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THE SEARCH FOR NATIONAL AND UNIVERSAL IN ART IN THE CONTEXT OF ROMANTICISM

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Introduction

National and universal in art comprise two facets of a single aesthetic assimilation of reality. Separation, their opposition to each other leads to one-sidedness and primitiveness in the interpretation of the complex structure of the artistic image, a peculiar style of individual artists. The realistic and romantic way of mastering reality is somewhat reminiscent of the scientific and religious knowledge of the world. If at the beginning of the human era, scientific and religious consciousness somehow merged and gradually receded from each other, and romanticism and realism also developed in parallel. But they, unlike scientific and religious consciousness, did not deny each other, but rather more closely intertwined and crossed. Each era, depending on the correlation and contradiction of social forces, industrial relations and the nature of cultural traditions, advances one or another side of figurative knowledge of the world. The antique character of artistic knowledge is formed. The Middle Ages, Renaissance, Classicism, the Enlightenment used the same thinking tools as the Greeks, but the content of the works they created were different.

The beginning of the XXI century is also distinguished by a peculiar renewal of the art world, where the subjective-emotional, contemplative-ideal attitude to the world becomes dominant and main, the result of which was the national characteristics of the artist. The East remained mysterious and distant, we can only intuitively guess about the features of the

worldview of the creators of the East. In this regard, the words of a major Uzbek aesthetic T.Makhmudov are very remarkable. He wrote: “Works of art are a kind of mirror that reflects the spiritual growth and specific features of the artistic thinking of the nation. Each nation, climbing the ladder of cultural development, expresses in its works of art the peculiarities of its attitude. In the cultural heritage of each people are reflected and mores, types and characters, its moral and aesthetic ideals. The combination of all these national signs and traits in unity with the social and geographical environment gives the works of art a national flavor”.

“The East is the cradle of mankind and the kingdom of nature. Man in the East is the son of nature: as a baby he lies on her chest and the old man dies on her own chest. The East and now has remained faithful to the basic law of its life - naturalness, close to animal life. Love in the East forever remained in the first moment of its manifestation: there it always expressed and now expresses no more than a sensual, nature-based, desire of one sex to another”.

Continuing this thought, Belinsky wrote: “Myths are the most important evidence of the romantic life of peoples. In the myths of the East we still find neither the ideal of beauty, nor the ideal of a woman. All his myths mainly express one unquenchable lust, one feeling: voluptuousness, one idea: the eternal productivity of nature”.

In this regard, G. Makhmudova notes: “As can be seen from the hymns dedicated to Ardivi Surah

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Anahita, the goddess of water and fertility is described convincingly anthropomorphically, vividly and artistically expressively. In other parts of the Avesta we do not find such high pathos and artistic and aesthetic persuasiveness of anthropomorphic images. Based on the specifics of artistic and aesthetic consciousness, it can be assumed that the anthem writer about Ardivi Sura Anahita could well compose and praise the image of the goddess in the guise of a beautiful maiden without a sculptural image”.

M. Dresden wrote that “From the point of view of the literary techniques of the Avesta, such an unusually detailed and colorful description suggests that the author had a statue of a goddess before his eyes or he imagined it to himself”. Therefore, E.B. Taylor was right in arguing that: “We know how the arts, customs and ideas are formed in our own environment in the process of combined activity and many individuals whose actions with their motives and consequences are sometimes quite noticeable for us. The history of each invention, view or rite is the history of suggestion and perception, encouragement and opposition, personal aspirations and group prejudices”.

If you look closely at the paintings of Akmal Nur, academician of the Art Academy of Uzbekistan, you can see and feel the dawn of both the primitive and ancient periods, the diversity of nature, complex relationships associated with society and religion, a feeling of love that does not leave a single person and his state of mind, sometimes the beauty of the approaching and removing sky and moon, the peculiarity of a mirage of extraordinary images and states inherent in different countries. Therefore, the heroes of his works are not alike, they are brought closer by the human essence. But at the same time, each of them differs in their soul, consciousness and experiences. This is the result of the fact that the artist in his works of every detail, image, idea and explanation is treated separately and subtly. As Kamola Ogilova notes: “Why do people of different ages, nationalities, professions and religious affiliations consider Akmal Nur’s paintings very similar in spirit. Because Akmal in his work strives not only for high nobility and perfection, but also he has achieved the spiritual and psychological upliftment of the souls acquired and introduced to him since childhood.”.

