



## THE TYPE OF ART AND LITERATURE IS AN IMPORTANT FACTOR OF CONTINUOUS SPIRITUAL EDUCATION

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**Annotation:** In this article, the methods of forming the spiritual and moral culture of young people in the new Uzbekistan, the main subject of art and ethics is man, if art reflects the goals and interests of a person, opinions, feelings, inner experiences, Morality is embedded in the core of human social relations and relationships, and it is explained that morality is necessary in life and society.

**Key words and phrases:** sports, folk traditional values, intercultural relations, practical skills, continuous education, individual qualities, economic development, educational standards, education and training, scientific-methodical, subjective innovation in students.

### Introduction

According to the opinion supported by the Arabic philologist Ibn al-Mu'tazz, who lived in the 9th century, the Arabic word badaa means "newness".[1] The expression of artistic means beauty, beauty, elegance. Therefore, the term "artistic" is related to the most delicate aspect of literature, it draws our attention to it, because if there is no innovation in the work, if instead of it there is repetition, repetition, then such a work is unnecessary for literature. The fate of each work is decided not by rhetoric, but by novelty and sophistication, so a good work of art enters the history of national and world literature. The novelty refers to both the content and the form of the work. And the new thing is attractive, quickly attracts attention and is attractive and charming, because it arises from life and spiritual needs, it satisfies people's needs. It is known that literature discusses the laws of beauty and develops in this way, beauty is internal and external, both live in harmony, and man strives for it. It is a natural phenomenon that this situation is related to artistry, because artistry and innovation cannot live outside of meaning, form, and beauty.

The concept of "artistic" can also be found in the works of the great Persian-Tajik poet Abdurahman Jami. He says this about Salman Sovaji: "He has two books of masnavi, one of them is Jamshidu Khurshid, and his style has gone beyond the limits of art due to the simplicity of his style. The second one, called "Firoqnoma", is high in artistry and elegant in poetry".[2] The term "artistic" was used in Davlatshah Samarkandi's work "Tazkirat usshuaro" in relation to Alisher Navoi's verse "If there is a person in the room, a ghost is enough".[3]

The word "Khudojnik" means meles, that is, "skillful", and "khudojestvennost", that is, artistry, is derived from this word.[4]

The term "artistic" first appears in Europe in Hegel, and appeared in Russia in the 19th century. In the 1920s and 1930s, in the works of Abdurahman Sa'di and Fitrat, the term "artistic" was replaced by the terms "elegant", "elegant", "elegant literature" (elegant, mostly

elegant, delicate, it means handsome, handsome). The term "artistic" is not applied in its full sense to syncretic art, historical memoirs, and works without an author (that is, not related to written literature). This view of the Russian press deserves attention.

### Methods

We are discussing the art in literature. There is artistry in various forms of art. There is artistry not only in literature, which is one of the art forms, but also in cinema, theater, music, sculpture, television and architecture: artistry occurs in these art forms, based on their peculiarities. For example, literature is based on words, painting is based on paint, music is based on sound, but there are also common features, in this case, there are no clear signs. Commonality is that all art forms work with images. It can be concluded from these analyzes that "artism is a complex set of internal (structural) features that determine the effectiveness of creative work in the field of art".[5]

F. M. Dostoyevsky said, "... artistry, if we take, for example, an intelligent novelist, is the talent to express his thoughts in the characters and characters of the novel so clearly that the reader reads the novel, and the writer creates his work, and how he thinks. if he understood, he will understand the same".[6]

Please note that Hegel emphasizes skill and its influence in literature, and Dostoyevsky emphasizes the issues of talent. Therefore, the scope of the concept of artistry includes a certain field of art, its internal structure and complexity, the goal set by the writer in the work of art, its clear expression, the realization of the writer's intention and the fact that the work is finished, but still not artistic the literary process and its influence on the aesthetic ideal, it is not said that each artistry is a certain level in this field. It is clear that the above-mentioned general and commonly used definitions are not complete.

