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THE ISSUE OF DOMINANCE IN LITERARY-ARTISTIC SYNTHESIS

Abstract: This article emphasizes that one of the components of literary-artistic synthesis is the ideological or emotional dominance of the whole work.

Key words: artistic synthesis, dominance, creative process, levels of literary-artistic synthesis, synthesis at the level of image, synthesis at the level of ideas, synthesis in the human mind.

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Introduction

Things and events, ideas, judgments and conclusions, which are the product of human thought, are the product of a process called synthesis. In this sense, synthesis is the form in which all things, including intangible abstract phenomena, occur as a single event. In reality, there is no whole in the human mind that is beyond synthesis. The term synthesis is derived from the Greek word meaning union which means that all material things in real life, which are inherent in thought, occur in a single whole. From this point of view, the phenomenon of synthesis is very complex, and its nature can be studied in two parts.

The first is biological, in the broadest sense, natural synthesis. In this type of synthesis, plants, animals, the human body, and many other rocks in nature combine thousands of substances naturally in certain norms and proportions to achieve a certain closeness and completeness. It turns out that nature itself is the sponsor and leader in the occurrence and functioning of natural synthesis. The second is the synthesis that occurs in the human mind. In this type of synthesis, the human mind, knowledge, and emotional wealth combine to form an idea. Such thoughts and ideas, as a work of art, or a work of science, art, or journalism, achieve integrity.

The synthesis of the human mind and emotion in different proportions results in the creation of a scientific or artistic idea, and therefore a work. If the mind prevails over the mind and the emotions, then

the artistic idea emerges. Forms of artistic synthesis vary depending on the type of art. The nature of literary synthesis is complex and multifaceted. The first layer refers to the initial rounding process of artistic synthesis. In this case, the synthesis occurs from the combination of three things. These are: reality, creative intellect, and emotional richness. For convenience, we refer below to emotional wealth with creative intelligence conditionally as creative talent. Without denying the importance of this unity in the literary-artistic synthesis, we would like to emphasize that the intellectual, spiritual power of the creator leads. Because in the natural synthesis the laws of nature determine, in the literary-artistic synthesis the creative activity, intellect, emotional world, worldview, talent are important.

II. Literature review

Literary-artistic synthesis involves the creation of an image in a unique form and content. And this harmony occurs at different levels in relation to the talent of the artist, that such issues of literary-artistic synthesis are manifested through the analysis of specific artists, their specific works. From this point of view, literary-artistic synthesis is not essentially the discovery of things and events that do not exist in real reality, but the properties and attributes of things and events in real reality that cannot be fully understood by a simple glance or logical analysis, consists of emotional-mental perception.

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Consequently, the possibilities of image and expression of literary-artistic synthesis are very wide, but at the same time there are some limited aspects. The breadth is that the creator can synthesize as much reality as he wants, depending on the scale of the senses and perceptions. The problem is that the synthesis and scope of the synthesis that takes place in his mind is limited to the realm of reality.

This means that the possibilities of literary and artistic synthesis create a strong mental satisfaction in the minds of both the creator and the reader at the same time. In the words of the great Russian artist N.K. Roerich, artistic synthesis, including literary synthesis, is beautiful in that it takes place in the human heart and mind.

It turns out that the phenomenon of synthesis, whether it is natural or social, gives us something ready or a conclusion. That is why we demand integrity, completeness and conceptuality from a work of art that is the product of a literary-artistic synthesis.

The creation of a holistic, complete and conceptual work, in which literature is divided into specific components in order to assess the artist's skill, is a second phenomenon called anti-synthesis analysis (division and analysis) to determine the causes of their interaction works with. The famous German scientist G.W. Leibniz considers these two contradictory and at the same time interrelated phenomena as two ways of knowing existence and using it for one's own benefit.

