



## **PSYCHOLOGICAL VIEWS AND SOLUTIONS IN THE PHILOSOPHY OF LITERATURE**

Doston Khamidov

State Institute of Art and Culture of Uzbekistan "Management of Culture and Art" Educational Direction 1st Stage Master's Student

### **A B S T R A C T**

In this article, it is noted that a relatively new direction in our literary criticism is the essence of the philosophy of literature as a product of world-class scientific and literary interpretation. Analysis of selected works of both classic and modern new literature. Also, the philosophy of literature is a set of high and great global meanings that are covered and seen with the eyes of the heart and the eyes of the pure mind.

### **K E Y W O R D S**

Global interpretation, philosophy, image, plot, art, word, classic novel.

### **Introduction**

Literary philosophy is not the science of nature, society, and the development of thought, the general laws that we are aware of, that is, it is not philosophy, or part of it. Even it is not applying these principles to literary works, it is not searching and finding philosophical categories from their content. It is possible to say that there is such a way which will not provide sufficient scientific and practical results. Because such coercive philosophical rules do not absorb into a work of art, on the contrary, they will harm it. Literature does not disclose the heart of the work of art; it does not like foreign ideas and rules forced into it. It wants to see itself in itself.

### **Discussion and Methods**

The Philosophy of Literature is the Word; it is the philosophy of small and large worlds existing in its front and back and in its depths.

If to look upon it through the eyesight of literary philosophy, a simple, unobtrusive sentence in a particular work, a description made regarding the character, can carry a great meaning, and like a magic stick it may present a new look to the work of art. In our classic novel "Kutlugh Qon" ("Memorial Blood"), Father Shakir's words that "a small courtyard in the shape of a talesman" or on behalf of this character of the novel about the leading character of the novel in the language of this hero, "Well, Yulchiboy, the Brave's son, was brave, he was from another world" encourages to look upon the whole novel and upon the leading Character, Yulichi's image with a different scholarly eye, it opens the way to it. At the heart of this description there is the meaning that Yulchi is not a man of this world, and it is interesting that the same sentence does not exist at all in the Russian translation of the novel. The translator might have realized the power of this statement; he could display the "vigilance." In Chingiz

Aitmatov's famous story "Jamila", one of the leading characters describes Doniyor in Russian, "Strannyi chelovek, ne ot mira chego" (a strange man, not from this world")1 (in the Uzbek translation the next sentence is not reflected) which restores his image mixed with divinity like that of Yulchi.

The fact is that the description given to the two literary characters is based on the words of Prophet Jesus in the Bible. Jesus says of himself and his people: "Since I am not from this world they are also not from this world" (John, 17:16) 2.. Again he said, "Are you the King of the Jews?" the Roman ruler Pontius Pilate, who asked, replied, "My kingdom is not of this world" (John, 18:36)3.

It is no coincidence that the two literary heroes, Yulchi and Doniyor, are described as Jesus, who is also revered in our Islamic religion. And such a connection (a great connection!) Brings both heroes to a new, higher axis. Is it not because Doniyor is not from this world, his heart is in tune with the waves of distant worlds, that Louis Aragon, who made the story of Jamila famous, was called "the most beautiful love story in the world"? What if it was the same power that captivated a woman as wild and proud as Jamila?

As for as the our great novel "The Memorial Blood" is concerned, this description which leads the leading character of the work to Jesus alayhissalom, in our view, is an esoteric code embedded in the novel by the great writer, without doubt. This code is so skillfully placed among the words of Shakir ota that it is absolutely invisible at first glance. During my school years, I used to read the work several times, but it seemed to me that this sentence drew my attention only in the early 90s of the previous century.

What is the service function, the literary energy of this esoteric code? First of all, it gives a new dimension, a special wisdom to the image of Yulchi. Yulchi is a potentially great personality; he has a natural keen mind. Even not to mention his human superiority, he is intellectually superior to all the rich and educated jadid like that of Abdushukur described in the novel. Doesn't his demeanor, his spiritual purity, his standing on the side of truth and justice in spite of all dangers, indicate that he is an extraordinary human being, a person from another world? Read and re-read the novel in the light of Jesus, and rethink of every action, every effort, then you will surely believe in the great rise of both Yulchi and the novel itself. I'm sure of it.

Every work of art has its own secret place, that is, the fetus. It is impossible to unravel the literary mystery and magic in it to the end, moreover, the revealed mystery is not a mystery. Such mystery and magic is the first factor that makes a work of art known not only to the people of the period in which it was created, but also to future generations. While the embodiment of a true work of art is pleasing, the discovery of a person who travels in his inner world and decides to reveal his secrets must be pleasing, that is, the discoverer of mysteries, and he is destined.

