

Interpretation Of Artisticity And Realism In Literature

Olimova Zilola

Bukhara State University

Faculty of Philology

1st year student

Abstract

This article analyzes the role and significance of the concepts of artistic quality and realism in literary theory. It examines the aesthetic nature of artistic expression, the role of realism in reflecting reality truthfully, their interconnection, and the development of these concepts in Uzbek literature. The importance of artistic quality as an aesthetic criterion in realistic works is substantiated.

Keywords: artistic quality, realism, image, aesthetics, depiction, literature, theory, typicality.

It is known that literature discusses the laws of artistry, that is, beauty, and develops in this very moment. Beauty is external and internal, both of which live in harmony. A person reads a work of art because of this beauty, enjoys it, and strives for it. This situation creates a connection between beauty and the reader. The fact that this situation is related to artistry is also considered a natural phenomenon, because artistry, novelty cannot exist outside of meaning, form, and beauty. The concepts of artistry and realism are interconnected, and realism is a form of artistry. Artistry is the main category of the science of literature, a unique form of reflecting existence, reality, expressing a person's aesthetic relationship to the world, a way of understanding and perceiving reality, and depicting it through artistic images. The term "artistic" was used in the work of Davlatshah Samarkandi "Tazkirat ush-shuaro" in reference to Alisher Navoi's verse "If there is a person in the room, the ghost itself is enough" [2].

The word "khudozhnik" means "artist", that is, "skillful". The word "khudozhestvennost", that is, "artistic", is derived from this word [3]. This concept, that is, the term "artistic" is also found in the works of the great Persian Tajik poet Abdurakhmon Jami. He writes about Salman Sovaji: "He has two books of masnavis, one of which is

"Jamshidi Khurshid", and its style goes beyond the limits of art due to its harshness. The second, called "Firoqnama", is high in art and subtle in poetry" [1]. The term "artistic" is not used in its full sense in relation to syncretic art, memoirs on historical subjects, and works without an author (i.e., not related to written literature). However, it is appropriate to apply it to prose poems, some literary works, and wisdom. For example, if each wisdom in Otkir Hoshimov's "Daftar hoshiyasi di bitiklar" can be perceived as a story, a short story, a novel, if they can be called summaries without artistic texture, and if the use of artistic means of depiction is allowed in the composition of microtexts, then it is appropriate to use the term "artistic". The commonality is that all types of art work with images. From this, we can conclude that "artisticity is a complex set of internal (structural) characteristics that determine the results of creative work related to the field of art" [4]. At this point, let us turn to some examples on the issue of artistry. It is no secret that Uzbek classical poetry has amazed everyone with its internal and external charm, the richness of content in each line and verse, and the colorfulness of its meaning, which has been formed over its long history. The specific reasons for this lie in some of its unique aspects. It is also noteworthy that in poetry, which is a

widespread form of literary literature, the saying “Ahsanuhu akzabihu”, that is, “The best poem is the most false poem”, has been around since ancient times. This wisdom concerns both the content and the form of poetry, and in the content, exaggeration takes the lead, and in the form, there is a tendency and property to silence and the use of various forms of expressiveness, or rather, it is allowed. However, this does not mean that the author imposes whatever he wants on the form and content of poetic works, but rather, it is intended to ensure the mutual proportionality of content and form, and to be able to fully convince the reader of these. It is worth noting that this very situation has become one of the reasons that ensured the longevity of these works. For example, let's take any poem by Hazrat Alisher Navoi, in which we observe symbolism, a dark meaning embedded in the essence of the words, while in form the words are directed not to the state they occupy in the eyes of the reader, but to perform other functions in a situation that is beyond his control - the means of imagery and influence are surprisingly captivating. Let's look at a couplet taken from the poet's ghazals:

**Furqatingdin za'faron uzra
to'karmen lolalar,**

**Lolalar ermaski, bag'rimdin erur
pargolalar [5].**

It is clear from the content of the verse that the poet's intention was to capture the pain of separation, which has traditionally taken on a traditional form in our classical poetry - the eternal theme of lyric poetry, the state of a lover in separation from his beloved. However, being content with this does not suffice to grasp the content of the verse, that is, the main issue raised in this ghazal. This is the main reason for the emergence and spread of the direction of separation in the history of our literature, in particular, in poetry. Accordingly, it is impossible to ignore the gloomy nature of a number of

lyrical and epic works of Hazrat Navoi, the primacy of secular content in appearance, and spiritual content in the interior. Realism is understood as the most objective and accurate reflection of reality, which ensures artistry in the work. Artistry includes not only depicting reality, but also presenting it in a new, original way, giving the image an interesting and touching tone. Artistry in realism is manifested in depicting reality not as it is in real life, but in a figurative way, according to the laws of art itself. Realism is a creative direction that seeks to reflect the reality of existence objectively, accurately, directly and without any "decorations". In literature, realism is a method of reflecting life through images in accordance with real events and phenomena. Realism, based on the importance of literature as a means of knowing oneself and the outside world, seeks to encompass reality with all its contradictions, giving the writer the opportunity to reflect all aspects of life without restrictions. In literature based on the method of realism, the principle of depicting the truth of life is of paramount importance. Therefore, realism literature is considered the highest stage in the development of world literature. As a result of the artificial invention of the socialist realism method in the 1930s and the requirement for writers to write based on this method, a process of moving away from the traditions of realism began, and this process continued until the 1960s, when the tragedies of the cult of personality were exposed.

