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ARTISTIC CONCEPT AND AESTHETIC IDEAL

Abstract: The article examines the problem of the aesthetic ideal - one of the most important categories of literary criticism. The aesthetic ideal occupies a special place in the artistic and aesthetic concept of the creator. Since artistic creation is an individual phenomenon, the aesthetic ideal also includes national, social, and historical factors. In Eastern Muslim culture, the aesthetic ideal is explained by the concept of perfection.

Key words: artistic concept, aesthetic ideal, ideal man, national literature, hero, Abdullah Qadiri.

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Introduction

Aesthetics is one of the most important categories of philosophy and literature. Literary criticism is a field that deals with the relationship to reality reflected in a work of art, how a creator perceives goodness and beauty and studies their expression. The concept of the aesthetic ideal is characterized by the degree of renewal in accordance with the requirements of time and space. "The aesthetic ideal is a category of literary aesthetics that serves to express the perfect life and the human image through an artistic image"[1].

The aesthetic ideal is a philosophical concept of a universal and national, educational, moral, social, cultural nature. The aesthetic ideal must be approached based on the interests of a specific historical situation, space and time, or a social stratum. A person lives his life with a feeling of dissatisfaction with his actions, whether he wants it or not. It is this feeling of dissatisfaction that prompts him to turn to purification and research in which art, especially fiction, plays an important role.

In Aristotle's Poetics, catharsis - spiritual cleansing - is perceived as an aesthetic teaching. Cholpon in his "What is Literature?" "The more we need water and air for our constantly moving body, the more literature we need for our soul, which is polluted by all kinds of black impurities on the path of life," the philosopher continued logically.

In the Eastern Muslim world, spiritual purity is an eternal problem for humanity. Abu Nasr al-Farabi, in his commentary on the writings of Aristotle, pays special attention to the issue of purity and virtue. The purity that is the pride of Islam comes from the holy book of our Lord, the Koran, and the pure Sunnah of our Prophet, the hadith. The purity that our ancestors practiced for one thousand four hundred years and which we continue in everything is not ordinary purity, but purity that has risen to the level of worship that will lead us to the blessings of Allah and our achievements. The science of mysticism is a set of sciences that man finds and desires on the path to happiness and promotes claims to human perfection. "Sufism should be free from all evil, achieve perfection and enlightenment, learning from all good. He must rebuild a person and connect him with his Lord in every thought, word and deed" [2.33.]. In fact, the wisdom of our father Adam (peace be upon him) and our mother Eve to come down to earth was the same: to nurture their souls to the extent that they deserved to live happily ever after in the heavenly realm. The great sage Muhammad Abu Ghazali asserts in "Ihyu Ulumiddin" (Book of the Knowledge of the World) that "everything that is divine is pure, man is holy and sanctified, and this emphasizes the invincibility of the individual and the holiness of faith"[3.246.]. Thus, among the eastern Muslim peoples, the ideal man is considered the highest moral

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and aesthetic ideal. The lives of the prophets and companions, great saints, great people served as an example, or rather an ideal for the people of Turkestan. By the Soviet era, criteria and requirements, as well as ideals, were renewed, and fake and transient heroes became the splendor of literature. But at all times, ideals based on universal human values, without forgetting about their identity, have stood the test.

Creation also brings a person closer to prayer, since it encourages humanity to goodness and respect for higher values and affects the spirit. In the works of the Turkestan intelligentsia, the successors of Islamic culture and enlightenment, the moral ideal was shown as the main criterion.

The intelligentsia of Turkestan at the beginning of the twentieth century adopted such trust and faith as a profession and considered enlightenment to be the only salvation. They emphasize that a nation without a native language and literature has no place in the historical arena, that the level of a nation is measured by its literature and culture, and they call on contemporaries to selflessness.

In fiction, the creative goal, the idea of a person and society, worldview are expressed in accordance with artistic thinking. This plays an important role in defining the creative aesthetic ideal. "The ideal may not always be compatible with the existing reality of existence, and it cannot be. Creating their highest national ideal, people express not only love for the ideal, but also hatred for the system in which they live" [4.32.]. So, as the scientist points out, the ideal has the ability to combine two aspects: summarizes the writer's love for the ideal and his relationship to the system.

