



## TYOLOGY OF THE ARTISTIC "TRINITY".

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<b>Received:</b> 11 <sup>th</sup> March 2023 <b>Accepted:</b> 20 <sup>th</sup> March 2023 <b>Published:</b> 20 <sup>th</sup> May 2023	In the article, the typological features of the legality of the artistic "three" are comparatively analyzed. In the fields of folklore, literary history and modern literary studies, the theoretical views on the artistic "three" were summarized and conclusions were drawn. Genres of folklore, the world classic works "Kutadgu Bilik" and "Divine Comedy" are briefly considered. The historical and theoretical features of the scientific views on the typology of the artistic "trinity" are analyzed in a comparative aspect.
<b>Keywords:</b> typology, composition of the work, artistic "triad", folklore, fairy tale genre, image of three brothers.	

In the creative process, the author relies on the principle of "trinity" to organize the poetic unity of the composition of the artistic work. More precisely, this system is a product of the legality of poetic creation and is hidden in the composition of an artistic work. That is, in the semantic structure of each artistic work, the system of poetic tripartite works.

The essence of this poetic scheme becomes clearer if we look at the various poetic interpretations of the artistic trinity in the fields of folk literature, literary studies and authoritative sources. Considering that the mystery of this number is manifested not only in poetic art, but also plays an important role in other fields, it is understood that it is closely related to the poetic law of the artistic composition specific to each event. The composition of any complete, whole, perfect phenomenon is built on the basis of the trinity principle. It is known that the triad represents the scheme of development (thesis, antithesis, synthesis) used to describe the dialectical development of Hegel's philosophical system. According to the sage Pythagoras, "the triad is an aerial, heavenly sign." [3;214]

In general, a triad means a whole consisting of three indivisible parts.

Interestingly, the root of the word structure is "tr", which goes back to the ancient Indian word tri (three).

It is clear from this that in order for any phenomenon to form a whole, it is necessary to achieve a trinity: one (here it is not the whole one, but the first term of the trinity) is a part of the phenomenon that appeared and joined, two opposed to each other, trying to come into contact with it. The event acquires a whole, i.e., a structure, only when the part comes into three forms and enters into a specific relationship between one and two. From such a relationship comes an inevitable interaction. Therefore, having a structure means that the phenomenon has achieved wholeness. According to these features, the triple structure is distinguished by the thesis, antithesis, and synthesis forming a whole at the level of artistic composition. There is even a view that "in literary studies, an artistic work is built not on two bases, but on three bases, in the form of "form" and "content". "Although the seeds of such a view date back to ancient times, it was brought to science by A.A. Potebnya on a scientific basis, and later developed by his students and successors. According to him, a work of art has three aspects: external form, internal form and content. When applied to literature, it means words, images and ideas, respectively" [7; 135].

It is known that the number three is important in the composition of the work of art, in the creation of poetic harmony, as it is a requirement of artistic creation and its poetic legitimacy, rather than simply expressing the plurality. The poetic interpretation of the artistic trinity is especially diverse in folklore. The master of three worlds, three nights and three days, three roads, three images, three tests, three riddles, three battles perform the function of poetic form while ensuring artistic harmony in the composition of folklore works. One side of the solution of any theoretical problem is clarified by the poetic features of folklore and classical literature. That is, the processes of synthesis of the sciences of historical poetics and theoretical poetics are manifested in the poetic integrity of these fields. In this sense, it is relevant to study the poetic interpretation of the artistic trinity principle in classical works and folklore examples. Let's say that the composition of folk tales is based on the principle of artistic trinity. In particular, the narrative of reality, relying on the chronotope of three paths and three images, is leading in most fairy tales. Therefore, if we look at folklore studies, we can see that this artistic trio has been interpreted differently by scientists. For example, folklorist Mamatqul Joraev, relying on the scientific and theoretical conclusions of Russian and European

