

UNDERSTANDING A DEEP ESSENCE OF A LITERARY WORK WITHOUT COMMENTS

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ABSTRACT

The article is devoted to covering the problems of the hermeneutic research of literary works in a new approach. The article analyses the main problems of hermeneutic method of different viewpoints about poetic issues.

Keywords: Translation, syllogism, transformation, induction, deduction, individualism, the idea, publicity, poetry.

INTRODUCTION

As well as understanding, comprehending, studying, analysing and translating art, human beings rely on different methods and techniques in accordance with their perceptions. Of course, it should not be overlooked that the translation process should be accompanied by the need to implement all aspects of the work. I would like to draw your attention to some of the moments in this place that need to be taken in psychological and psychological terms, to learn and to understand the art. However, there is a unique opportunity to understand and feel the work in a silent manner, in other words it is called a psycho-psychological work. Understanding the perceived situation creates many opportunities for human psychological activities.

Thoughts, emotions, understandings, emotions - are the various stages of cognizant understanding of artistic work as a universal paradoxical axis of existence, and they are accomplished in various forms by psychophysiological processes. In this place, we will focus on aspects of art and tradition, in general, of understanding the art, the society, the human being, and its mentality. It is possible to understand this phenomenon or phenomenon on the one hand and on the other, to translate or interpret. Nevertheless, as we consider the sample of the work a part of the existence, we are faced with a particular individual psychological state, its particular existence, the world of it and to understand and feel it, and to provide an explanation and comment to others, first of all, we must ensure that it is adequately developed. But this is by understanding. However, the process of understanding is based on the hermeneutical method.

LITERATURE REVIEW

Hermeneutic method roots go back to period of antiquity. In Europe this science appeared in 3,000 BC. His main task is to explain and interpret the thoughts in the foreign language. Hermeneutics (Hermeneno – to explain, to define) has given a special place in the twentieth century to the exegetics (n.exegetike // exegomai - derived from teaching). Hermeneutics (in many cases, obsolete, original) was the teaching of the original meaning of the texts. Since the original meaning of ancient texts has undergone changes or lack of attention, they are damaged and have the opportunity to explore and understand the entirety. This is the science of hermeneutics, which is aimed at studying the essence of these texts through the lexical-

grammatical language of the language and restoring its original meaning. At the beginning of the 21st century, new approaches to this subject have begun. As there is a process of understanding on the basis of the hermeneutic method, the question is, what is the process of understanding and how it will be, what it is and how it should be understood. However, the science or method that shapes the universal truth of Hermeneutics is so great that it is the process of human understanding, and even more so than the angels and prophets.

The essence of philosophy is to study everything. Philosophy creates, systematises and interprets the system of creation of existence. But hermeneutics can help to understand the stability of this system. However, since everything exists outside the human mind, its events are not subordinate to man. Moreover, even in the community, everything does not come as a result of human desires. We use the Hermeneutic Methodology to understand this. That is exactly what makes it equal to the number of ontological sciences. But Hermeneutics is an ontological science, it's just a method, a way to explore and teach the ways to solve the philosophical problem that we have mentioned above.

Scientists who have applied to the Hermeneutics have repeatedly reiterated that it first came into being within the framework of religious philosophy and focused on the interpretation of religious artifacts. Given the superiority of religion in the creation of the universe as it is derived from the Great Creator, there is no room for any misunderstanding or twisting. Later, the hermeneutic variety was used in various fields of society; such as religious, legal, social and artistic hermeneutics. The subject of our research is studied within the framework of the Hermeneutics of literary Hermeneutics. Therefore, it is still a matter of art, whether it be stone, paint, ceramic, yogic, or word. Art is based on the perception of psychology in the art. In our imagination, we also learn not only the existence and balance but also the balance between man and nature. Hermeneutics provides continuous dynamics of this process as a methodological approach to studying art. It is based on a comprehensive understanding of the art, and the problem of its acquisition. Understanding is a phenomenon that does not have any problem for intellectual life when viewed on the one hand, though it is easy for a linguist to grasp the meaning and to master its content. But this is simply a superficial situation. In fact, the understanding of the text and the artistic work requires a great deal of psycho-psychological process: because every human being has a world and its inner world. This world is filled with the figurative conceptions of the artistic work. The existing world is enriched with the elements of the figurative world. Thus, in the artistic analysis, we should not be confined to the artistic mind-set, because a figurative imagination is based on the imaginative world of the artwork and the psychological training of the members of the society in which it is to be studied. When we think about the mentality of the entire society, we mean that not only the creator, but also the reader's mentality. The process of thinking ability between the author and the worker is called close psycho-psychological, spiritual-enlightenment relevance. At the same time, the student's mentality helps us with the hermeneutics.

