

LINGVOPOETIC ASPEKTS OF SHADOW THEORY IN ARTISTIC THINKING

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Abstract. *The article aims to uncover the roots of the spiritual world that can be identified through fiction. The category of flame and shadow theory were discovered. The article seeks to convey to others the attributes of new views in the study of the most important aspect of art hermeneutics - the essence of art. It shows the hitherto unknown aspect of art, the aspects that open up in the process of understanding it. The article gives an idea of the viability and innovation of the elements of realism reflected in the works of European realism literature of the XIX century. Feedback is strengthened by the example of a number of exemplary works. The article is devoted to covering the problems of the hermeneutic research of artistic works in a new way today. The article analyzes the main problems of hermeneutic method of new rakurs poetic issues. The article analyzes the principles of social and political factors in the creation of art poetic language and hermeneutic analysis of the text in uzbek classic lyrics. The article shows the bases of analysis of etymological aspects of dictionary units widely used in samples of Uzbek classical literature in the method of gerbarism.*

Key words: *Belles-letter style, hermeneutics, autonomous text, text phenomenology, corrosion, shadow theory, flame, pragmatism, hermeneutic pragmatism, fantasy-texture, syllogism, transformation, mental perception, spiritual-conscious happiness, resonance. syllogism, transformation, katarsus, induction, deduction, individualism, the idea, yalkin, publicity, poetry, realist, regular eternal themes, multi-aspect artistic images, poetic image, art of the word, the national language, induction, deduction, individualism, the idea, yalkin, publicity, poetry, multilingual translations. architect, archbishop, archbishop, archetype, etymology, herbarism, herb.*

Аннотация. *Мақола бадий адабиёт орқали аниқлаш мумкин бўлган маънавий олам илдизларини очиб беришга қаратилган. Аланга ва соя назарияси категорияси кашф этилди. Мақола санъат герменевтикасининг энг муҳим жиҳати - санъатнинг моҳиятини ўрганишда янгича қарашларнинг хусусиятларини бошқаларга етказишга интилади. У санъатнинг шу пайтгача номаълум бўлган, уни англаш жараёнида очилдиган жиҳатларини кўрсатади. Мақолада XIX аср Европа реализм адабиёти асарларида акс этган реализм унсурларининг ҳаётийлиги ва новаторлиги ҳақида тушунча берилган. Тескари алоқа бир қатор ибратли асарлар мисолида мустаҳкамланади. Мақола бугунги кунда бадий асарларни герменевтик тадқиқ этиши муаммоларини янгича йўсинда ёритишга бағишланган. Мақолада янги ракурс поэтик масалаларининг герменевтик методдаги асосий муаммолари таҳлил қилинган. Мақолада яратилишининг ижтимоий ва сиёсий омиллари тамойиллари таҳлил қилинган.*

Таянч сўзлар: *Беллес-ҳарф услуби, герменевтика, автоном матн, матн феноменологияси, коррозия, соя назарияси, аланга, прагматизм, герменевтик прагматизм, фантазия-текстура, силлогизм, трансформация, ментал идрок, руҳий-онгли бахт, резонанс. силлогизм, трансформация, катарсус, индукция, дедуция, индивидуализм, зоя, ялқин, публицистика, шеърят, реализм, мунтазам абадий мавзулар, кўп қиррали бадий образлар, поэтик образ, сўз*

санъати, миллий тил, индукция, дедуция, индивидуализм, гоя, ялқин, публицистика, шеърят, кўп тилли таржималар. архитектор, архиепископ, архиепископ, архетип, этимология, гербаризм, ўт.

Аннотация. Статъя направлена на раскрытие корней духовного мира, которые можно определить через художественную литературу. Была открыта категория теории пламени и тени. Статъя стремится передать другим особенности новых взглядов в изучении важнейшего аспекта герменевтики искусства - сущности искусства. Он показывает ранее неизвестные аспекты искусства, которые раскрываются в процессе его осознания. В статъяе дается представление о жизненности и новаторстве элементов реализма, отраженных в произведениях европейской реалистической литературы XIX века. Обратная связь закрепляется на примере ряда поучительных произведений. Статъя посвящена освещению проблем герменевтического исследования художественных произведений по-новому. В статъяе анализируются основные проблемы поэтических вопросов нового ракурса в герменевтическом методе. В статъяе анализируются принципы социальных и политических факторов создания.