The goal of creating art is to build and improve life to the desired level. Art does not live for the sake of art, but is called to solve the complex problems of life, to influence the human mind and psyche and change them according to the laws of goodness, enlightenment, progress, and at the same time, beauty and necessity. .

The influence of artistic images and heroes on people's behavior is literally huge and incomparable. Our writer A. Qahhor said that "Literature is stronger than an atom...". Indeed it is. If works of art serve to increase feelings of obscenity, violence, inhumanity, enmity, hatred, they will leave behind broken human destinies, a broken generation and a spiritual vacuum. This is more dangerous and catastrophic than the results of any atomic bomb explosion. If the works of art are filled with noble ideas and feelings of love, if they glorify friendship and brotherhood, they serve for spiritual growth, call for vigilance and activity.[7]

While art is an independent sphere of social life, it is also closely related to non-artistic spheres of human activity. Art forms perform useful-practical duties along with private-artistic duties. In this respect, the useful-practical duties of the arts can be divided into two-duty, one-duty, practical and "pure" duties. Architecture, practical art, folk crafts, have the appearance of practical duty. In these types of art, artistry is manifested in an integral unity with useful and practical perception. For example, military music, the national anthem, or the information-documentary aspects of the fields of literature and visual arts (flags, stamps) have such characteristics.

In the artistic culture of the present time, the boundaries between art and other spheres are gradually disappearing, and effective cooperation processes are forming between them. This cooperation is especially evident in art and science and technology relations. In oral

literature, the performer is the same as the word. At the same time, the author and the performer (storytellers, bakhshis, askiyachi) become one. Therefore, the work expressed in words (askiya, doston, terma) is created for performance and perception. Written literature does not require performance. It is aimed at the reader, not the listener. The difference between oral and written literature is manifested in their different effects on human emotions. In addition to being intended for hearing the spoken word, seeing and reading what is written, the perception of written literature requires more creative activity and independence from the reader, the information obtained from the literary text with his own spiritual world and life experience. requires comparison.

In the epic type of fiction, reality is covered in a wide and multifaceted manner, it is described in a way that is inextricably linked with the conditions that shape human behavior and encourage it to act. It is governed by the law of the external world, the author's attitude to the depicted reality and things, usually the style of narration is hidden in the order of the work. An epic work is always expressed in the form of a free written narrative (essay), in which more description prevails. The content of the epic work is revealed through descriptive parts, the thoughts and experiences of the characters.

In epic literature, the breadth and detail of the depiction of reality, the desire to create life scenes as a whole, and the manner of describing events also explain some of the formal signs of this type. Among these are signs such as the narrative style of the image, the relative independence of its detailed parts, the slowness of the movement, the free composition of the artistic system of the work, and the incompleteness of the movement. Epic works are prone to prose expression in terms of their content and formal features, showing full and attractive height. Epic literature is more focused on prose narration, while lyrical literature is mostly narrated through verse. If epic works are dominated by the broad view of reality - the spirit of the outer world, then lyrical literature expresses more the inner state of a person. As Aristotle pointed out, the author of lyrical literature forms a whole unit with his work and preserves his identity. Sometimes the image is weakly reflected in the lyrics, and more the author's thoughts and feelings are expressed. This does not allow it to remain an important form of reality reflection. In lyrical literature, the external world is reflected not directly, but indirectly, that is, through thoughts and feelings. The personal thoughts and feelings of the poet, in harmony with the advanced thoughts and feelings of the time in which he lived, acquire national and universal significance. The lyrics of Yassavi, Lutfiy, Navoi, Babur, Mashrab, Turdi, Mahtumquli, Muqimi, Furqat, Cholpon, Abdulla Oripov, Erkin Vahidov are a vivid example of this. In the lyrics, thoughts and feelings collide and connect. In it, the thought, decorated with intuition, overflowing with emotions, is manifested in the form of direct experiences. Lyrics have the power to express the most complex and deepest thoughts about the world and man. Although lyrics are close to music and dance in that they do not use direct imagery, due to their strict unity with words, they are able to express all aspects of human spiritual life. Many works of fiction have both epic and lyrical features at the same time. For example, in Uzbek literature, in the lyrics of Cholpon and Usman Nasir, Abdulla Oripov and Erkin Vahidov, regardless of the diversity of artistic styles, we can see that there is no mixing of lyrical and epic sides in their work. their tendency to create both lyrical and epic works logically gave birth to a dramatic type in the work of these poets.

