



## GLOBALIZATION AND SCIENTIFIC-ARTISTIC INTERPRETATION

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Article history:	Abstract:
<b>Received:</b> 1 <sup>st</sup> May 2021 <b>Accepted:</b> 13 <sup>th</sup> May 2021 <b>Published:</b> 7 <sup>th</sup> June 2021	In this article, the poetics of global scientific-artistic interpretation is analyzed. It also describes the relevance and necessity of the topic, describes the goals and objectives, objects and subjects of research, its relevance to the priorities of science and technology of the republic, the scientific novelty of the research, the practical results.
<b>Keywords:</b> Globalization, "Xamsa", poetics, science, scientific-artistic interpretation, science of literature.	

Deriving from the view that any scientific-artistic interpretation is realized from the point of view of meaning and that it plays a leading role in the interpretation poetics and that during the globalization period the scientific-artistic interpretation undergoes certain quantitative and qualitative changes, the first chapter of the dissertation is entitled "**Globalization and scientific-artistic interpretation**". In its first paragraph entitled "Artistic meaning" it is noted that the word and its meaning are studied first in linguistics as its lexical meaning, the process of its transformation into the literary meaning is realized in fiction.

In the development of appearance of artistic meaning, especially the subjective factor - the state of inspiration in the heart of the author and researcher is extremely important. This concept is synonymous with inspiration, divinity, and divine words which have a common root, it denotes the meaning and the truths which develop through a divine grace, the grace endowed by God. It is not without coincidence that meaning and truth come here as substitutes, for the truly glorious meaning rises to the rank of truth, sometimes up to the divine truth. Here, inspiration must be equally relevant to both subjective factors - the author and the researcher. Otherwise, the researcher will not be able to enter the emotional and intellectual sphere, orbit of the author's work.

In linguistics, there is the concept of the valence of a word or a linguistic sign. It is known that the term is derived from the science of chemistry, which refers to the ability of an atom of one element to combine with atoms of another element. If we translate this into a word, it is the ability of a particular word to combine with another word to convey the meaning. There is a great article about this by the great philosopher and philologist A.F Losev, entitled "Infinite spiritual valence of a linguistic sign"<sup>1</sup>. Indeed, the ability of a word, especially a word in an artistic work, to combine meanings is infinite. If we apply this term to meaning, it can mean the general interconnectedness and interdependence of meanings, the formation of new meanings, and the infinity of such possibilities.

Artistic meaning, as is well known, is the product of artistic creation that comes out of a pure and noble heart. Abdulla Qodiri writes in his article "Mushtum" (Fist, Criticism) published in 1925: "There is a law in writing profession: first of all, it is necessary to build a word, which must, first of all, express the meaning, this meaning, create not simply a word, but the word artistically created in order to express the opinion you want to express, it must be a special word, not an artificial one"<sup>2</sup>!

We see that the great writer gives priority to the meaning, not to the word itself. According to him, even though this is confirmed in the science of psychology, first and foremost, to the mind of the writer being in the embrace of inspiration comes meaning and thought, it is very difficult to record this process, but, for sure, it is truly the fact. Only then there begins the search for a word to express this meaning. But it is not simply a word, it is a word of art. That is, there begins the process of finding, locating it in its proper place. This word must not be artificial, inappropriate, accidental, but it must be special, the only word for expressing this meaning under consideration.

<sup>1</sup> Қаранг: Лосев А.Ф. Знак. Символ. Миф. Труды по языкознанию. – М.: Изд. МГУ, 1982. – С. 114-144.

<sup>2</sup> Qodiriy Abdulla. III. Diyori bakr. Adabiy-tanqidiy, publitsistik maqolalar. – Toshkent: Info capital Group, 2017. – B. 297.

This state of creative process described by the great writer belongs to the very moments of creation of the work. Perception of the work, the literary text, that is, the process in the moment of research works in the reverse order: the artistic word found and located properly begins to spread explicitly its implicit meaning (the second, the meaning sealed in the word). It is this meaning that is usually considered the artistic meaning.