In Eastern romanticism, the theme of love is permeated everywhere and everywhere. Because life begins with love, without love wings break. This topic gives impetus to creativity. But romanticism is not limited to the realm of love. The inner world of man is wider than love, from there “all vague aspirations for the best and the highest rise, trying to find satisfaction in the ideals created by fantasy” Therefore, “romanticism is the eternal need of the spiritual nature of man” - said V. G. Belinsky. At the same time, any artist of a “purely” realistic direction

always seeks to convey the desired and possible. How interesting and important an actual event would not be if it does not refract in the artist’s mind, does not acquire the desired color not only for the creator himself, but also for the listener and reader, it loses its aesthetic significance. The desired and the actual are always in dialectical unity. Art in general, both romantic and realistic, always gives out the desired for the real, the real is reproduced as the desired. Otherwise, art turns into bare recording, a soulless fixation of the facts of reality.

Romanticism is not just an art affiliation, not just poetry: its source is in what the source of both art and poetry is in life. Life is where man is, and where man is, there is romanticism. In its closest and most significant sense, romanticism is nothing but the inner world of a person’s soul, the innermost life of his heart. A mysterious source of romanticism lies in the chest and heart of man; feeling, love is a manifestation or action of romanticism, and therefore almost every person is a romantic”.

Как все творческие деятели шоир тафаккури бор, кўрган ёки эшитган воқеаларини умумлаштириш, эстетик туйғуларга олиб кириш қобилиятига эга. Ҳаёт ва ҳаётийликни, меҳнат ва инсонпарварликни, гўзал турмуш яратишни улғулаш шоир учун асосий бадий-эстетик вазифага айланади.

Talking about the work of the Uzbek artist Akmal Nur K. Oqilova sets forth the following: “Akmal explored his world of love. It is based not only on the image of lovers, but also on such elements as fish, worlds, grenades, stones and the moon, which are symbols of love. Each color grease of the artist seems to be saturated with such gentle emotions. This is a world in the imagination of an artist who lives his life with his goals.”.

Такое понимание сущности романтического представления, позволяет нам разрешить проблему шире и глубже. Ибо романтизм был связан с сущностью искусства, его историческим развитием. Где человек, там и духовные потребности. Где имеются духовные потребности, где внутренний мир души стремится осуществиться в идеале и красоте, там и искусство с его различными вариациями.

Undoubtedly, in this respect, G. Makhudova’s rights are arguing that: “The expression of life through artistic images, on the one hand, developed through interaction with material production, on the other hand, was inextricably linked with forms of social consciousness: religion, philosophy, art, science, politics and others. Whether it is a work of fine art, fiction or cinematography, a monument of architecture or jewelry, what is considered a work of art is a product of a person’s spiritual and creative activity. In addition to purely spiritual products, such as literature, music and theater, buildings, suzans, carpets, bowls and sunsets, directly satisfying material

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needs, they become the property of art thanks to their artistic and aesthetic forms that affect the human psyche”.

To correctly determine the meaning of romanticism, it is necessary to indicate its national and universal and historical significance. According to Belinsky, “... Romanticism,” he writes, “is not the property and belonging of one country or era: it is the eternal side of nature and the human spirit”.

Developing this point of view, Belinsky characterizes some features of eastern, Greek romanticism, romanticism of the Middle Ages and romanticism of the beginning of the XIX century. Although Belinsky does not have the harmony and depth in the definitions of oriental romanticism as with judgments about Greek romanticism, nevertheless he was the first thinker in the history of aesthetics who posed the problem of oriental romanticism. But for Belinsky, the East remained mysterious and distant, he only intuitively guessed about the peculiarities of the worldview of poets of the East. V.G. Belinsky in the characterization of oriental romanticism, of course, allowed a certain one-sidedness and limitation. Belinsky was not familiar with the history and aesthetic principles of writers, artists of the East. He approached the East in terms of contemplative analysis. He tasted the charms of the artistic world of the East, but did not truly enter this world. Therefore, naturally, he could not consider the whole depth and originality of oriental poetics and aesthetic ideal. He limited himself to pointing out sensual lust, cultivating the natural manifestations of human relationships.

