

## CURRENTS THAT INFLUENCED THE EMERGENCE OF THE MODERNIST METHOD

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**Abstract:** At the end of the 19th and the beginning of the 20th centuries, the modernist method began to appear in world literature, in particular in the literature of the peoples of Europe, Latin America, Africa and Australia. Of course, this method did not appear by itself. Various currents and directions also influenced its emergence. The work analyzes the role and influence of these currents and directions in the emergence of modernism.

**Key words:** Modernism, Avant-garde, Dadaism, Fauvism, Cubism, Surrealism, "Stream of Consciousness", Futurism.

Since the beginning of the world, humanity has experienced various periods and events. Among them, the 20th century stands out as the most turbulent and full of ups and downs. The fight against various inhuman disasters occurring in society and nature required the unity and unity of different peoples and nations. This in turn led to the rapprochement of all peoples, that is, globalization. Globalization, as in all areas, has also spread to literature and art, which are the products of conscious thought. At this point, it is appropriate to recall the meaning of the term globalization. Globalization is derived from the Latin word "globus", which in Uzbek means "globe". This serves to express meanings such as universal, worldly. Mankind has been globalized mainly around two poles under the socio-political views that existed in the 20th century. These are globalization, which consists of the rapprochement of peoples living in socialist countries, and globalization of peoples based on a free and democratic society dominated by the capitalist system.

Such changes that occurred in the process of globalization did not fail to affect literature and art. Supporters of the socialist system created the method of socialist realism based on utopian communist views, representing the ideas of the socialist system, and the representatives of the capitalist society in the method of modernism, which is in favor of complete freedom. Supporters of freedom in all aspects of the representatives of the modern method have created their own internal directions, that is, currents. These are: avant-garde and its branches Dadaism, surrealism, naturalism, futurism, cubism, existentialism, etc.

Of course, all these currents advocated free creativity, breaking out of the "mould" created by socialist realism. But on this path, each of them took a different path and appeared as a stream with a different character. Below, we will briefly discuss some of them and see how each of them differs from the dominant socialist realism of the time.

Avant-garde movement. This movement is derived from the French word avant-garde, and it is a movement that has entered literature and art since the first half of the 20th century. Its

representatives set themselves the goal of radically renewing literature and art, expanding its form and expressive possibilities. Avant-garde is the most radical movement among the modernist movements, which in turn combines movements of various directions such as dadaism, fauvism, cubism, surrealism, "stream of consciousness", futurism. Due to its broad scope, it is sometimes customary to use the avant-garde movement directly in the sense of modernism. The avant-garde movement, with its views, was an ideologically opposed movement to such movements as romanticism, realism, and especially socialist realism, and advocated their reformation in its place. The avant-garde movement always reflected the acute problems of the era and became major representatives of world literature with its works.

These are the Irishman Jows, the Frenchman M. Puri, the Dutchman Mondrian, the Spanish S. Dali and Picasso, the Swiss P. Klee, and the Russian artists V. Kandinsky, M. Melevich, and S. Prokofiev.

Surrealism movement. Surrealism is derived from the French language and means "above realism". It is a movement that emerged in France in the first half of the 20th century. Surrealism emerged in France, Spain, and America, and is considered a movement that encompasses not only literature but also painting and cinematography. Surrealists believe that creativity should not be controlled by reason, it should automatically become an expression of an event that comes to a person's mind. In their view, the dialectical relationship between the author and the reader comes first. The mutual intellectual and emotional preparation of the author and the reader ensures the acceptance of a work of art, including a work of fiction. The dialectical relationship between the author and the reader, that is, the reader's acceptance of the author's position, has been recognized many times among realist researchers. In particular, the Azerbaijani literary scholar Gulrukh Alibekova, in her monograph "The Edges of Art", sees the artistic nature of a work of art in the dialectical unity of three foundations. These are: the work, the author, and the reader. However, as representatives of the surrealist movement say, this dialectical relationship is dominated by a pre-planned process that ensures the emergence of this relationship over a certain period of time. This is an approach to the situation from a realistic point of view.

The founder of surrealism was the French poet and writer André Breton, who wrote the Surrealist Manifesto in 1924. In addition to listing the main ideas of the surrealist movement, the manifesto also listed representatives of the movement that had worked before him. These are: Swift, Marquise de Sade, Chateaubriand, Hugo, Poe, Baudelaire, who proved that writers who worked before him were close to the surrealist movement. The term surrealism was first introduced into use by Guillaume Apollinaire in 1918 in his article "The Poet and the Breath of Time". Based on the views of this movement, Henri Breton's work "The Magnetic Path" was first created. Major representatives of this movement include Paul Eluard and Louis Aragon. The influence of the surrealist movement on Russian literature began to be felt much later, namely in the 1980s-1990s. Elements of the surrealist movement can be found in the works of such writers as I. Borodsky, G. Siphira, G. Aygi, and artists such as Lev Kropyvnytsky. In addition, the surrealist movement has been widely used not only in fiction, but also in other types of art. These are artists, photographers, cinematographers, etc. Between the 1920s and 1960s of the 20th century, the ideas of surrealism spread throughout Europe, Africa, and Asia, and in the 1980s to the Australian continent.

