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SOI: [1.1/TAS](https://doi.org/10.1177/10.15863/TAS) DOI: [10.15863/TAS](https://doi.org/10.15863/TAS)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2023 Issue: 04 Volume: 120

Published: 15.04.2023 <http://T-Science.org>

Issue

Article



Diana Valeryevna Abduramanova
Chirchik State Pedagogical University
Independent researcher

ARTISTIC THINKING AS THE MAIN LAYER OF MODERNISM

Abstract: The article deals with the artistic thinking of mankind, and modernism, as the main, completely new, direction of the 20th century. One of the brightest representatives of this trend is F. Kafka, who truly stands as a pillar among the writers of that time, developing novelistic thinking, that now many literary critics tacitly divide literary work into “before” and “after” Kafka.

Key words: metamorphoses, modernism, artistic thinking, novelistic thinking, existential and absurd literature, creative originality, symbol.

Language: English

Citation: Abduramanova, D. V. (2023). Artistic thinking as the main layer of modernism. *ISJ Theoretical & Applied Science*, 04 (120), 176-178.

Soi: <http://s-o-i.org/1.1/TAS-04-120-33> **Doi:**  <https://dx.doi.org/10.15863/TAS.2023.04.120.33>

Scopus ASCC: 3300.

Introduction

The world has become not only a convenient place for people to live, eat, drink and spend the day, but various metamorphoses have appeared, aimed at discovering their inner world. Segments of stratification in society increased among the representatives of the upper class, who swam in the maelstrom of human desires and lusts, and the situation of the poor was very similar to each other. Intellectuals such as Franz Kafka could not stomach this attitude and began to write compositions with his didactic words “**From a certain point there is no going back. This point must be reached**” aimed at the public. Writers like Joyce and Camus used the same principle as a pointer. Kafka puts forward the following thoughts on this matter: “He who renounces the world must love all people, for he also renounces their world. At the same time, he begins to understand what the true essence of humanity is: since you belong to humanity, it is impossible not to love him.” [3] It can be seen that Kafka gives a voice for this world, like a real person, about the importance of putting aside all worldly ambitions, whims, convinced wealth and career.

LITERATURE ANALYSIS AND METHODOLOGY

A stratum also appeared, asserting that Kafka's work entered the artistic thinking of mankind without

understanding, and later they came to the conclusion that it was necessary to understand Kafka himself. This also testified to the flowering of a new ism in literature - modernism. The following comments by W. Hamdam confirm our thoughts above: “In world literary criticism, there is an opinion that “the history of world literature is divided into two parts: before Kafka and after Kafka.” Of course, this opinion is an exaggeration. But it is not for nothing that this recognition is used in relation to Kafka: for, after Kafka, there was a sharp turn in world literature. Yes, Franz Kafka is indeed a great writer with the status of a classic, who had a significant impact on the development of world literature. Along with such writers as Joyce, Camus and Proust, Kafka is one of the founders of the new, modernist literature. For almost a century, Kafka has not lost its significance in the development of the artistic and aesthetic thinking of mankind. This upsurge of artistic thinking was a new step in world literature after Tolstoy, Dostoevsky, Chekhov. [4] The truth is that we mentioned the names of these three Russian writers and briefly compared them in the form of Kafka and his generation. On the basis of such a comparison lies a step towards elucidating the Kafka phenomenon and its place in the development of novel thought. Although certain changes took place in the literature and art of Europe and other countries of the world during the era of Kafka, modernism was not deepened. It is well known

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that artistic thinking, not lagging behind fine or musical art, is of great interest to other people. Kafka's metaphor - mixed with sorrows (symbols and tones) - prepared a broad ground for harmonizing and mixing the evolution of the inner man with the outer. The image of Gregor Samza in a number of cases appears in this way in the works of the Uzbek writer Nazar Eshonkul. We have certain grounds for saying so. That the point of inner and outer evolution, arising from the story, leads to the separation of life by water, which Kafka emphasizes, is a clear proof of our thought.

All of Kafka's work is compared to a painful and endless dream. Awakening from this dream is the eternal peace of the soul. When the soul rests. Only when he really wakes up from this nightmare. As if Kafka left a testament to all mankind with the interpretation of a dream from which he will never wake up. The meaning of life is absurd for them, and therefore they cannot get along with the life of society. At this point, a controversial and justified discussion arises. Markhabo Kochkarova, Doctor of Philology, writes in her study: "There is neither gratitude nor hope in the minds of absurd heroes. Such characters live only and only in a world of decline, dark, abstract thoughts, incomprehensible, vague, terrible emotions. Such atheistic literature is opposite to the optimistic spirit of Uzbek literature, which has an Islamic basis and enlightenment. That is why literary scholars looked with disgust, in a certain sense, at samples of "absurd" and "modernist" literature. They are right in this sense. Because, according to these scientists, such literature will surely decline someday, and they believe that existential and absurd literature will have a negative impact on the human psyche. In our opinion, for those who defame absurd literature, even if there is evidence, both representatives of absurd literature and the works created by him have the status of "heresy".[5] It is impossible to agree with the opinion of the scientist in this source. Because not a single person was created without the will of the Almighty. In religion, it is also not indicated to divide into: "you are unfaithful", "you are a Muslim." If his actions correspond to such a basis, the scientists were only offered to call on the path of truth. In this case, the scientist gives his opinion on the one hand without any scientific basis. This causes heated debate among people of all religions and worlds. However, the tradition laid down by Kafka has now been absorbed into Uzbek literature and has become the basis for the emergence of a unique stylistic originality. Therefore, the assertion that the "ism" or "trend", which is not a "tradition" today, is destined to receive its price in due time, also fully justifies itself.[1]