scientists, writes: "The analysis of the traditional motif of three paths shows that three worlds (Blue, Earth, Underground) are never compared to each other in the interpretation of one mythological space. Because in fairy tales, two ways - two worlds were always compared. In the fairy tale "Bulbuligoyo", three roads appear in front of the princes who went on a journey in search of a bird that stole a leaf from an emerald tree. The eldest brother goes to "go and come", the middle one to "go and risk", and the youngest to "go and don't". Then the middle one said: "This is a "dangerous" chatok, can't I go together with my brother and talk to him?" [6;44] The characteristic feature of this motive, which reflects the dual structure of the world, is the comparison of two worlds in the direction of life, death, luck and bad luck. [2;60] It seems that the scientist advances his pragmatic reasoning based on a dualistic worldview. That is, the view that the traditional trinity represents a certain duality takes precedence. In our opinion, such a worldview makes it impossible to poetically interpret the traditional three laws in fairy tales, to explain its compositional features. Because, in the essence of the principle of the artistic trinity, rather than expressing the concepts of contrast, the aspects characteristic of the compositional whole are leading. Another foliologist Shamirza Turdimov's scientific views on this matter are thought-provoking and invite reflection. Influenced by the theoretical views of Eastern classical thinkers, the scientist writes about the chronotope of the three images in the tale "The Lame Wolf": "The three brothers are a symbolic expression of the complex stages of maturity in the spiritual world of a person, in this case, "Who is the king?" we have the opportunity to answer the question.

The king is the father: he is the symbolic image of a person who is a unity of body, soul, and spirit. The king is a symbol of an individual who has the opportunity to become a real PERSON. [4;27-28] In fact, the folklorist puts forward the view that the relationship between the whole and the part appears at the poetic level of the principle of the artistic trinity. Although such a conclusion is unique in its novelty, it fails to show the mutual harmony of the three ways and the three images.

In general, the fairy tale is one of the oldest folk oral genres, in which the three paths and three image chronotopes are mutually rounded and are considered the basic form in forming the artistic rhythm of the composition of the work. This system is reminiscent of a chess game. On the chess board, he marks the combination of "three pieces three ways" and follows the rest of the pieces. That is, elephant, horse, rook pieces form a three-way combination on the chess board. If the paths of the fairy tales "Borsa kelar" - an elephant, "Borsa khatar" - a horse, "Borsa kelmas" - a net are observed in a comparative aspect, their common aspects are noticeable. Although each of them has its own direction, the pursuit of a single goal is the basis of a certain compositional structure. With these aspects, the compositional whole number three of any phenomenon acquires a typological meaning. It also represented concepts such as trinity, multiplicity, incompleteness, and, in ancient times, the end of numbers. "So, the ancient concept of quantity of our ancestors was manifested in the form of "one, two, many", "one, two, three". Because the number three is the last number in the number, it embodies the concept of "many". Therefore, the concept of "many" is represented by three hieroglyphs, i.e. the symbol "III" in the cuneiform monuments of the ancient Egyptians. [1;26] If a sentence or a word is omitted from some text structure, and then the continuation of the sentence is indicated, the use of the three-point sign, the meaning of this number, is also clarified. In fact, such aspects of the meaning of the number three are related to the whole and indicate that the lesson has been learned about its essence. In the essence of the state of order and disorder in any event, the principle of trinity occurs. Among our people, the proverb "The rule of land is three, after three is nothing" is essentially consistent with the above views. "The first small loop of any periodicity is closed and resolved in threes. The trinity forms one final link." [4;62] In other words, the principle of trinity occurs in the essence of the transformation of chaos into space and space into chaos and the overall harmony of this process. On the other hand, in the creative process, the artist follows the principle of trinity as a product of naturalness in the creation of his works of art. If we turn to the works of world classics, the above views will become clearer. The principle of the same law can be seen in the works of Eastern scholars Yusuf Khos Hajib, Alisher Navoi, Western thinkers Dante Alighieri, and William Shakespeare. Let's say that the composition of the work of Yusuf Khos Hajib is based on the images of Kuntugdi and Aitoldi. In the depiction of the artistic portrait of these two figures, the concept of trinity serves to bring together the parts of the work into a single focus. Oytoldi talks about three things that don't stand still. They say: flowing water, walking tongue, happiness. The portrait of Kuntugdi is drawn as follows: "Elig was sitting on a three-legged stool, a sharp knife was in his hand, sugar was on his right, and poison was on his left." [5.38-39] Such a triple principle performs the function of welding the parts of the work while forming a poetic whole in the composition "Kutadgu Bilig".

Dante's "Divine Comedy" also follows the rule of three, from the number of verses to the system of images to the parts of the work. This triple concept has become the leading principle of the writer in organizing the composition of the work.

So, if the rule of three appears as a poetic pattern in the composition of examples of folklore, it is manifested as an artistic product of the author in classical works. Naturally, the scientific-theoretical conclusions of original literary studies are based on the text of the literary work. That is, from the scientific and artistic point of view of literary studies, it is nourished by the laws of poetic creativity. In this sense, we testify that the expression of our wise people "Take out the stem from yourself" was found and said. After all, one of the leading trends of today's Uzbek literary studies is drawing scientific-theoretical conclusions based on literary texts.

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