

**THE AESTHETIC RELATIONSHIP OF UZBEK MODERNISM
AND POSTMODERNISM WITH HERITAGE**

I.T.Baltayeva

*State physical education and sports of Uzbekistan
assistant professor of the University*

A.T.Baltayeva

Associate Professor, Tashkent State Transport University

Abstract: Literary succession is a creative movement aimed at developing historical-aesthetic memory and creative experiences that are mastered and preserved by individual talents through the mechanism of tradition. The article aims to reveal complex theoretical theories related to the creative-critical attitude to the literary tradition, the artistic-aesthetic needs of one's time, creative ability, creating innovation, literary succession, literary tradition, creative succession, literary influence and similar claims. Problems in the process of aesthetic relations between Uzbek modernism and postmodernism. The aim is to explain that not only modernism, but also postmodernism began to have a strong influence on the literary process in the scope of Uzbek literature. It seems that the article shows that the new leaders of literature, regardless of which continent and which language they create, involuntarily encounter the traditions of succession and are forced to follow them to a certain extent, and this is the case. emphasized as a time-tested and undeniable law of literary succession.

Keywords: succession, modernism, postmodernism, literary tradition, creative succession, literary influence, literary process, theoretical problem, aesthetic, artistic-aesthetic, direction, approach, continuity, coherence, development, syncretism, intellectual , creative, pluralism.

Succession in fiction occurs by accepting the existing literary traditions and developing them in accordance with the requirements of the new era and special conditions. Therefore, succession in literature is a unique artistic-aesthetic bridge that connects today's literary process with past and future literary processes. Without the bridge of succession, there can be no talk of continuity, continuity, unity and progress of literary creation. Literary tradition is the main element in ensuring succession in fiction.

It is known that at the end of the nineteenth century and the beginning of the twentieth century, a number of writers and scientists of Western Europe, realism has exhausted its possibilities, it is not able to reveal the intellectual and spiritual essence of today's man, therefore, the man of the new era They came to the conclusion that a new modern literature capable of fully reflecting the intellectual and psychological

world should be created. For this purpose, at first they formed currents with different artistic and aesthetic concepts. Then they combined them and created modernist literature.

Modernism was a system of scientific and aesthetic thoughts that arose as a result of turning away from Aristotelian-Hegelian-Kantian classical views in philosophy and denying it. The method of modernism, which appeared under his influence, presented itself in the form of the latest artistic and aesthetic direction. However time, which is the supreme judge, shows that this claim is not correct, and all directions of approaching and interpreting the development of literature and art up to that time, including post-classical, are completely different from modernism, which is a non-classical stage. It also became known that there can be artistic-aesthetic stages (even postmodernist)¹. Moreover, it was realized that the leadership of some artistic-aesthetic direction can not deny the existence of other directions. That is, they are now getting used to the fact that the existence of modernism does not prevent the existence of postmodernism, realism, or other special "assent". Creative syncretism and intellectual-creative pluralism, which are now spreading widely around the world, require this.

Modernists rejected all previous literary experiences and tried to create a completely new direction. The well-known literary experts Kazoqboy and Muhayyo Yoldosh write about this: "Contrary to the Aristotelian-Hegelian-Kantian classical views, in the system of theoretical views and artistic practice of modernism, not only the phenomena of existence and the activity of a person directed towards a specific goal, but also the classical art in a person mental concepts and states, such as boredom, stress, depression, and fear, which have been left out of attention, have been elevated to the status of artistic image objects; . Due to the increase in syncretism, philosophy became artistic, music turned away from melodic harmony, external similarity and formal harmony were abandoned in visual arts, literature, theater and cinema were replaced by realistic, absurd, erotic, erotic and disgusting situations. given a certain status"¹. Most uzbek literary experts evaluated this phenomenon as a sign of regression rather than progress in the literature of the 20th century. Well-known folklorist and literary scholar, prof. B. Sarimsakov reacted negatively to modernist literature in the article "Absurd is meaninglessness". Literary critic S. Meli enthusiastically supported this view of the scientist. Scientists such as U. Normatov, M. Kholbekov, Q. Yoldoshev, and artists such as Sh. Subhon and B. Rozimhammad tried to show on the basis of examples that it is possible to create works of artistic value in the modern direction. It seems that the literary process on the world scale is becoming more and more complicated. Now, not only modernism, but also the direction of postmodernism began to exert a strong influence on the literary process. Some Uzbek writers, following the modernists and postmodernists,

are conducting literary experiments on such phenomena in the world literature. In order to fairly decide whether their efforts belong to literary progress or regression, it is necessary to clearly define the criteria specific to progress.