An aesthetic ideal creator, which is related to human activity and is a product of the imagination, can also vary depending on the people, the period, the social conditions in which he lives. In particular, love, resemblance to artistic ideals associated with humanity, it is natural to have repetitive features, because no matter where, when, no matter where a person lives, in his spirit, nature and consciousness, in addition to national characteristics, there can be universal moral, social questions and answers.

But love, the beauty of man, especially the beauty of a woman and the aesthetic ideal in the East were a peculiar manifestation of human artistic genius. The aesthetic ideal, the figurative and ideological structure of the works, the aesthetic principles of oriental poetics not only shared with all romantic trends, but also differed in ethical and aesthetic attitudes and their color.

Aesthetic categories, according to the ancient Greek philosophers (e.g. Aristotle) and the proponents of classicism, create works by imitating nature, society, people, and "improving, correcting" and "generalizing" them. Thus, by creating an ideal great creator, nature, society and people create, think, give events a different - ideal look, a created aesthetic category is mentioned in a new way, in a new sense,

based on imitation. The human imagination reflects what is like a mirror and connects its attitude to its aesthetic content. Highly talented artists perform this process in a higher spirit, so that the works have a higher power of influence and meaning, while talent is weak, the aesthetic ideal also loses its flight force. Accordingly, the aesthetic ideal removes the flaw in existence, expands the boundaries and content of reality, freeing it from chance. The educated man, the event and the character, the evil deeds and injustices are not limited to a single object and feature, the writer's hand and eye form a harmony of aesthetic perceptions and feelings. When a writer wants to describe an event, a scene, a scene, a giant, a fairy, hell or heaven, a hero or a traitor, a downpour or a flood, he uses not only the plot he sees and hears, but also his imagination, taste and potential. is coming. To understand and comprehend the mood of romanticism, it is important to be able to see the specific national and universal aspects of art as a whole.

T. Makhmudov expresses the following views on reality and nationalism in art: “The young artist Muhammad Dzhurabaev wrote“ Portrait of Munira ”. A young girl sits on a chair on which a belbak (waist scarf) is sent. It’s not true. Let’s say that a modern young girl can afford it. BUT the reflection of such a situation in art is unlawful. For art is appreciated by the people, and he will not agree that a person sits on pillows, on a belbak, that a skullcap lies at the feet of a person ... Such a phenomenon offends national feelings and ethical representations of the people ”.

Contrasting Greek romanticism with the eastern, Belinsky notes the following signs of the romanticism of ancient Hellas. “In Greece, love is already at the highest moment of its development: there it is - a sensual desire, enlightened and inspired by the idea of beauty. There, already at the very beginning of mythical consciousness, after the appearance of Eros (love as the general essence of world life) - immediately follows the birth of Aphrodite - the beauty of women. Aphrodite was especially not the goddess of love, but the goddess of beauty. ” Therefore, “The Greek adored beauty in a woman, and beauty already gave rise to love and desire.” “The essence of romanticism according to the Greek view,” concludes Belinsky, “is an elegant, grace-filled enjoyment.” VG Belinsky made a big step in the interpretation of European romanticism. He correctly grasped that romanticism is connected with man, where man is romanticism. The romanticism of the past embodied conflicting ideas that “in this strange world, madness was the highest wisdom, and wisdom was a riot; death was life, and life was death. “In the works of romantics “... The world fell into two worlds - into despised here and vague, mysterious there.” Everything lives and breathes “feeling without reality, rushing without achievement, aspiration without satisfaction, hope without fulfillment, desire without

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fulfillment, passionate, restless activity without purpose and result”.

If each person renews a feeling of love and manifests a sense of beauty in different ways, then the romanticism of each people, of each major

characteristic era also has much in common and many differences. This is one of the major achievements of art in understanding romanticism as a historical phenomenon in the context of national and universal.

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