Analysis and music. The ostrich looks like an event that is too far apart. But if we look at the matter in depth, it becomes clear that the original work of art is born from the music that the Creator places in the heart of the creator (if you want to call it inspiration), and this music moves to the work of words and melody. It is impossible to fully analyze a work of art without entering it into the body of musician to some extent and listening to it. It is not surprising that in such an analysis, analytical music is created from the music of an literary word.

Comprehensive analysis is one of the hallmarks of global scientific and literary analysis.

Talking about the modernization of the poet's work, sometimes they add the poem "Time" to this stream. If modernization means to act and create in accordance with the requirements of the time, then the poem "Time" stands much higher than such modernization. In general, such works cannot be approached with

a simple criterion, nor can such criteria be applied to poems such as Time. Those who include the poem in the list of modernization works may be distracted by the fact that it mentions contemporary events and personalities. But try to put yourself in the shoes of a creator and perceive whether it is possible not to mention the events of that time while writing about that same time. Time gets an example from time, but not from anything else. That's why it is necessary to distinguish between modernization and modernity. "Time" is characterized by high modernity, that is, it is consistent with time, so it breathes together with the moment, it means breathing harmoniously with the moment. There arises a question: is it breathing with the time, colonial time when Dictator Stalin used to be a ruler, or with the period of independence when we are analyzing the poem now? An literary work which has accomplished a certain literary level is considered modern for all periods; it is contemporaneous with all times. As for the poem "Time", it is about a continuous, absolute time, and time is a part of this time, if to look upon it with the view of eternity, it is only a moment of absolute time. That's why to include the poem "Time" in the list of modernization works is nothing but a lack of understanding of its essence. Naturally, "Time" is a simple on the surface, but difficult to understand in depth. The lines seem simple on the surface; their deep meaning cannot be perceived at once. As long as the meaning is not perceived, the poetic image is not formed in the mind. In some types of poems, the image is vividly seen, so the image and the meaning reveal themselves almost simultaneously, while in the "Time" it is necessary to digest the meaning of the word and the line first, and only then the figurative imagination begins to function. The poem "Time" is the property of an intellectual reader who has passed the obstacles of distracting simplicity, who has attempted to understand the deep hidden meanings in its background, and who can enjoy such attempts. Reading the "Time" superficially means to spend time in vain.

It is no wonder that globalization is a great test sent to mankind by its Creator. In this, humanity is subjected either to failure or to victory. We want and hope that it will come out victoriously.

Indeed, globalization can also be an opportunity for humanity to rise to a new level of consciousness. One of the great esoteric scholars of the modern world, Durunvalo Melchise, writes in his book "The Ancient Mystery of the Flower of Life": "Teachers who looked at the invisible realized that we, the Earth, would achieve the spiritual unity and rise to a higher level of consciousness"4.

So, global scientific and literary interpretations are worthy of the period of globalization. If the above interpretations partially meet such a requirement, we would consider ourselves lucky.

In the poet's work, poetry and prose, time presents the status of an literary and philosophical concept. In the poem "Time" the philosophy of time reveals itself in the form of the philosophy of the moment. Consequently, the philosophy of the moment can be said to be a special manifestation of the philosophy of the entire time.

Time dimension in poetry has a global scale, a philosophical-esoteric essence, and a quantum physical basis. These factors being synthesized would turn the poem "Time" into a timeless phenomenon, that is, it turns into an immortal literary phenomenon.

## Conclusion

The philosophy of literature is the alchemy of words. As alchemy is the conversion of ordinary metals into gold and silver, so is the creation of miracles from a simple word, a "miracle status" (Navoi), is the alchemy of words.

In the global scientific and literary interpretation, a subjective factor, that is, the prestige of the researcher increases, the participation becomes active. But this objective factor does not diminish the

importance of the literary text in the slightest degree. The original literary text will always remain as a basis for global scientific-literary interpretation. For a full-pledged global scientific-literary interpretation to take place, the two factors - the subjective, i.e. the researcher, and the objective, i.e. the text must be of the highest degree. If the researcher cannot handle the text or the analysis of the text is weak (actually there is no weak text, if it is weak, it is not text, and we use the word "text" because there is no other term) no matter how skilled the researcher is, he cannot go far. The expected result will not be achieved.

Since ancient times the global scientific and literary interpretation has long been known and existed as a concept, that is, a way of thinking and understanding, but it is of particular importance and actuality in the current globalization time of mankind.

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