The artistic image is one of the aesthetic categories. In recent years, scientists believe that an approach to a work of art, an image, not only from the point of view of literature, but also at the intersection of philosophy, psychology, aesthetics, logic, linguistics, will become the basis for new scientific research. and theoretical conclusions. L. Vygotsky noted that behind any work of art is human psychology: "In aesthetics, it is necessary to pay attention to the spiritual foundations of artistic creativity and aesthetic pleasure" [5.11.]. The scientist, who observed the relationship between art and psychology, claims that it is possible to understand the essence of the work by studying the psyche of the creator, focusing on the spiritual basis of creation. The German scientist Wundt, on the other hand, studied the language, customs, religious and mythical views of the nation as the subject of his research aimed at studying the social psychology of people. Consequently, the process of forming national spirituality and values is at the same time an activity of social psychology.

The artist does not copy the reality he describes from nature, but through an artistic "inner" look,

through "vision", "hearing", "feeling". Seeing special wisdom in nature - the feeling of surprise directs the writer to creativity, inspires. These are the moments of seeing wisdom that bring Creation into the world. It is in these divine moments that the creator realizes what he is looking for, his essence. The creator tries to find a form of expression that is perceived and not fully understood at this "instant" moment, in accordance with the creature in his imagination, the "world" in his imagination, in turn, appears in the literary text, the Reader enters and feels that at least this "moment" should.

The idea of the aesthetic ideal is both private and general in nature, social in nature, is present in folklore and ancient written literature and has a hierarchical character from the point of view of its formation. The aesthetic ideal embodies the system of sacred values of the writer, such as nationality, language, religion, which complement each other, in which the hero in creative thinking is a "model". In fact, understanding the essence of work, one cannot ignore the creative life, lifestyle, social status, position in society. A work of art is always unique, in which the creative person always "shines" and points to himself.

The aesthetic ideal is a historical category, the ideal of each era is an artistic generalization of the artist's aesthetic tastes, his dreams and aspirations. The hero who fought for the life of society and the development of the nation fulfilled the task of an artistic and aesthetic ideal. Atheism grew in the life of society, and the writer, intrigued by the political games of the government, in a sense tried to create in his work national heroes of his time.

A work of art is, on the one hand, "a texture associated with the personality of the creator, and on the other hand, an artistic texture built on top of the texture" [6. 214.]. As the psychologist notes, the performance reflects the unique character of the creative personality. Each sentence, so to speak, draws attention to characteristic characters that resemble the personality of the writer in his saga.

The ideals of the Almighty are the perfect people of their time, enlightened and just devotees. The writer Otabek Yusufbek Haji managed to create a unique image of the social and aesthetic ideal on the example of Anvar. In the image of Anvar Kodiri, Otabek generalized the aesthetic ideal of the early twentieth century, reflecting the image of the educated, literate youth of Turkestan. In these images, he was able to show the Uzbek character and Islamic enlightenment. This, in turn, ensured the originality and uniqueness of the writer's works.

Foreign Uzbek scholar Ahmet Ogir, in his analysis of "Bygone days", says that in Qadiri's work, national grief prevails over literary grief, as can be seen in the example of the reformer Otabek and patriot Yusufbek Haji. "Qadiri embodies the image of a reformer and independent Otabek as a national

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investor, faithful to the traditions of the nation to which he belongs. The author believes that he wrote a novel, rich in various symbols, to once again show the people the grief and tragedy of the country, and protested against the system in which he lived [7.10.]. According to the scientist, Otabek gradually grew from an economic reformer to a national hero fighting for the country's independence, and gradually became more and more spiritual. In his article, Kadiri writes: "The truth is that people must first fix the economy, and then give true enlightenment and put other issues at the forefront." The writer considers economics to be important first, and then education. For this reason, Otabek first acted as a national investor, then fell in love, then as a talented child and, finally, as a hero of independence. The dream of national statehood and the idea of reform existing in the author's soul define the psyche of the novel.