III. Analysis

From the above it is clear that literary criticism, in particular, the theory of literature is based on the theoretical analysis of literary phenomena, on the one hand, the synthesis, forms of synthesis and the level of occurrence of each form, their ideological and aesthetic content seeks to uncover both general and specific laws. Literary-artistic synthesis gives the work a wide artistic and logical idea, a strong symbolism. As a result, the idea that the artist wants to express in a purely national form acquires a universal essence, as well as individuality and uniqueness. The important thing is that the work created on the basis of artistic synthesis not only corresponds to the real reality, but also gives the reader an amazing idea of its undiscovered aspects and secrets. Because artistic synthesis, whether it is on the scale of an image or on the scale of ideas, has a vital meaning that is embedded in the work. It is this urgency that fascinates the reader, enriches him spiritually and mentally, spiritually and morally; encourages to look deeply at life, people, everything, to be careful; teaches to evaluate reality in accordance with the requirements of the time, to interpret it philosophically.

We try to study the possibilities of synthesis of this genre from the beginning of Uzbek realistic storytelling to the current stage of development in

direct connection with the principles of development of ideological and aesthetic concepts of writers.

We know that there are several reasons for the use of artistic synthesis in Uzbek stories. They are: The artist needs to create an image that will serve the spiritual development of his contemporaries and future generations. Because the creative talent and the ideal know no bounds. Humanity, its responsibility to the next generation, motivates it to use its full potential. The same reason has been singled out by other great artists. Indeed, a writer or poet who seeks to enhance his or her creative activity with his or her whole body, talent, will succeed in creating a beautiful example of artistic synthesis at least once during his or her entire creative activity. So, one of the important reasons for artistic synthesis is the artist's responsibility to the reader, to the period, to the talent.

The social environment, people's hearts and minds are filled with the same thoughts and feelings. A talented writer does not want to express what he wants to say in a uniform way, or rather, his talent does not allow it. He strives to express his ideas in a unique form and content. In many cases, this is what leads the artist to an artistic synthesis.

While the scale of an idea that a creator wants to express is universal, synthesis has the potential for artistic-philosophical interpretation. A striking example of this is, let's look at the work of Ch. Aytmatov. Each of the images he created synthesized universal values in the national image. Fitrat, Abdulla Qodiri in Uzbek literature. In the stories of Abdulla Qahhor, and later in the stories of Shukur Kholmiraev, Khurshid Dostmuhammad, Nazar Eshankul, the phenomenon of artistic synthesis intensifies. This is due to the requirements of the time, the development of artistic and aesthetic thinking, the growing sense of responsibility of the creator to humanity.

It is known that literary-artistic synthesis consists of the formation of a complex phenomenon in a completely new composition, combining in a certain harmony of the structure of many phenomena and ideological-artistic processes inherent in human thought. But it is wrong to think that in such a combination, all the parts and components of the newly created artistic event will disappear without a trace.

Because the components of any literary-artistic synthesis, to one degree or another, express themselves, either directly or figuratively. This means that there is a problem of dominance of one of the components of the synthesis phenomenon.

The issue of dominance (priority) in literary-artistic synthesis. For the first time in the research plan of the Russian literary critic B.I. Yarkho for "Research methodology of exact literature" it is emphasized that one of the components of artistic synthesis is either ideological or emotional dominance throughout the

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work. This idea of the literary critic B.I. Yarkho is important in all respects for the study of the nature of artistic synthesis. This is because the synthesis of natural phenomena is also dominated by the properties of one of the components of these phenomena. If we look at the literary-artistic synthesis from this point of view, it can be felt that one of the components of any work occupies a leading position. Literary-artistic synthesis manifests itself in the vital material of a work of art, in its emotional components, in the ideological-aesthetic concept that the artist seeks to express, in the religious, philosophical or scientific point of view to which he refers. The role of synthesis in a work of art is always seen in the unity of the emotional relationship with the expressed idea. But in a complete literary-artistic synthesis, the ideological relationship must be in harmony with the ideological concept.