METHODOLOGY

In the hermeneutic method, Shleiermacher separated two aspects: the first linguistic aspect, the second psychological aspect. The first of these is the primary content of content, essence, phenomenon, plot, created on the grammatical, lexical-semantic possibilities of words that constitute the content of the work. That is, it is based on the grammatical meanings of words, and by means of them, it creates a perception of a particular phenomenon. This is normal. But it is important for us to be able to create a new variety of meaning and meanings, plots, in other words, to create a new world of events and fantasies based on the primary content of the work

text. Such an analysis is called psychological aspect. And, of course, this understanding also includes several methods and tactics:

1. Syllogism, that is, the study of the phenomenon of inductive and deductive method of formation of phenomena, or the formation of a whole, a partial and partial attitude of the part;
2. Transforming, that is, moving one event into a psychological-psychological aspect, ie the formation of the story of the narrated work in the reader's imagination in different content, at different occasions and with different circumstances and images. (The place where the whole literary is a story, it is considered as a work of art; it loses space, time and anthropomorphic boundaries and enables the human being to become the sole observer and creator of the spiritual existence);
3. Developing, visualizing, forming events in the third generation, that is, imagining the system of events using the possibility of abstracting a specific piece of art, and transforming it into its own inner world.

RESULTS

In the first of these methods, we understand the general or the unity of the great or small events in all works. A special phenomenon in each work is a unique world on the other hand, with a great and infinite presence. Their interest and importance are important to them first, because we, other members of the community, often have no idea of their existence or activity. Throughout the work, the life, the existence, the whole society are just as incarnated around these heroes.

There are also some ideas in the science of cognitive linguistics: "When choosing the methods of knowing, it is inevitable to oppose the other to the other (i.e., to say the least). Consequently, if we take the integrity and singular relation, we cannot achieve the desired result if the direction of the knowing process is solely singularly (inductive) or vice-versa. Philosopher's words, induction and deductions, are independent forms of thinking, although they are always in lively communication. "

The method of knowledge acquired in this regard is aimed at rational planning of the existence. But the Hermeneutic Understanding is regarded as a category of artistic and sentimental understanding. "Hermeneutics means, above all, the practical application of art of cognition ... and it is important to emphasize the importance of the tale"

In this understanding, artistic images control the entire society. During the reading for the reader, the environment is the only thing that is spiritually up building. For example, Jamila in Chingiz Aitmatov, Daniel, Feride in "Choliquushi", and Asadbek's fate in "Shaytanat" play a crucial role in the work. In reality, in a society where they are in the real world, their lives are unsettled, calm and peaceful, without excessive noise. But, in their surprise, they are seen as a mirror around the whole of society, and the life around them is just a chain of common life for the entire society. However, the fact that the society and the whole of existence consist of such chains permits us to imagine their destiny as a universal life.

In the process of transforming the content and the plot of the artistic work, we are completely transforming our destiny into the fate of the destiny of an unfamiliar man, that is, the events associated with the creator's creations are just as if we were with the reader. On the same basis, we transform our story into our own destiny. We imagine, as in his works, that he lived in his events. Such a vision gives us psychological-psychological transformation. Similar events are simplified, and others are globalized. The emotions we see in the heart are a global problem, and we feel responsible for all of us in the face of all humanity. Therefore, we strive to avoid

contradicting societies, and we prepare ourselves for a grand fate. We are spiritually prepared for any kind of suffering and trials, and in our souls we form great patience, great power and pride in our souls. Such a transformation creates creativity, improves creativity and instils it spiritually. By means of it, these literary works are reflected in the imagination of each person in the next plot. The humane qualities of the heroes of the work, in their experiences, inspire the spirit of this kind of activity and encourage him to become a worthy person for a great life. The Transformation process is extensively and meaningfully carried out by talented people with special capacities, so creativity requires such a process. "Goethe realistically has no right to know the world, and every time he has the right to say that he needs a personal experience to accomplish his tasks." The category of imagination serves as a base of imaginative imagination in hermeneutic understanding. In it, we create a separate imagination or conceptual framework for each hero and every event within each of our works. Through this system, we judge them and transform them into the property of our world. Of course, the problem of perfection is closely related to the artist's mentality. His vital experience, his human qualities, play an important role in shaping the artistic-aesthetic outlook of his creative talent, talent and abilities.

"Life has shaped their character. He has given his knowledge to the people, his soul, his mind, his intelligence, his life, his life, and the world. First of all, it is necessary to have a person, and then an artist - some of them have said it out loud, but others have limited their lives to confirming the fact that they do not have any doubts. As you know, Dickens, Gamsun, Peymont, Conrad, and Gorky had to deal with various hardships and had to endure various tests. Who can say that these difficulties and trials have not given a valuable material for their creativity? From the time of my childhood to the present, all American literature has been created by people who have come out of extreme forms. They have seen such works and conditions in their personal lives that many writers from other countries do not even dream about. They created their raw materials for their works with their word".

