



A NEW TYPE OF INTELLECTUAL-PHILOSOPHICAL GENRE

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Abstract

This article discusses whether philosophical thought moves from the analysis of the “mythological roots” of art to its later forms or, conversely, from the latest works of art to the mythological paradigm in them - in both cases, as we see, we are talking about the construction of a new - artificial, in contrast to the previous ones, which developed naturally - myth. Some of the newest trends in Western European philosophy and art, seeing the only anchor for the salvation of culture in a “godless world”, show an infinite attraction to it.

Keywords: Novel composition, plot, scale of images, style, theme, detail, artistic modification.

Introduction

Opinions about the intellect have varied throughout the history of thought. In the Middle Ages, heated debates erupted over whether the intellect is subordinate to the will or whether the will is the intellect. In those times, the intellect was opposed to human thought as the highest, divine method of knowledge. In modern philosophy, there are ideas that both the intellect and the will are manifested based on the existing state, or that the intellect, being related to spirituality, is superior to the will as a product of the mental state. Intellectual resource is the ability of people to further enrich their intellectual potential, lifestyle in various directions and forms, to discover and improve its new aspects, based on knowledge, life experience, perception and intelligence.

The writer's achievement is that the direct and indirect impact of the mood of a work of art on the human psyche, the depth of artistic observation and the internal law of artistic aesthetic potential are interpreted in a unified whole. Analyzing the



psyche of the hero, each character seeks a purpose and meaning in life. He evaluates the duties and deeds prescribed by God based on the criteria of two worlds and performs them with a valuable power, accordingly, psychological, philosophical and divine concepts acquire an artistic generalization in the novel.

From here it is clear how painfully Western European art reacted to the loss of the traditional system of "value coordinates" and what far-reaching consequences this loss had to lead to - what restructuring and transformation of artistic culture as a whole. It is also clear how urgent the need for art was to replace the traditional religious-mythological consciousness - to "close" the scattered universe, to restore the collapsing moral world order, and if possible to restore the former moral and aesthetic. After all, the question arose about the life and death of art: the processes that provided it with complete freedom, at the same time revealed a tendency to destroy the "conditions of its possibility" and, in any case, the conditions of the possibility of communication between art and society, the artist and the public.

True, this process has not yet gone far (and we have already spoken of more or less reliable predictions about how it will all end, which people cannot believe in any more than the Trojans believed in Cassandra); while art lived precisely because of these conditions, when the religious-mythological bonds of consciousness had already weakened and the system of traditional "value coordinates" had not yet completely disintegrated, the artist could flatter himself. The hope that his work did not need any "external" conditions and would find its way to the public "without external help" itself. However, the further development of Western European artistic culture, which at the turn of the 19th and 20th centuries revealed a serious discrepancy between its newest trends and the public, completely shook these sincere hopes. What the far-sighted and profound figures (and theorists) of artistic culture had vaguely felt a few decades ago has become clear: the artist who addresses the audience to the fact that constant bourgeois "modernization" forces them to constantly "re-evaluate all values" cannot count on their understanding of his works and even on their acceptance as works of art. But at the same time, this artist cannot hope to succeed - in the same work! - and establish some system of "value coordinates" that can be directly reliable, intuitively "open" to his public, and at the same time build in the space organized by this network of coordinates (and occasionally) his "aesthetic object".



The artist cannot simultaneously offer the public a certain text written in an unknown “language” and expect that it will immediately enter into a meaningful conversation with him and a conversation in a completely new “dialect” for him. He must somehow assume that this language is accessible to him, that he has somehow become accustomed to this envelope, in a word, that the system of coordinates that he has aesthetically set in artistic expression has somehow miraculously already existed. The work is opened to him - only under this condition can the artist count on the emergence of a fundamental mutual understanding with the public, the simplest aesthetic connection that confirms new values. In order to embody a new aesthetic value in a work (and as a work), the artist must consciously or unconsciously, openly or secretly, presuppose a certain set of instructions that will allow his audience to perceive, first of all, what He created as something related to the sphere of value in general, and secondly, to understand this creation as something valuable precisely in the aesthetic sense. What is assumed by the artist - at least partially, at least in an undeveloped, undefined state - is something more than the artist's creative ability, something invisible, which precedes his creative act and thereby deprives creative freedom of its absoluteness. What rises above him - like his true genius.

For the artist who understood this situation and drew the necessary conclusions from it, and who did not allow the depicted processes to forget themselves for a moment, there were many such artists in the West by the beginning of our century. The logically possible prospects remained:

– Pin all your hopes on the fact that the process of “bourgeois rationalization” and utilitarian “modernization” of human relations will not go far; that this will not lead to the complete destruction and disintegration of their elementary “cellular”, so to speak, structure; It stops before the deep - ontological level of interpersonal, interpersonal communication, with which it is inextricably linked, “woven” - “ordinary moral laws” and, accordingly, human. The simplest ways of distinguishing between beauty and ugliness, in a broad sense, are not only a characteristic of objects, but also a description of human actions. To turn to this elementary “fabric” of human relations in his work, to see in it an indestructible foundation on which a solid system of “value coordinates” significant for all of humanity and meaningful for each individual will forever emerge and rest, no



matter how much it distracts from the avant-garde-modernist impulses of capitalist civilization, is not hypnotized.

Having lost hope at the first opportunity, hoping that the wounding spear will heal the wound, the capitalist “rationalization” and modernization of all human relations, communication and forms of communication without exception can become the starting and decisive point in itself. The impetus for the conscious development of the (completely new: unprecedented!) system of value coordinates, or, in other words, the “primary source” of this point of view, the inexhaustible source of new poetic greatness, is in the positivist concept of man as the supreme ruler of the kingdom of nature. Constantly changing with rational determination in the direction of its own interests, completely free from any empty remorse and suppressed fear, does not recognize any general limitations, except for the system of positive laws that have opened up to its active consciousness. The inevitable beginning of general restructuring brings to the new art inexhaustible material in the form of a general spectacle of human wonders and an important social function. It forces to appreciate the structure of the new art. And in its work, “it proceeds from the fact that the main imperative of the new art, as well as of science and industrial production, is to subordinate all its ideas to the system of the laws of reality, and this should in no way deprive it of the valuable source of fiction, but only forces it to give a new direction to this powerful logical device, which corresponds to what it has received in the other two general respects mentioned above.

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