IV. Discussion

In order to achieve such an advantage, first of all, the philosophical and artistic concept of the artist must be strong and relevant. Secondly, its scope of knowledge and worldview should be broad, that is, it should go beyond one nation and acquire a universal essence. Third is the training to take on the attitude of success and achievement while undergoing emotional states. Such requirements of literary-artistic synthesis may not be the same for all artists. To better understand the above requirements, we turn to the story of the famous Kyrgyz writer Chingiz Aytmatov, entitled "Dengiz bo'y lab chopayotgan olapar". The story begins with the myth that the earth did not yet exist and that the earth came into being from a nest that the Louvre duck built over the sea to lay its eggs in its feathers.

From then on, the eternal struggle between the aquatic world and the land, the constant exchange between day and night, begins. At this point, an olapar-shaped peak forms on the seashore, which serves as a mulch for hunters who go to the sea to hunt fish or marine nerps to return to their homes.

In those ancient times, there lived a tribe of fish-women on the slopes of the mountain, which was covered with snow. Organ, an elder, takes his eleven-year-old grandson, Kirisk, and his son, Emrayn, and the boy's uncle, Milgun, on a huge boat he built to go fishing. When a child is taken to sea, the story is about inheriting a profession from grandparents to children.

Inheritance is an important issue for all mankind. Because the way of life of the distant ancestors, the inheritance of the way of life, the perfect possession of this heritage and living through it is an eternal, indestructible tradition of inheritance. This glorious idea is expressed in this story of Chingiz Aytmatov in a unique philosophical and emotional direction. As they sailed from sea to island, the waves began to rumble, the surface of the water was covered with

thick fog, and the whole world was covered with darkness. Hunters can see neither the sun, nor the stars, nor the huge sea urchins. This situation will last a long time. There is not enough drinking water in the barrels they have collected. No matter how thirsty Elder Organ is, he will never drink the rest of the water for his grandson. Finally, he throws himself into the sea when Kirisk falls asleep unconscious. In this way, both Milgun and later Emrayn surrender to the sea to save the child's life.

Kirisk, on the other hand, was sometimes unconscious and sometimes lay on the bottom of the boat, not knowing how many days had passed. And when he regains consciousness and opens his eyes, the mist is scattered and the sky is full of stars. He regained consciousness and regained consciousness, and in the morning there was a huge rock in front of him.

At first glance, the story seems to be based on the lives of four members of an ordinary people. But their youth is reminiscent of the lives of all humanity in the form of three generations. The organ is a symbol of the ancestors who passed on all their knowledge and experience to future generations, sacrificing their lives for their safe life, while the symbol of the middle generation, who passed on the way of life of the ancestors of Emrayn and Milgun to their descendants. Kirisk, on the other hand, is a symbol of the younger generation, who, through adolescence, endured all the blows of life and continued the way of life of their ancestors. Thus, in the story, Chingiz Aytmatov, based on his artistic and philosophical concept, describes the peculiarities of the categories of age and death. In fact, death does not choose age, but in the artistic interpretation of the writer, the whole being, the universe, the earth is left to the younger generation.

Therefore, the older and middle generations should strive to leave all the necessities of life perfect for future generations. The little water left at the bottom of the barrel in the story is a symbol of a living legacy that will be passed down from generation to generation. That's why two generations sacrificed themselves. The sea and the thick fog are a symbol of the ever-changing life and the complex problems it solves for humanity. Future generations will live only by relying on a sip of water symbolized by their ancestors, and only when they leave a valuable legacy for their descendants will there be continuity in life, inheritance between generations, and therefore life on earth.

The story is a powerful expression of the philosophical and artistic concept of the relationship between the rational essence of the ancient myth of Nivkh and modern human life, the continuity. The synthesis of ideological and artistic, past and present is given in the century through very subtle but complex gestures. When Kirisk regains consciousness

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and sees the stars twinkling in the sky, the polar bear Achukun, who screams on the boat, is a symbol of life that connects the past with the present and the future.

