossible to catch a harmonious bird:

I said goodbye, I said goodbye,

How many birds are there in my chest.

And the more I said, the faster I came back,

The sign of the interpretation is a dream.

For a truly talented poet, poetic migration serves as an important form of artistic thinking. Significant events occur in human life. Sometimes he can say goodbye to life, but even then he doesn't lose hope in life. The desire for something keeps him alive. Such a complex state of mind was expressed by the poet in the next two verses of the above quartet through poetic migration. No one doubts that his phrase "a sign is a dream" is a metaphorical expression of hope in life.

Spring is a season of youth and beauty. The poet expresses this season not by his name, but by the image of "the opportunity to drive the swallows." Everyone will have a trusted friend, a loved one. He does not expect reproach and despair from this friend. The brag of the person who hears this friend's rebuke will be destroyed. The "fields of the soul" in the poem are a figurative expression of such a difficult mental process:

I cried, swallow galas,

Opportunity is coming towards us as I drive.

He shook the fields of his heart,

A reproach from a friend.

Awakening is the realization of one's self, of the transience of the world. It is difficult for him to understand the essence of life if the horizons of his life do not burn in the morning. It is this truth

that leads the poet to the conclusion that it is impossible to wake up without burning. Indeed, the burning mornings on the horizons of life, the artistic movements that signify the impossibility of waking up without burning, without burning, helped to express the meaning of life figuratively:

Dawns blazed on the horizon,

My thoughts were disappointed - disappointed:

Is it so dangerous to wake up?

Can't you wake up without burning?

Man cannot deeply feel the transience of life until he sees his own season. The example of a bud sprouting a new life is always moving forward. That's why Hazon gets used to feeding the season with a triumphant look. If he had seen the color of the shed even among the new buds, he would not have been indifferent to the hazan season. Each line of the poem consists of unique metaphors that serve to express the creative idea through vivid images. They evoke excitement in one's heart and allow one to feel the philosophy of life with all its flavor and horror:

Why didn't I care so much about the fall,

Why did I look at the treasures?

Will you wake up between the buds,

What if you don't see the spill colors?

Man lives in confession of the transience of life. But his body trembles as Hazon puts his hand on her shoulder. Obviously, this is a characteristic of a person who cannot close his eyes to life. But everyone who recognizes the inevitability of the season of hazan to the garden of life should greet him with a brave greeting. The poetic movements played a defining role in conveying this idea in the poem to others with its bitter truth:

When autumn puts her hands on my pillow like a friend,

There is a trembling smile on my face.

Hello, finally the yellow grass,

Hi, a leaf cut to the ground.

N.Afokova is a poet who perceives reality through figurative movements and conveys them to the poet without violating the style of these movements. In this poem of his, which we have seen above, there is not a single line, not a single image, without artistic movements. Of course, understanding and reading such a work is a pleasure and gives strength to the soul. The poet first of all focuses on this. But not understanding the essence of images based on poetic movements leads to misinterpretation and misinterpretation of the work. The attempt to interpret modern Uzbek lyricism in connection with modernism is nothing more than a failure to realize the richness of this poetry in poetic movements.

The next period of Uzbek poetry was marked by talented artists who spoke the language of nomadic imagery, saw the pain with his eyes, moved in the movement of unique emotions, and through them expressed the feelings of anger. They are completely abandoning the principles of declarativeness and rhetoric that have been imposed on poetry, and follow the principle of creating figurative poetry that speaks through artistic movements. Halima Ahmedova is one of

such poets. In his poetry, the sun laughs, the sky weeps, and the wind tells tales. Such poetic images testify to the growing need of our poetry today for artistic movements. In his poem "Autumn" such a feature is striking.

The longing for greenery, the cessation of excitement in the blood of the grass, the trembling of the trees carrying a heavy pain on his shoulders, symbolize the passing of youth, autumn - the onset of old age. If we express the coming of autumn without the above artistic movements, the poem will remain an axiomatic expression of simple words. Artistic nomadic images that hold words as a poem, flowing with feeling and emotion:

I miss the greenery,

The excitement of the grass bleeds.