Ключевые слова: Беллес-буквенный стиль, герменевтика, автономный текст, феноменология текста, коррозия, теория тени, пламя, прагматизм, герменевтический прагматизм, фэнтези-текстура, силлогизм, трансформация, ментальное восприятие, духовно-сознательное счастье, резонанс. силлогизм, трансформация, катарсус, индукция, дедуция, индивидуализм, идея, пламя, публицистика, поэзия, реализм, регулярные вечные темы, многогранные художественные образы, поэтический образ, искусство слова, национальный язык, индукция, дедуция, индивидуализм, идея, пламя, публицистика, поэзия, многоязычные переводы. архитектор, архиепископ, архиепископ, архетип, этимология, гербаризм, трава.

Introduction. An important reflection and significance of hermeneutics is that it gives man optimism, boundless hope, while teaching, explaining, proving and creating his methods that the world, being, life is transient, that it is full of new changes over and over again. He teaches everyone to learn to live in anticipation of great changes and updates every day, every moment.

For hermeneutics, the whole being consists of text, and text is an infinite potential source. It is in itself a reflection of a being who embodies infinite energy, ideas, thoughts, and therefore infinite mysteries. Each completed text is a world of its own. Yet every being and thing in existence is an autonomous text. This is textual phenomenology.

If we compare a text to ore, man obtains metal from it by melting. One ton of metal can make a hundred thousand different materials. When these details become an aggregate, millions - things - create events and perform activities. This phenomenon is infinite, but the source of all infinity remains the same ore. Until one day all the details corrode and turn into the same ore, the same soil.

We recognized the potential power of the text, according to which the word-created text is in constant motion. For the text of the word, like coal or ore, produces fire, energy, and constantly ignites colorful ideas. This flame spreads to all mankind. However, in such a case, everyone can justify from it the origin of a new, unique idea. The power of syllogism in hermeneutics is first and foremost here. An idea inspires thousands, if not millions, of ideas, as if it were reminiscent of Newton's law of universal gravitation, or the invention of energy from fire, electricity, or the bicycle. What has become a common occurrence in this day and age has once led to a complete change in the worldview of

human beings. The idea, which burns in thousands of hearts, awakens in them a feeling of boundless optimism, confidence in the future, future happiness, and ignites it.

Methods and literature review.

2.1 Data Collection It seems to you that at the next corner a huge happiness in the form of a new person or in the content of a new event awaits you. You feel it clearly, you feel its presence, you feel it inside you. The same situation gives you a huge, lifelong sense of confidence in happiness. It is at this point that you forget the small details of life, and take a fresh look at the great flame of understanding that radiates around you with the light of heart and understanding. This look is enveloped in your heart by the flame of immense beauty; everything seems beautiful to you, proportionate, parallel to your taste, meaningful, meaningful, and most importantly magical, and sends light towards you. It is as if this light has opened before you a new, heavenly world of happiness. You will be greeted there by happy, loving people waiting for you, and you will feel like you have come to the world you want and you will reach your goal. Here is the product of hermeneutic understanding. At the heart of all this is the flame in the image of that text that inspires you, excites you, envelops your heart in passion.

2.2 Thematic Analysis Artistic creation, fiction, and art in general allow man to create, shape, and perfect his imaginary world and, consequently, his creative world. However, this is just the beginning. Because American pragmatism does not stop there, the question arises as to what is the state after the creation of the imagination, or what is the benefit to be derived from it. It should be noted here that man creates a new being from an existing being through art: in that being he (i.e. man himself) takes on the role of creator and creates the world he wants; the world he wants. This world creates a space for him to consider himself the happiest person. This pragmatism is deeply rooted in literature and art in general.

Even through historical relics, people go back to that period. The great bellatrix of the past is that in it everything ends happily. Therefore, the past activates and moves the transformation of space and time for the person to read or be able to read the last pages of the content of daily life. Such a transformation proves with art that patience and contentment are great wisdom. You seem to be imagining the future harvest of today's labour right now. They take up space in your imagination just like those historical artefacts. This imagination ignites and fills your mind. This is the pragmatism of relics. Nowadays, fiction is not limited to just entertaining orgasms or beautiful life-inspiring voluntarism. Perhaps it creates a new world in the imagination with pragmatic ideas, or a space for people to draw the bars of a new world, a world of the future, a world of happiness that is appropriate and unique to them. This is exactly the case with hermeneutic pragmatism.

Almost all scientific hypotheses claim that there was light first in the creation of being. First light appeared, light formed the shadow (shadow), and the shadow (shadow)

served as the essence for the material world.

Therefore, the question of what is on the basis of events that can occur in the imagination is constantly and constantly cross-cutting. Imagination is also called fantasy in some literatures. However, there is both imagination and fantasy in the imagination, and its product is fantasy. But in our opinion, imagination and fantasy are completely different phenomena. The term fantasy is therefore studied from a different perspective in shadow theory.