RESULTS

In each work of N. Eshonkul, one feels not a blind adherence to Kafka, but a modification of the literary influence from Kafka. This means that one

should not conclude that the writer created a direct Uzbek copy of the Western literary trend. True, it is important to find the key to the deep layer, since the plot and the object of the image remind us of realistic prose, which is very "traditional" in Uzbek literature. The key to the deep layer appears like the golden rules of life, the richness of symbols and metaphors of which is reflected in the psyche of a real oriental person. If this is taken into account, then the literary waves of Kafka are clearly embodied not only in the work of Nazar Eshonkul after the 90s, but also in the artistic research of Khurshid Dostmuhammad, Murad Muhammad Dost, Shadigul Khamro, Ulugbek Khamdam. Methods of representation in the poetic researches of N. Eshonkul were and are used by many writers. Nazar Eshonkul updated the poetic interpretation. Simply put, he put on her Uzbek "caftan". It's no secret that life (absurdity) as you know it is at its core. Such thoughts about Kafka allow us to analyze Nazar Eshonkul more closely: "Kafka's language does not contain images, comparisons, allusions, ornaments, tonal accents, metaphors, metonyms, feelings, passions. His language is cold, only reflecting information and status. There is simply there, there are no insidious silences in it. The cut is also a bare cut and nothing more. The determinant only determines, does not give emotions and colors. In general, Kafka expresses reality and actions without coloring. He does not give in to emotions, does not reveal his feelings, but is limited to showing actions and situations. Even in the dialogues you will not feel emotions, colors of joy, anger, hatred." [6] Indeed, it can be assessed as the most acceptable interpretation of the writer about the writer. Kafka appears before our eyes as a man closed from the inside and with an open soul. He is very mysterious and, as if, foresees what the person in front of him wants to say in his soul. The reader cannot understand in one reading that the symbolic metaphor in the story "The Metamorphosis" is in some sense transferred to the novel "The Trial", that the main characters experience pure suffering in the struggle for existence and staying alive. This unconsciousness divides the audience of readers into two: followers and skeptics. Approaching Kafka's works in this category not only opens the door to good scientific conclusions, but also allows us to understand how the free and free life of the individual is achieved with great difficulty:

"Dear parents," the sister said, clapping her hand on the table to call for attention, "it's impossible to live like this any longer. If you may not understand this, then I understand it. I will not pronounce the name of my brother in front of this monster, and I will only say: we must try to get rid of him. We did everything that was in human power, we looked after him and endured him, we, in my opinion, cannot be reproached with anything.

"She's a thousand times right," said the father quietly. The mother, who was still choking, began to

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cough hollowly into her fist with an insane expression in her eyes.

The sister hurried over to her mother and held her head in her hand. The father, whom his sister's words seemed to have led to some more definite thoughts, straightened himself in his chair; he played with his uniform cap, which lay on the table among the plates still uncleaned after dinner, and from time to time glanced at the hushed Gregor.[3]

DISCUSSION

It is here that the characters of the father, mother and sister in the story are revealed with reality. Pay attention: did Gregor Samsa suddenly become like that? Who was he before he turned into a centipede in the story's prologue? These two things are the main key to the meaning that Kafka wants to convey. In order to give an answer to these two aspects, and, more precisely, for the reader to find the answer himself, Kafka hurries to the causes and consequences of the evolution of the material world from the evolution of the human psyche. Society itself was already full of tragedy in the true sense that Kafka emphasizes. In fact, this was done in order to show that the lost goods of humanity were a useless rag under their feet, and that it was a GREAT TRAGEDY to remain human already. The writer put forward a great philosophical conviction that millions of people who dreamed of the collapse of the great empire of Napoleon Bonaparte and the beginning of real life, thinking that they had entered a living age, would be greatly mistaken. What significance can these deals have for the true peace of mind of a mob marching aimlessly - towards aimlessness? No wonder Kafka

himself was horrified when he showed this scene! After all, the moral decline of Europe, the gap in mutual distrust is revealed in the image of one family. The author says that this is the real face of this political and social system. "Kafka uses symbols to show the ingratitude and unkindness of people. But he doesn't use symbols that have been used by other artists for millennia, he doesn't use any symbols that have a vital basis. Perhaps creates a person who is not like anyone else, an incredible symbol. If a writer wants to describe the absolute boundless and endless loneliness of a person, to show his miserable state with all its horror, he will turn a person into a centipede. He could turn a person into a stump or a piece of his own body, and it would change almost nothing." [7]

Terrible turns in the image of the family are measured by the fact that they manifest not only Gregor, but also compassion, which is considered a sacred concept in the family, as one of the great treasures lost by mankind. These are the aspects that Kafka symbolizes not as a centipede inside, but as a human being invading the centipede family. And this emotional perception is reflected in vivid pictures in the story "Bahouddin's Dog" by the Uzbek writer Nazar Eshonkul. It becomes clear that man is a slave to his passions.

CONCLUSION

Thus, literary influence and creative originality mean a synthesis of the literary studies that preceded it, not only the literature of a certain period. Nazar Eshonkul creates a symbol from symbols. It is as if Kafka discovers the synthesis of symbols. Thus, he increases the poetic value of his style.

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