Kadiri depicts the image of Otabek between the two poles. Firstly, Otabek is a supporter of reforms in the economic and state system, and secondly, he is a real lover. There are no doubt that human and Islamic qualities in the spiritual world of Otabek were passed on from his father, Yusufbek Haji. The feeling of patriotism is stronger in the work of Yusufbek Haji, and in Otabek the feeling of love and justice prevails, they give the novel a special light, a unique charm in exchange for complementing each other. In the novel, concepts such as personality, family and marriage, the desire of the parents, are raised to the level of the central problem.

In practice, Otabek had a strong desire to carry out new reforms in the existing system of government of the khanate. The main character, about whom the writer writes, that is, a local merchant, must not only renew his style of behavior, but also his psyche, turning into a person of a new type. A new person is a person on the eve of revolutionary changes, who has abandoned the old stereotypes of the worldview and way of thinking.

"The creative personality as a scientific problem has been studied to some extent in world literature, and specific principles have been developed. Any work of art is a product of individual perception and creative activity. Figuratively speaking, the author is likely to leave a "fingerprint" in the text of the work, which is not noticeable at first glance, but different from others. This "trace" embodies a number of features present in the author's personality" [8.]. If you approach the writer's work from this point of view, the aesthetic ideal will become brighter.

The author looks critically at the system in which he lives, through the views of Otabek expresses the idea of reforms and independence, moving from criticism to analysis. The novel moves the gallery of images, the national image of which is expressed ideally. Oftboyom, Mirzakarim kutidor, Kumush,

Yusufbek Haji, Hasanali, Usta Alim are described as beautiful and ignorant people depicted against them, from Khudoyorkhan to Muslimkul, Khomid, Sadyk, Jannat. In essence, the novel is a struggle between good and ignorance.

Yusufbek Khadzhi is one of the heroes of the novel of ideal content and meaning. The image of Yusufbek Haji, the sage of the East, saturated with true Islamic enlightenment, has light and enlightenment that attracts everyone's attention. Yusufbek Haji looks at the essence of life differently than others, avoids worldly pleasures. A pilgrim blaming himself hopes that the "eyes of the heart" will open. After all, this whole person is an enlightened person. The industrious scientist S. Ahmad said: "Yusufbek Haji is both a conscious intellectual and a consultant. He has not one, but three responsibilities. Thus, he became a nation from three points of view: an official, an intellectual and a conscientious performer of the Hajj "[9.121.]. Such interpretations show that the image of Yusufbek Haji is multifaceted and complex.

One of the most striking characters in the novel is an Uzbekoyim. Each of his movements, the word is pronounced in a tone that is unique for him, which involuntarily feels his breath. Stubbornness in the Uzbek nature is one of the distinguishing features of his character. Therefore, many of our literary scholars have paid attention to this image. What does it mean that Yusufbek Khadzhi, a state adviser and a wise old woman, obeys the demands of Uzbekoyim? Based on the many years of life experience of Yusufbek Khadzhi, he knows some of the shortcomings of the Uzbekoyim nature and is in no hurry to improve. When my Uzbekoyim demands the right to motherhood, neither husband nor son can find an answer. Actually, such a representation of the Uzbekoyim can be said to correspond to the artistic intentions of the writer. His mother plays a special role in exacerbating conflicts in Otabek's life. Uzbekoyim is notable for fulfilling its function in the structure of the novel with certain qualities in its nature. Sources say the writer used his mother, Josiyatibibi, as a "template" to create the Uzbekoyim character. Josiyatibibi is the youngest of eight daughters in the family. Sources claim that she was a strong, sincere, outspoken woman who could not hide her feelings.

In the spirituality of Qadiri's heroes, values such as greatness, wisdom, wisdom, and the philosophy of the people are ultimately based on the rules of religious enlightenment. Faith in the lives of heroes, fidelity to the truth is a matter of life and death. Although the heroes of the novel move towards different goals, they have a single focus. This is closely related to the writer's aesthetic concept of ensuring that the entire universe, like the law of gravity, moves all images in a work.

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