The second paragraph of the first chapter of the dissertation is entitled "*Global artistic meaning*", where it is stated that here the relationship between artistic meaning and global artistic meaning was studied, that the artistic meaning becomes global when it affects the whole essence of the state and event described in the work. Alisher Navoi's famous verse analyses this situation from the point of view of global artistic meaning:

Have a profession in Universe's house,  
It is not your duty to come out sad at last.  
To live up the life of the ignorant is like  
Coming out of the bath with dirt and dust.

The verse is composed of two couplets that are compared to each other, and that the comparison is so perfect that only a few key words in the first couplet encounter with their alternatives in the second couplet, thus, this encountering creates the opportunity for the meaning of the verse to deepen and possess a global meaning.

If we study the two couplets in terms of comparison, a huge meaning is stated in the first couplet, then there arises a question why the second couplet is needed here. The second couplet creates the comparison, and it becomes clear for all that this analogy has a vital lively foundation. The purpose of coming into the bathroom is purification, to become clean. In the same way, the "house of the universe" is an opportunity and a place for becoming clean and pure (now in a highly enlightened sense) and the accomplishment of a perfect human being.

"Perfect humanity is the brightest place, the highest goal, which the human child aspires to in this world of exams. This address is our primary training in the path of the goal, which is to keep the heart bright, the heart pure, and to purify the soul from the filth of lust. That is the true meaning and purpose of human life"<sup>3</sup>.

The higher global meaning of the verse is not limited to this sense. In addition, this work, this verse was created for a highly universal purpose with its whole existence, where the location of the "event" is not without doubt "the house of the universe" as well as the "world".

As it was stated above, in addition to the fact that both couplets were compared with each other, there is also a comparison in the second couplet itself, which is sealed with the word "biaynih" (exactly). In other words, leaving this world without becoming a perfect human being is like entering the bathroom to clean up but coming out of it dirty. As mentioned, this couplet is a pillar for the first couplet, it is like a symbol of foundation taken from the worldly life.

As this couplet enters the comparative voicing process with the above couplet, in them several of the key words come into contact with each other and begin a spiritual communication where takes place an alchemical reaction.

### **THE FIRST PAIR OF WORDS: 1. THE HOUSE OF THE UNIVERSE - THE BATHROOM**

The two concepts intertwine with each other, and both undergo a certain transformation, harmonization: the house of the universe, that is, it obtains the specifics of the world's bathroom, a place of purification, and the function of the bathroom expands from a small scope, instead acquires a universal dimension, becomes equal to the house of the universe. As a result, there develops a global meaning to denote a worldly glorious bathroom, a place of cleansing and purification.

### **THE SECOND PAIR OF WORDS: SAD - IMPURE.**

This comparison draws attention with its extraordinary tension. At first glance, where is the sadness (falling into grief) and where is the impurity (dirt)? Though it is an incomplete impression, but it is a prelude to a deep thought and great meaning. In order to prove this claim, we address to our classic literature, including our divine book, the Holy Qur'an, which laid the foundation for the works of Hazrat Alisher Navoi. Verses 26-29 of Sura al-Fussilat speak about the punishment and tortures imposed on those who are enemies of Allah, and so the following verse 30 reads:

Surely, those who say: "Our Lord is Allah," and then go straight, the angels will descend upon them: "Do not fear, and *do not grieve* (emphasized by us –S.M), but rejoice in the news of the Garden which you were promised"<sup>4</sup>.

We have said above that the verse is constructed on the basis of complete comparison and contradiction. The title of the work also emphasizes the comparison and contradiction: In this case, "calling to a profession in the house of universe" means "to show the way, to lead", "to grieve" means pain, heaviness cause to the soul, and just in the title itself there appears the contradiction of perfection - a defect, a proof - a contradiction.