Note the following words of the author in an interview with V. Korkin, a well-known researcher of Chingiz Aytmatov's works; "Perhaps a bird soaring high in the sky connects the past, the present and the future, the sea and the earth. It is also a bird's eye view. It allows for a broader view of reality in space and time. Probably so, "The above considerations allow us to draw the following conclusions.

1. Chingiz Aytmatov's story "Dengiz bo'ylab chopayotgan olapar" is an example of a complex type of literary and artistic synthesis, consisting of ideological, regional and folklore components and the great idea of inheriting opportunities in complete purity.

2. This glorious idea connects the components of the story as a whole, subjugating them all together with life, and directing them in a certain sequence.

3. Couldn't the succession between generations be more clearly expressed through the depiction of other events than the connection with the ancient Nivkh myth? It would be, but the great idea embedded in the events of the work would lose its weight and emotional impact. As a result, the artistic and philosophical synthesis was not fully expressed.

4. The story was written during one of the most tumultuous periods of the Soviet era. In those days, many people turned the ecological relationship between nature and society into chaos, claiming that we were in control of nature. For man and his future generations, the preservation of land, water, weather, and ancestral experiences was at some risk.

In such a situation, the writer could better convey his glorious idea only through a literary-artistic synthesis based on symbolism. This required deep knowledge, high artistic skills, philosophical wisdom and strong emotional attitude from the creators. Chingiz Aytmatov, with his sharp mind, deep knowledge and universal emotional world, was able to create a literary-artistic synthesis, the priority component of which shines in a symbolic image.

Uzbek writers, as well as in their stories, have created such complex manifestations of literary and artistic synthesis. As a talented writer, Abdullah Qahhor was well aware of the catastrophic consequences of various changes in the life of our country. His symbolic story, The Prophecy, was written as a prediction of how much misfortune would befall people as a result of the changes taking place in the life of the people. Importantly, the story embodies the idea of protesting against the violent policies of the

ruling ideology. Because any ideological synthesis occurs as a product of protest against the ruling policy. But in order to mask such a synthesis, the writer must serve a unique form and means so as not to be noticed by policy advocates. Abdullah Qahhor was one of the first to express his ideological and artistic attitude to the policy of violence in the country through the image of Said Jalal Khan and his fantasies.

The story was written in 1936, at a time of heightened political repression in the country. It was at this time that the Uzbek people began to be enslaved to an economically and politically dominant ideology under the guise of cotton monopoly. In essence, the policy of cotton monopoly was one of the ways to bring our people to the brink of disaster, to a difficult economic life. It was not until the 1980s that it became clear how terrible the consequences would be.

Abdullah Qahhor had a deep understanding of these events in the 1930s. But his ideological sword would not allow him to openly express his dissatisfaction. However, the responsibility and duty of the artist did not allow him to remain silent. Unjust politics and the creative conscience that opposes it have encouraged the writer to protest through ideological artistic synthesis. By the logic of the above, we can say that the fact that the story is called "Prophecy" has a symbolic meaning. Since the story is a two-layered artistic synthesis, it is natural to ask which of these layers dominates the writer's artistic conception. Because not all layers can do the same thing in a multi-faceted artistic synthesis. From this point of view, the first layer of the story plays an important role in expressing the writer's ideological and artistic concept. Therefore, the first layer of artistic synthesis in the story was dominant. The second layer serves to hide the essence of the first layer.

V. Conclusion

Thus, since literary-artistic synthesis is the combination of several components in a certain harmony, the properties of all the components that make it up do not lead in the same way. This raises the issue of dominance in artistic synthesis. Consequently, in any event of artistic synthesis, the characteristics and content of a single part play a leading role. In this case, the ideological intention of the creator allows to determine which of the parts of the artistic synthesis takes precedence over the creative concept. Which of the components of the artistic synthesis present in the story will lead is determined by the above principles.

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