Dadaism is another movement in modern literature and art, the name of which is taken from the French language and means “wooden toy horse”. The name used in it is a combination of sounds that imitate the sound “da-da-da” in children's language. Dadaists promoted and strictly adhered to the belief that “true literature is devoid of sociality”. They emerged mainly during the First World War, denied everything and took rebellion against war as their slogan. They believed that all the mobilization and cruelty of war was meaningless, which in turn represented “Nothing”. Dadaists describe their ideas as “nothing, nothing, nothing, and the obtained result is nothing, nothing, nothing”. Dadaists deny not only the irrationality of war, but also the aesthetic views of literature and art. The Symbolism movement is also one of the movements that belong to the avant-garde movement group, and it is also a movement that considers it more preferable for a creator or artist to express their views and aesthetic views through symbols and symbolic images. Symbolism is a movement that was formed in France in the 70s-80s of the 19th century, and it experienced its heyday at the beginning of the 20th century. It was widely spread in the literature and art of countries such as France, Belgium and Russia. Its prominent representatives include the French Charles Baudelaire, Paul Verlaine, Arthur Rimbaud Lautremon, the Belgian Maurice Maeterlinck, Eitel Verhaeren, and the Russian Valery Bryusov, Alexander Blok, Andrei Bely, and Konstantin Boltman. Among them, Valery Bryusov and Alexander Blok are writers who have become quite famous among Uzbek readers.

The futurist movement is a specific direction within the avant-garde movement, which was a group of artists who set themselves the goal of paying more attention to the form than to the content of a work of art. To do this, they invented new word forms, words related to the vocabulary of ordinary folk language, as well as the language of documents, slogans and posters. The founder of the movement is the Italian poet Filippo Marinetti. Also, the Italians Balla, Boccioni, Carra, and Russian writers Vladimir Mayakovsky, Velemir Khlebnikov, Boris Pasternak created examples of the futurist movement. Among the modernist movements, there are also such movements that, in addition to the form of works of art, also have an impact on the genre. One of such views is the “stream of consciousness” movement. The idea of “stream of consciousness” is a very complex movement, and literary critic M. Kholbekov wrote an article about it entitled “Stream of consciousness” - a form of expression or a genre?”, called.

“Stream of consciousness” was first introduced into use by the English writer Laurence Stern in the 18th century. The writer’s novel “The Life and Views of Tristem Shandy” was the first to see the world based on the “Stream of consciousness” theory. At this point, it is appropriate to dwell on the specific features of “Streamstr consciousness”. “Stream of consciousness” is a method that mainly encompasses the entire structure of the work through narration by the author. It resembles the “inner monologue” of the author of the work. However, “stream of consciousness” is not a direct “inner monologue”, but has its own unique features. In particular, in “stream of consciousness” “the analysis of the inner world of a person, and most importantly, revealing it through direct reflection, revealing its layers, expressing the mental state, feelings, thinking, and observing processes directly” is the main descriptive means of “stream of consciousness” ... became an artistic style.”

At first glance, the “stream of consciousness” style resembles the narrator’s own style of describing the scenes he has chosen, the author’s art of telling the reader. Instead of becoming

one of the characters in the story, the author resembles an external narrator who has the status of a direct observer. For this reason, some literary critics have called Sterne's aforementioned novel "The Life and Views of Tristram Shandy" a "complex novel". Of course, the "stream of consciousness" captivated the creators of his time with its certain features. Some even suggested considering this style of description as a literary genre. However, most researchers preferred to consider this style not as a separate genre, but as a style of description that can be used in all genres.

Later, in world literature, after Sterne, this style experienced its heyday in the works of J. Joyce, Woolf, and W. Faulkner. Also, Russian writers such as Stendhal, Balzac, Flaubert, Tolstoy, and Dostoevsky also worked in the "stream of consciousness" style. However, they were unable to bring this genre to a level where it could be popularized through their works. In the process of discussing the "stream of consciousness", scholars cite interesting facts. In particular, James Joyce created his novel "Ulysses" in the "stream of consciousness" direction. The work is large, and the heroes of the work surrender their identity to their stream of consciousness. They describe their past, present, future, life, their views on people and everything, their thoughts one after another. At this point, sequence, consistency are lost. There is no chronological order in the events of the work. The imaginary image of one of the heroes occupies 45 pages. There are no pauses, periods, or commas in it. The essence of the content of this novel is a dry description of the heroes' mental experiences, thoughts and fantasies.

In general, most of the currents in the direction of modernism deny literary and cultural traditions, each of which claims to create a completely new literature in its own way. This new literature, however, abandons realistic depiction and seeks to intuitively approach the essence beyond the ability of human sensory knowledge. It cannot accept the existence of an order that emanates from the basis of cause and effect in every reality. "One of the common features of modernism is that it aims to create an artistic model of the image of objective reality in the imagination of the creator. That is, the priority here is not to reflect reality, but to express the creator himself. The prioritization of subjectivity in creativity, the high priority of intuitive knowledge over logical knowledge, and the special attention paid to the changes taking place in the inner world of a person... are also features of modernism."

Most of the modernist methodological trends (such as futurism - T.D.) advocate the freedom of creativity to be completely different not only in terms of ideology and content, but also, if necessary, in terms of form. "This situation in modernism creates formal features in the structure of the artistic image, the subjective and objective organization of the work, the narrative style, the plot-compositional construction, the language features - in short, at all levels of the literary work."

In conclusion, there are many more such currents and views of modernism, which did not live long independently. They achieved the goals set by their ideologists in principle or in part. But they did not disappear completely. They gave way to or were absorbed by the single method of modernism. Modernism, however, has become one of the leading methods in today's literary process and has found its place in the literary field.



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