## Results



The dramaturgy type of fiction is, first of all, works intended for staging, and it is called both a type of literature and a part of theater. This type arose from the need to more fully reflect the dramatic moments and aspects of life, and the basis of any dramatic work is conflict. In the works of drama, the theme takes the main place in fully revealing the aspects of everyday life that indicate the tendency to radical changes.

In dramatic works, strong-willed people with clear goals and tasks come face to face. The power of the conflict largely depends on the manifestation of the will and its power of expression. The characteristic of dramatic conflict, in turn, determines the characteristic of dramatic action. And in a dramatic action, a person's mental analysis, his thoughts and feelings, and human qualities are revealed. As the harmony of life is fully manifested in dramatic works, dramatic action strives to be as active as possible, to be directed towards one goal, and to have a direct impact on the audience. This is done through dialogue. In the process of conversation, every word, event, every action, phrase takes place as an active influence on another person (interlocutor). The types of fiction, in turn, are divided into several types and forms. They are folk epics in an epic form; epic epic, novel-epic, novel, short story; lyrical type-kasida, tuyuq, rubai, ghazal, mustahzad, poem; dramatic type - tragedy (tragedy), comedy, drama. It is also accepted to call each of them a genre, which is explained by the generality of content, selection of life events, ideological-aesthetic assessment, emotional impact. Each genre differs from each other with its own characteristics, the relative determination of the set of artistic tools. Fiction has influenced and continues to influence all forms of art. There is no sphere of artistic creativity that is free from the influence of literary literature, and the theme, idea, tone, image, and behavior written down for the first time in it can later be transferred to other types of art. Fiction serves as the first basis for mixed forms of art such as theater and cinema. Finally, literature serves as one of the main harmonizing and aggregating factors in the creation of an artistic mixture characteristic of the current stage of art development.[8]

Philosophy and literature are closely related to each other, they differ from science by their unique perception of reality, valuable understanding of existence, subjective perception of reality, expression of the author's position. Philosophy and literature are very close to each other, but not the same; literature, like other forms of art, speaks in the language of artistic images, and philosophy in the language of concepts. However, there are many examples of philosophers' use of literary form, such as Thomas Morning's "Utopia", Plato's "Dialogue", Jean Jacques Rousseau's "Emile or On Education". In the works written by some writers, it can be observed that literature and philosophy are truly combined, in which the essence of things is interpreted through artistic means. After all, high literature is always philosophical, it can sometimes be deeper and brighter than the rationalized forms of philosophy, raise many questions, sharpen the problem, and show its new aspects.

Through didactic literature, the sages of ancient times directed ancient philosophy to reflect on the cosmos, the world, man, happiness and justice, truth, goodness and beauty. Homer's "Iliad" and "Odyssey" were inspired by ancient Greek philosophy. "Myth and logos", i.e., ancient philosophy entered through didactic literature and artistic creation.<sup>1</sup> It can be seen that philosophy and artistic symbols are combined in the holy book and sacred writings. In the Qur'an, Surah Yusuf is recognized as the most beautiful story. It shows that philosophy and literature have been inextricably linked since ancient times, influenced by each other, and enriched by each other. Novalis and other German romantics described in their aesthetic views about "combining and mixing poetry with philosophy".



The problem of the place and role of art in the historical and philosophical process, from the period of romanticism to the analysis of humanism, human philosophy, philosophy of life, human existence, self-awareness, important changes and evolutions occurring in the European culture. manifested variously in the existentialism that focused on. In general, Western and Eastern philosophy constantly refer to art, including literature. While Kant established art as the basis of a unique power of the mind and a unique model of human integrity, [9] Hegel's ideas that "the supreme movement of the mind is an aesthetic movement that encompasses all ideas" and "the philosophy of the soul is an aesthetic philosophy" are new. As a reaction to the crisis of European rationalism, it caused the emergence of romantic panestheticism.