There is also contradiction in the soul of the work, and it functions in partnership with negative method which governs the verse. In the work there is only the affirmation in the sentence: "*Have a profession...*", all other meanings are advanced through negation and impossibility. The joining of negation and affirmation reaches its climax in the line

<sup>3</sup> Ranglarga yashiringan sirlar (to'plovchi va nashrga tayyorlovchi N.Yusupova). – Toshkent: Davr Press, 2010. – B74.

<sup>4</sup> Holy Quran. English translation by Talal Itani. Email: [talal@ClearQuran.com](mailto:talal@ClearQuran.com) Published by ClearQuran Dallas, Beirut p.181.<sup>4</sup>

*"To live up the life of the ignorant".* Generally speaking, this line of the verse small by scope, but it presents the spiritual and meaningful center of the work of art. It is exactly this line of the verse which encounters and communicates with the Qur'anic meaning we have quoted above.

Here, now we'd better pay attention to the phrase "not to die" in the verse. "Fard" is a religious word borrowed from Arabic, which literally means "order, command, instruction." It means "religious acts that are obligatory for all Muslims in the Shari'a"<sup>5</sup>.

So, to come out of the universe sadly is commanded for "you" that is, for example, a person is ordered not to do it.

The comparison in the second couplet, "To live up the life of the ignorant..." is made equal to "coming out of the bath dirty...". In this case, it is necessary to pay special attention to one word - "incomplete, endless". The root of the word "tamom" ("end") does not express the present day meaning "to end", "to finish", but denotes in its lexical meaning exactly "tuliq", "mukammal" ("complete, perfect") as it is used in our modern Uzbek language.

In the second couplet, the harmony of the pronunciation of the word "tamom" ("end") with the word "hammom" ("bathroom") and the words "notamom" ("endless, incomplete) with the word "nopok" ("dirty, impure") (negative prefix – im- ) also play a certain role in the system of both tone and meaning.

In addition, the word "nopok" ("impure") (with its root, surely) strives for enlightenment, spirituality rather than for material wellbeing, and so, it develops the meaning of the word "hammom" ("bathroom") and its concept to the above-mentioned higher position.

The rhyming words "ghamnok", "nopok" (sad, impure) make the radif, which seems a very simple concept at first glance, but in both places it denotes two meanings - to die, to leave the world and to leave a place, and then it obtains a new higher meaning, that is, it develops through the meaning of "hammom" (bathroom) where human beings wash and become clean and arrive at the last destination by "chiqmoq" "to go out, to pass away", and leaving the house of the universe at last.

In order to develop the meaning, to create the effective comparison of and judgement on the house of the universe and the bathroom, it is necessary for the word "hammom" ("bathroom") to transform into exactly a symbol, acquire a symbolic essence. It is well known that the symbol denotes the transference of one meaning from one object, event to another bigger object or bigger event, so it goes up to a larger scale.

### **THE THIRD PARAGRAPH IS ENTITLED "GLOBAL SCIENTIFIC-ARTISTIC INTERPRETATION."**

Since globalization opens ways to global artistic interpretation, and even requires it, the essence of global interpretation is to raise the analysis and interpretation of a work of art to a new dimension, to explain the feelings, events and images in the work to the highest degree.

Here a question may arise: will the interpretation be also global? The question is appropriate because this strange connection also rises from the global interpretation. The issues and the ideas raised may be global. But what about the interpretation? In our language, there is the word "chek" ("limit"), which means the last limit, the end, the finish of things or events. We consider it the global artistic interpretation of an image or event in a particular work of art or interpreting them by bringing it to the final point, climax (no one can say that this point is an absolute end, but for the time being, until another type or form of analysis is found we consider it the final analysis) is considered the global artistic interpretation.