Kissing a huge pain in his shoulder,

The trees tremble with sadness. [6; 33]

The alternation of spring and summer with autumn is a legally inevitable process. But when she applies this process to human life, the poet approaches everything in nature with the eyes of a living human being - pain, joy and sorrow. As a result, nomadic images enter the poem. The sun, which leaves the green world in despair, represents the changes taking place in the human psyche. It is subtly expressed that the reason for such changes in everything is autumn, which lists the golden leaves:

Leaving the green world in exile,

The setting sun is thoughtful and sad.

Fear, slow shedding,

Autumn lists the yellow leaves.

Poetic-based images surround the changes taking place in the human psyche to the expression of feelings and emotions. If the above lines are expressed in such a way that autumn comes and the sun shines, the imagery in the poem disappears. The poet's perception, based on figurative thinking, figurative imagination, does not allow it.

In her poems, H. Ahmedova pays great attention to the poetic image of autumn. Because this season is the border of lush summer with harsh winter. That is why the poet calls his poem "The Last Wish of Autumn". The mist curtain that bleed the creature in late autumn was the breath of winter trying to hide the greenery of the trees. To vividly imagine the last breaths of autumn, the poet turns to the image of the fog. This is a symbol of the human psyche saying goodbye to the tired autumn:

To hide the fate of the gardens,

The mist covers the white blanket.

Entering the bosom of blue dreams,

Frost deceives them - Jasmine. [6; 32]

The poet gives great prominence to the depiction of artistic movements to convey the experiences of the lyrical protagonist. In his eyes, autumn resembles Josuman, who cunningly tries to hide the greenery in his bosom.

Listening to the innocent scream of the passing greenery in the morning, the flesh of the autumn season. At such moments, the human mind misses the moments of a noisy and happy summer. Apparently, the autumn of human life, which passes with sorrow and regret, is spent only alone. There is no sympathizer who understands his longings, his sighs. The image of nostalgia wandering alone in the empty fields served as a very delicate symbol of poetic migration:

In the morning he stretched out his cold hand on the horizon,

Blue feels the dodin of dreams.

Boom - wandering alone in the empty fields,

A longing breaks from the heart.

In the green season, any tree will be charming and attractive. In the fall, however, it sheds its leaves and becomes homeless. In such moments, the neglect of the tree is expressed by the poet with the migration of a girl chased from the heart. The poet likens the slow passing of autumn to something that is dying with difficulty. Indeed, autumn brings so much goodness and sorrow to hearts. This situation is likened to the autumn on which the poet's shoulders are filled with green guilt. Artistic movements have played an important role in expressing the mental states that occur at different levels in each person in a specific situation. The poetic passages in the last verse, such as "a girl driven from the heart" (a tree), "a lifeless autumn", "a green sin", help to visualize the changes in the psyche of the lyrical hero:

The tree is a girl chased from the heart,

The pain subsides, oh as long as you smoke.

And the torment is still unbearable.

A huge, lush green sin on his shoulders.

In general, H. Ahmedova developed new poetic images as a poet who sees reality through the eyes of poetic movements, who sees them in their language, who seeks to express human feelings in their language. It is these images that always enliven his poetry. Such a feature is not observed in Uzbek poetry of the 40s and 50s.

AskarMahkam is a poet who entered our poetry with a unique tone, a unique world of images. He creates unique works through artistic movements from simple life events, simple human experiences. Understanding the essence of the poetic movements in his poetry allows one to be sensitive to the changes taking place in the creative psyche, in his mind. In his poems the captivating rebellious dreams of the lyrical protagonist find their lyrical drama-rich depiction through artistic movements.

Artistic migration gives a special meaning to poetry. This is because the poetic image is based on the principle of concealing the meaning of poetry, which has been used in poetry since ancient times.

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