Determination of specific criteria for progress in fiction has been the cause of heated debates in Russian literary studies since the second half of the 20th century. For example, literary critic A.N. Iuzeytov believes that the essence of literary progress is determined by the historically formed social environment and the level of artistic reflection of human, character and conditions. In fact, depicting the real reality and the relationship of a social being with a person and his spiritual world embodies important aspects of artistic knowledge. Therefore, the level of truthfulness of the image of this relationship is considered a criterion of literary progress. Academician A.S. Bushmin puts forward the opinion that the main indicator of literary progress should be the reflection of noble humanist ideas in the work and the extent of literary-artistic values becoming the spiritual-intellectual property of the general public.¹

Both Russian scientists who tried to define the criteria of progress in literature are right in their own way. Because literary progress is a complex aesthetic phenomenon due to its synthetic nature and the nature of change depending on socio-cultural conditions. Just as it has special criteria for classic literature, it also has its own criteria for examples of contemporary realistic and other types of literature. The change in criteria is formed due to the progressive movement of social and cultural development, the ever-changing artistic thinking of the creator, and the aesthetic demand determined by the general spirit of the artistic taste of the readership. From this point of view, the first twenty years of Uzbek literature of the 20th century under the influence of enlighteners and modernists, the thirties, where the main theme was the establishment and strengthening of the Soviet government, the forties, focused on the fight against the German Nazis, the people's There are special criteria of progress and regression typical of the fifties, aimed at restoring the dignity, the sixties, aimed at exposing the tragedy of personality worship, and the seventies-eighties, when the priority was given to reflecting the characteristics of a person as a unique creature with a spiritual and spiritual world. Also, the artistic and aesthetic dimensions that determine the stages of progress and regression of Uzbek literature during the period of independence have been formed. It is known that the parameters of literary progress and regression can be determined by combining the positive aspects of the scientific views of different scientists on this problem and adding some additions to them.

Now, the process of same-sex marriage, incest, drug addiction and other inhuman vices are visible in the minds of the youth of some countries, and their influence is increasingly reflected in the examples of art and literature in the West.

¹Bushmin A.S. On the specifics of progress in literature// On progress in literature. Leningrad: 1971.-p.29.

However, only the literature that serves to glorify the human being created by the Lord of the universe and reflects his noble purpose is worthy of attention and honor. The fact that literature and art serve the spiritual growth of humanity is realized due to the intermingling of social-historical progress with literary-artistic progress. At the same time, it was said above that the progress in life and literature is not always consistent and harmonious. Because in some historical periods, there may be no literary and artistic progress in the presence of social progress, and on the contrary, strong artistic progress may not occur in the presence of social regression. In order to come to a clear conclusion about the ratio of social progress and artistic progress in a certain period of development of national literature, literary works created in that period should be studied and their universal aspects thoroughly scientifically analyzed. In order to achieve this, it is crucial to realize that progress in literature is always valid in the creative process as a leading feature of succession, and to keep this requirement in mind in research and interpretation.

Literary critic Abdurahmon Pirimkulov's dissertation "As a result of the scientific examination of the works of our contemporary poets based on the principles of classical tradition and originality, the viability of ancient poetry forms and their place in our literary and cultural life today is determined. It is also aimed to study the issues of succession, succession, style and skill, phenomenon of influence and interaction, perception and research... In the section of tasks of this research, "Showing signs of tradition, followership and originality in the work of contemporary poets, ... researching the phenomenon of influence and mutual literary influence", "scientific novelty of the research" " paragraph states that "the phenomenon of influence and mutual literary influence was analyzed with the help of specific evidence". However, you will not find a theoretical solution to these issues in the text of the dissertation. The theoretical confusion is considerable in this study. For example, pay attention to the author's sentence: "Various classic genres that have appeared in contemporary uzbek poetry...". Time turns upside down and due to anachronism, which is a vice for scientific research, classical genres appear in modern uzbek poetry. Pay attention to the following theoretical conclusion of A. Pirimkulov, which logically excludes each other: "By influence we mean that a certain poet is influenced by the past, and by interaction we mean a contemporary poet or writer. Influence and interaction are not only in the form of classical genres, such a poetic phenomenon can be observed in the works of poets who show their skills in long and short lines and more in the finger system.

It is unanimously recognized in literary studies that in the national realist novelism started by A.Qadiri, great writers such as Cholpon, Oybek and Abdulla Qahhor reformed Islamic-theological themes, traditional didactic images, metaphorical and metaphorical images, and the people's life , it was introduced to

reflect the psyche and feelings through worldly themes and images, as well as in simple colloquial language. In this way, a realist direction appeared in Uzbek literature and steadily developed in the following years. In this respect, the creative experience of Musa Tashmuhammad Oybek is commendable. The traditions of internal literary succession are clearly visible in the literary heritage of Oybek. For this reason, H. Abdusamatov, H. Boltaboyev, T. Ganiyev, N. Soatova have given enough opinions about the traditions of succession in the works of Fitrat, Behbudi, A. Qadiri and Hamza.

So, succession in literature, loyalty to literary traditions is a guarantee of originality in national literature, not to lose the national image. Naturally, the development opportunities of literature based on rich literary traditions are higher than others. For example, the rich literary and cultural traditions of our people ensured the rapid development of the new Uzbek literature observed at the beginning of the 20th century. For example, it is known that the novel is a genre specific to Western literature, and its assimilation in Uzbek literature dates back to the 20s. However, the Western form not only enriched our national literature, but it also enriched itself on the ground of our literary traditions - the Uzbek novel was born.

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