When we speak about the ancient history of interpretation, we keep in mind Aristotle's work "On Interpretation" (Russian "Об истолковании", originally "Peri hermeneias", Latin "De interpretatione"). This small treatise is not consistent with the theory of interpretation in our perception now. It is one of the works of the great philosopher on logic, which studies mainly such logical categories as language, writing, true and false speech, noun, verb<sup>6</sup>.

The treatise of our grand-grandfather, the great philosopher Abu Nasr al-Farabi, "What you need to know before starting to study philosophy", mentions twice Aristotle's Bari (Chorus Minas) (On Interpretation" or Hermeneutics)<sup>7</sup>. Also there is information that Farabi himself wrote a work called "Ta'liqot" ("Interpretation", "Hermeneutics").

In addition, in the Muslim East, many of the available commentaries on our holy book, "Glorious Qur'an", are truly interpretations by essence. Some researches on interpretation have been carried out in Uzbek literature. One of such important works is the book "Abdulla Qodiri and hermeneutic thinking" by Professor Bahodir Karim. As an introduction to the work, his article, "On the Theory of Interpretation" deserves attention due to its purely theoretical nature. The scholar writes that "the high figurative thinking, the translation of reality into the language of art lays the foundation for artistic interpretation", in which, surely, the scholar considers the process of creating a literary work.

<sup>5</sup> O'zbek tilining izohli lug'ati. Besh jildli. 4-jild. – Toshkent: O'zbekiston milliy ensiklopediyasi, 2007. – B. 328.

<sup>6</sup> Qarang: Аристотел. Соч. В 4-х т. Т. 2. М.: Мысл, 1978. С. 91-116.

<sup>7</sup> Qarang: Ал-Фараби. Философские трактаты. – Алма-ата: Наука Каз.ССР, 1971. - С. 8, 14.

We think that this is the first stage of interpretation. As soon as a writer puts a full stop to the work, his interpretation also comes to the end, and the work is offered to the judgment of readers. Now there begins the period of scientific and artistic interpretation of the work. As B. Karim writes, "The fact that the writer's artistic interpretation is fully transferred into the scientific language in accordance with all his ideas, views, opinions, and finds their expression in the scientific interpretation, reveals the literary and aesthetic truth; there appears a balance of thoughts and opinions between an artist and a scientist"<sup>8</sup>.

In general, this introductory chapter puts forward serious and effective thoughts and ideas about the theory of interpretation. Such thoughts as "The balance of artistic interpretation and scientific interpretation", "Understanding is the creative result of the interpretation process", "Interpretation is an explanatory process" require effective and specialized research, and the fact they are put forward as such is worth praising.

Interpretation is such a comprehensive word and concept and a is unique power that it has the power to radically change an assessment and an idea about an object or event even - for better or worse. The dictionary explains the interpretation as follows: "Explaining a problem clearly to another person."<sup>9</sup> This means that the direction of the issue is at the discretion of an interpreter. This applies to both vital and social issues. But when it is about the work of art, which is a mysterious phenomenon in itself, the status and responsibility of the interpretation increases much, and it can no longer be called a scientific-artistic interpretation without doubt.

Also, in this paragraph, the essence of the images of Doniyor in the novel "Qutluh Qon" ("Blessed Blood") by Oybek, in the story "Jamila" by Chingiz Aitmatov is analyzed in terms of global scientific and artistic interpretation.

The study of a work of art in terms of global artistic meaning allows to discover in it the layer of previously unrevealed sense and meanings. The global artistic meaning is based on great and ultimate truths, their description and expression must be artistically most perfect.

The global artistic meaning is the goal and leading participant of the global scientific-artistic interpretation. Having passed the test of time, only the examples of higher art of speech can be worthy of such an interpretation.

In the majority cases the global scientific-artistic interpretation ends up by the will of Creator. After all, what else is there higher than the Creator?

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<sup>9</sup>O'zbek klassik adabiyoti asarlari uchun qisqacha tug'at. Toshkent: O'zFA nashriyoti, 1953. B. 326.