2.3 Literature Review. The other side of the issue is what, how, how, how much, or how much of the events that are created in the imagination, where the shadow plays a role, or in the presence of the imagination, which is the basis of shadow theory. Or the next is the problem of the imagery of the shadows or shadows in the imagination. The term image here is conditional for now because we still don't know what's in there or how, how, how much, and what they're made of. We only know that man has an infinite world of imagination, and in it the world of shadows or shadows dominates. There is light in the shadow, and based on the theory that there is a shadow, we talk about the essence of each light. When essence is the basis, its reflection in man creates significance. Significance, on the other hand, leads us to pragmatism again. At the root of the imaginary shadow of the being that surrounds us lies the pragmatism with which man evaluates every event in terms of significance.

The importance of art is that it creates a being through fantasy, expresses the events it has created in the shadows, that is, it imagines itself as non-existent but otherwise. We see it as meaning in the word, in the dictionary. Any situation, existence, quantity, comparison, classification, the world of shadows in general, or the movement of shadows, gives us the opportunity to think geometrically not only horizontally-vertically, but also geometrically. We need to separate the shadow from the image at this point. Because an image can be a human, an animal, a plant, or a material or materialized event that is vividly reflected in our imagination. Shadow, on the other hand, is an event that is still on the horizon of emotion, or has appeared, or may appear. Because our imagination about it still can't generate, can't create fantasy.

We feel some kind of event, but we can't imagine it. Because there is still no basis for fantasy, no material. There is no essence, but what else can be called essence or essence, again?! In a living organism or in an inorganic universe, a cell can be called an atom, a neutron, a positron, and so on. However, Marxism called such infinity manifestations of matter and put such a point on the subject.

However, the materialistic state of being does not deny that it is a work of art. A vulgar understanding of the essence of the matter is the most common and regularly recurring phenomenon in this problem. Indeed, it is vulgarism that not only denies the paradigmatic art of being in syllogism and transformation, but also makes these possibilities of being adventurous, eventually creating a disgusting policy like fascism. A

typical example of a vulgar understanding of the materialist state of being, that is, everything exists and everything unites only in what exists, is called an attribute of visual, physical volume, and something important. The same situation serves as a generator for pragmatic vulgarism. In it, everything is tied to a simple interest.

In artistic and figurative fantasy, the shadows of the imagination, or rather the images of the creative world, are torn from the inner world of man, the inner imagination, and become the property of society. When it becomes an essence that has become the property of society, it loses its significance and becomes a phenomenon, just like everyday new nanotechnologies. Everyone knows him, everyone sees him, everyone feels him.

But as we create space and space for fantasy, we can imagine what that fantasy is all about. In other words, the question of what the imagination creates an event is cross-referenced.

We answer this question as a shadow. So, fantasy is an art, and the beginning and the weapon of fantasy is the shadow. The shadow is not a material phenomenon because it lives only in the imagination. It can also be called a shadow. If you remember, Aloviddin's Magic Flash is about a city of shadows or shadows of cities. After all, all events are created in the imagination as a fantasy in a small catacomb, manifested in the form of shadows. In the imagination, too, the creator - whether he is a writer or a reader - shapes all events in the imagination as a shadow, a shadow, although these shadows exist only in the imagination. On the other hand, shadow-shadow is the basis of fantasy-texture, in which man can create not only what he wants, but also the society, the world he dreams of, where he lives happily, and where these shadows, the land of shadows, is his place of happiness. Here again the terms shadow and shadow have different meanings. For shadow is only on the side with light, where there is no light there is no shadow, it is darkness. Shadow, on the other hand, is not a shadow that exists in our constant imagination or inner world, just like a dream movie, because a shadow is a sign of the scattered existence of an existing thing based on light. Shadow, on the other hand, is an ideological phenomenon in which nothing exists, which can be reflected in our imaginary imagination in a completely empty space.

It should also be borne in mind that the transformation of the same words into terms leads to the generation of an expansion of the gravity of meanings of certain concepts. The significance of the aura phenomenon here is infinite. Any performance, the performance of a work of art, does not have enough effect without an aura. After all, the aura of society, at least in the emotional paradigm of the audience, dominates, which creates a space to demonstrate the poetic potential of the work of art.

Results. The art of shadows is formed in a different system in a particular aura area: brightly colored shadows, graceful shadows, lightless shadows, and in other states or forms. These forms allow us to create images from shadows, that is, we control the whole being with emotions, and emotional images with shadows. It is this phenomenon that

opens the doors of sentimentalism to humanity in art. Desire, dream, goal, pain of jealousy, feeling of loneliness, feelings of insecurity, insecure tomorrow, dissatisfaction with one's place in daily life in the first place, dissatisfaction with daily life; it all starts to push a person off his shoulder like a bell. As a result, a person becomes deeply pessimistic, gradually wanting an assassination or extortion. These are just the sparks of sentimental psychology.