Although the tendencies towards a realistic depiction of life in Uzbek literature were evident in the works of Navoi, Babur and other writers, these tendencies began to form the main direction of the work of poets such as Turdi, Makhmour, Gulkhani, and later Mukimi, Furqat, Zavqi, and Avaz. In particular, in the works of the representatives of Uzbek literature of the period of national revival, M. Behbudiy

("Padarkush"), Fitrat ("Munozara", "Hind Sayyohi Yaylaji"), Cho'lpon ("Kurbani Jaholat", "Among Ruins", "Night and Day"), Qodiriy ("Uloqda", "Juvonboz", "Kalvak Makhzumning Hotori Daftaridan", "Tashpolat Tajang Nima Deydi?", "Otgan kunlar"), Hamza (Milliy Poems", "Zaharli Hayot", "Paranja Myrlari") and others, realism as a literary method acquired clear facets. Some of these writers, taking into account the national mentality, also introduced elements of sentimentalism and romanticism into the fabric of realistic works. Nevertheless, the formation of realism as a literary method in Uzbek literature is associated with the literature of the same period.

The formation of realism in Uzbek literature was influenced by Ainiy ("Bukhara Executioners", "Dokhunda", "Kullar"), Oybek ("Kutlug' qon", "Navoiy", "Quyosh qorimas", military lyrics), Gafur Ghulom ("Shum bola", "Yodgor", wartime lyrics), as well as Hamid Olimjon ("Zaynab", "Zaynab va Amon", lyrics), Shaikhzoda ("Mirzo Ulug'bek", lyrics), Mirtemir, Zulfiya and other writers have made great contributions. In the 60s and 70s, when socialist realism was recognized as an "open system", realism in Uzbek literature reached a new stage of its development thanks to the work of Shukhrat ("Shinelli years"), O. Yakubov, ("Ulug'bek's treasure"), P. Qodirov ("Yulduzli tunlar"), E. Vohidov, A. Oripov, Rauf Parfi, Omon Matjon, and later Halima Khudoyberdiyeva, Togay Murod and other writers [6]. In the establishment of realism in Uzbek literature, on the one hand, feeding on the national literary ground, and on the other hand, using the best traditions and experiences of Russian and world realistic literature were of great importance.

Artistry and realism are inseparable concepts. Realism reflects reality in an artistic form, and artistry constitutes the aesthetic side of this reflection process. The

artistic value of realistic works depends on how they express life. Without artistry, realism turns into dry information, and without realism, artistry is cut off from the vital basis.

In conclusion, artistry and realism are the main concepts of the theory of literary criticism. If artistry determines the aesthetic value of a work, realism provides its vital basis. These two concepts, when combined, ensure the strong impact of a work of art and the awakening of a deep aesthetic feeling in the reader. Therefore, artistry and realism are of particular importance as criteria in the analysis of modern literature.

References:

- Abdurahmon Jomiy. Bahoriston. – T. 1979. – B.75.
- Davalatshoh Samarqandiy. Shoirlar bo'stoni ("Tazkirai shuaro"dan B.Ahmedov tarjimasi). –T.: Adabiyot va san'at, T. 1981, -B.190.
- Hayitmetov A., Sharq adabiyotining ijodiy metodi tarixidan
- Роднянская И.В.Художественность. КЛЭ. Т.8.- М.: 1975.-Стр. 338.
- Alisher Navoiy. Tanlangan asarlar. 10 jildlik. 2-jild. -T., G'afur G'ulom nomidagi NMK. 2011. –B.442.
- J.Eshonqulov. Adabiyot nazariyasi asoslari. -Toshkent,2004.
- Yoriyevna O. R. N. Abdulla Oripov lirikasida ramziy-floristik obrazlar ifodasi //Central Asian Journal of Multidisciplinary Research and Management Studies. – 2024. – T. 1. – №. 3. – C. 193-199.
- FITRAT IJODIDA NABOTOT VA HAYVONOT TALQINI. (2025). Multidisciplinary Journal of Science and Technology, 5(6), 730-733. <https://mjstjournal.com/index.php/mjst/article/view/4002>
- Nafosat O'roqova. (2024). YANGI O'ZBEK SHE'RIYATIDA MEVALI DARAXT OBRAZLARI POETIKASI. Hamkor Konferensiyalar, 1(8), 11–18. Retrieved from



<https://academicsbook.com/index.php/konferensiya/article/view/1055>

O'roqova Nafosat Yoriyevna. (2024). ZAMONAVIY SHE'RIYATDA LOLA VA LOLAQIZG'ALDOQ OBRAZLARINING RAMZIY IFODALARI. Hamkor Konferensiyalar, 1(2), 223–228. Retrieved from <https://academicsbook.com/index.php/konferensiya/article/view/167>

IMAGE OF FLOWERS IN CLASSICAL LYRICS. (2024). Multidisciplinary Journal of Science and Technology, 4(11), 410-416. <https://mjstjournal.com/index.php/mjst/article/view/2085>