Another important thing in the past is fantasy. Artistic works created at high level give us fantasy material. That's why, within the framework of our work, we have our own imagination in the world of our imagination, we create ourselves, we emotionally. In the course of Fantasy's work, the reader strives to pursue high self-esteem. This is because his poor experience shows that those who are at the heart of the community and in the centre of respect of society are the same people. Such a psychological-psychological process leads to human cleansing and spiritual cleansing. The writer's personality, his daily morals, his educational mentality are not so important, but his talent and talent is important, because his creative works reflect his soul, his inner world, his works. His real-life behaviour does not show who he is. However, the true appearance of the people is reflected in their intentions. As a great scholar put it, "the tongue was given to mankind to conceal its original purpose." A separate world reflected in the game becomes the ideal world for us. We feel happier in the world.

DISCUSSION

We are inspired in the process of learning, so we know that it's time to hit the great boat. "That's what Aristotle called the Cataclysm.

However, no one was able to determine the parameters of life, the world, the existence of the second and the time. That is why we only create fantasy about art in the art. We only imagine what life is and what it is like. We reflect on our weaknesses in our works:

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(In Russian) Есть только миг, есть только миг...

Между прошлым и будущим.

Именно он называется жизнь

Some scholars cannot provide material for hermeneutic analysis of lyrical works; Hermeneutics are only intended to create scenes of great epic works, so the story or situation in lyrical works cannot be used as a basis for this method. The works on Hermeneutics have proved unsatisfactory. Any hermeneutic is based on a mature, complete axiom. However, the problem of not ending lyrical works is controversial and questionable. The small volume of lyrical works does not mean that they are unfinished. The art work does not necessarily have to cover the subject on which it's been written. That is why it is a work of art, in which it signifies allegorical reference only to the general logic of events. However, the artwork does not need to be content and logic, because the story of a lyrical poem is a product of the psychopsychological ecstasy, its meaning, or its use, depending on its own state of the individual mental state. We need to remember the above-mentioned syllogistic method. The induction and deduction in it inspires our fantasy and creates space. However, the Lyric art serves as the yeast for the formation of such a fantasy. The ocean of great meanings of eternal poems which has become aphorisms will not leave anyone indifferent.

Lyric works are the dots of the human heart. In them, the poet reflects the images of his soul in smaller, but vivid colours. Each colour: it will help you to paint a unique bar of human hearts, whether repeated or original. The reader is amazed at discovering new sights during the work of the reader, the passion world opens, feels the new state of existence, and feels the emergence of the new world of thought. The same situation inspires him for a new fantasy. There is no doubt that the works of Navoi, Omar Khayyam ruby, Shakespeare sonatas, Cholpon poems, created by this skill, have been completed. It is clear that each of them is an original soul scene. As we understand the concept as art, it is important to mention the paradigmatic view of understanding the diversity and uniqueness of art. Everyone is aware of the phenomenon, based on his mentality, his talent, and the environment he lives in. The neglect of his concept of a certain circumstance is not his fault, but because of the originality of his life, which was created at his very beginning, that is, his creation. We can never expect the same result from two different circumstances, as long as we never get cats out of the way. In a healthy competitive environment, one must first realize that. However, there is an exclusion of corruption in anarchy.

CONCLUSIONS

Everyone lives in a way that is praised by God. In the course of his life, man can only decide for himself the meaning of life through good conduct, morals, and good deeds. In this regard, religious philosophy has created a unique treasury of literature. But there are cases we have not yet understood, and they are the only God who knows. During the process of various rewards, some people unknowingly discover the new colours of existence, when they perceive the discovery, they make their minds smart and spin their lives. But we have to admit that every person lives only in the life of destiny. We have the right to imagine ourselves, to download the tasks that we have been facing. In many cases, disagreement between people in different fields of society comes about as a result of ignorance of such simple truth. Everyone has a living planet: its reality, its place, its woods, the river and the sea, the seas. We must not ignore the fact that he has a specific character, what he is capable of, and what we can expect from

him. Imagine being able to find a way to life in a society where people who are perfectly understood?!

In fiction we find this phenomenon in a more complex psychological-psychological picture. An example of the artwork presented to us is the world of the talent that has come to our attention with our own vision. We have to accept the world as it is. The world is unclear for us; we have no right to disclose the creative discoveries in our own thoughts. The sample of the presented art is reflected in our mentality within the framework of our mentality, psychological-psychological preparation, in simple words, consciousness, intelligence, and translated spiritually. This is exactly what we mean when we say a literary translation of a work of art.

It is also an art to turn it into a part of the human psychological world by looking at the work of art as an example of the need to make the whole study of the work in the analysis, interpretation and translation of literary works.

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