In the 11th century, writers and poets brought fiction and philosophy closer to each other. By the end of the 11th century and the beginning of the 20th century, it can be said that philosophy and literature "merged". World writers managed to embody deep ideas, reflections and experiences in artistic images that had a great impact on world literature and philosophy. In their works, they touch on general philosophical problems and reveal the depths of human nature, which is an eternal subject of philosophical analysis. For example, Dostoevsky, like Kant, interpreted freedom as the moral purity of the individual. In his works "Crime and Punishment" and "Telba" he describes such important problems as human mystery, psyche, the mystery of beauty, the meaning of history, the religious and moral origin of life through artistic means. In his works, Dostoevsky emphasizes that the highest meaning of life lies only in God, in the presence of God in the heart, and only through this can one live a proper life. In his novels "Madman", "Devils", he continues to study the human heart and search for good and evil in it. The writer admits that the origin of the destructive instinct in a person comes from the phenomenon of "metaphysical orphanhood" - godlessness, and the resulting social passion for murder, self-destruction and violence, anarchy.

### Discussion

In the 20th century, although the literary work turned into art, attention began to be paid to the philosophical basis. It seems that every writer breathes the philosophical atmosphere of the time and cannot turn a blind eye to it. During this period, it can be observed that interest in the works of Tolstoy, Dostoyevsky, Kafka, Proust, Joyce, Borges, Cortazar, Murdoch, W. Eco, K. Wilson, who deeply feel the philosophical nature of the world, increased. Many translations have appeared, but the works of these writers need philosophical analysis, and there are few studies on the philosophy of literature. Literary scholars have published articles on their artistic-philosophical content, artistic-stylistic skills. However, the hermeneutic, ontological, epistemological, axiological, and moral aspects of these works have been little studied. It is necessary to pay attention to the philosophical analysis of the works of modern Uzbek writers and poets, not only foreign, but also our classical literature. It serves to enrich both philosophy and literature.

Philosophy and literature absorb and reflect the world in their own way. Philosophy as a worldview has influenced literature, and philosophy is also influenced by literature. Philosophical text is based on dialogue, and dialogue is a form of oral speech that expresses truth in a literary and poetic way. The connection between philosophy and art cannot be realized only through linguistic forms. Often they cannot adequately express the truth, therefore they are interpreted through phenomena such as artistic thinking, artistic idea, artistic-philosophical metaphors and symbols, metaphor, metonymy. In particular, it can be

observed that marginal genres (philosophical essays, social fiction, etc.) where art and philosophy are connected are expanding. This shows the integration in the philosophy of literature. Literary philosophy is a field that studies the ontological, epistemological, axiological, and moral characteristics of the phenomenon of literature. Philosophical approaches methodologically expand literary criticism and literary interpretation, serve to correctly define their goals and tasks from a philological point of view. "In this sense, literature and philosophy are a common product of human history and development, a holistic result of philosophical and artistic thinking manifested in harmony, and the existence of one necessarily requires the necessity of the other, closely related phenomenal phenomena. This shows that it is extremely wrong to look at artistic thinking separately from philosophy, philosophical ideas and views, and to separate these interrelated phenomena from each other, and it can lead to negative results".[10]

### Conclusion

In conclusion, the philosophy of literature is a common thought and feeling, attempts to find the correct philosophical problems in artistic texts help to develop new approaches, suggestions and opinions in the field;

Secondly, artistic thinking is also an expression of social reality in society, human relations in the mind, and a certain expression of the connection between philosophy and literature;

Thirdly, the integral nature of the philosophy of literature comes from the interrelationship and universal nature of the two fields called literature and philosophy, based on their being a common value belonging to all mankind;

Fourth, the philosophy of literature in its topics (the first is related to objective structures, the second is related to subjectivity), methods (in the first case is rational; imagination, inspiration, and in the second is related to the unconscious), results (the first is knowledge creates, the second - emotional impact) tries to determine the points that separate philosophy from literature and clarify their relationship.

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