Shadow literature, on the other hand, aims to protect man from the negative psychology of sentimentalism. It is through the art of shadow that man is able to create his own aura and, consequently, to achieve catharsis. However, the bio psychological processes we have listed above often occur as a result of a vulgar understanding of being, life, society. Man constantly imagines himself in an impossible situation. Hermeneutics and the art of shadows in it create a space for man to realize that he has new milestones that he can reach. We call the opportunity that arises in the imagination fantasy, texture, imagination. Hermeneutics as an art aims to prove that any fantasy, texture, and imagination can be realized tomorrow.

Analysis. Isn't the modern technology arena we live in also the fruit of fantasy? Any event in the form of any fantasy, fabric, or fantasy that God has placed in the heart exists in a state in which it is implanted in man, in his mind, in his heart. We, on the other hand, first see it in the imagination, or feel the meaning of the soul in the intellect, and then create it. This is the fruit of the art of shadow. It is as if the world was created from the same black hole.

Discussion. Both the works of art and their ideas shine like divine light. In hermeneutics, we just understand them and turn them into execution. The shadows need an aura to shine, to appear, to be created, a certain aura inspires, inspires a person, awakens in him a great sense of creativity. The first fruit of such a process may be poetry. Because in poetry one tries to express the shadows that one can feel spiritually but cannot see clearly.

The art of shadows is a spiritual reflection of being. In it, the whole being, the geometric surround, is perceived as a shadow, with shadows seeming to exist to man. The material being in it turns into shadows: they exist and are visible to the eye, but there is nothing physical. The materialist world in existence is made up of shadows. Mountains, clouds, trees, people ... let it all turn into a shadow.

The abstract reflection of the materialist being that we know, feel, and imagine becomes a world of shadows, and it moves in the imagination through the shadows. The shadow is the spiritual world, the shadows in it are the images. We see and feel such a world of shadows through the imagination. The most important feature of the world of shadows is that in it, everything, the whole world, seems to exist in front of you at the same time, in the same place. It does not matter time and space. You feel as if you are looking at any person or being created by God, whether you know it or not. What is important is that in this world we are the absolute rulers. Such absolute dominion gives the

poet, the reader, infinite power. Such power is the ability to change the whole being in his image, the feeling of rebuilding it, and it is through this feeling that the poet can feel not only the ground on which he exists, but also the ability to radically rebuild the whole world and not only the non-human being but also society. Because the ocean of his unattainable dreams is the society - the shadows around him - the images.

His spiritual rebellion awakens in the realm of the shadow of this imagination, comes to life, activates its spiritual shadow. He is the possessor of infinite power, he is brave, courageous, he is noble, he is generous, he is the image of complete beauty, he is the spreader of goodness, he is the bright representative of the world of perfection. And in general, all the positive and mental aspects of psychology are embodied in it. The art of the shadow is the first force that conveys the shadow world to the reader, transforms its existence.

Conclusions. If you remember, the protagonist of "White Ship" by Chingiz Aytmatov lives in such a mood. He thinks that it is enough to restrain Orozali alone for a person to be happy for a lifetime. Because the whole happiness of that poor man is inextricably linked with the fate of six or seven people in this small cordon. His happiness, destiny, past, future, and even tragedy were so connected to the environment that he dreamed that turning himself into a fish and reaching a ship at sea would change not only his destiny, but the destiny of all mankind.

The land of shadows offers such endless inner spiritual happiness to everyone in the embrace of artistic feelings, in the flow of heavenly silver or crimson radiant emotions. This is the simplest and simplest resonance that the lyrical heritage of Uzbek classical literature can create in any heart.

In a world where spiritual freedom reigns in the shadow world, the reader feels himself in the embrace of sincere happiness. Such endless and infinite happiness not only brings a person peace of mind, social perfection, but also an opportunity for him to transform the behaviour he is endowed with beauty. The shadow is the weapon of the imagination, and the imagination is the reflection of the being in the human image. The beauty of the soul, the human being.

Examples of shadow art can be found in any mature sample of Uzbek classical literature. The author creates a unique colourful world through words in the description of the image of his heart. In the description of this world, the poet-creator's goal is not to increase the vocabulary of the reader by saying beautiful, bright, resonant, silent words, but to ignite his imagination through these colourful words and allow him to discover a magnificent world still unknown to him. is to move from the heart of the author to the heart of the reader.

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