

MENTAL ENLIGHTENMENT SCIENTIFIC-METHODOLOGICAL JOURNAL



Jizzakh State
Pedagogical Institute

ISSN: 2181-6131



The journal is a scientific-theoretical and methodical publication and is published quarterly in English (with resumes in Russian and English) in A4 format. Aims and Objectives of the Scientific and Methodological journal "Mental Enlightenment" to increase the intellectual level of research assistants and promote the result of research.



MINISTRY OF HIGHER AND SECONDARY SPECIALIZED
EDUCATION OF THE REPUBLIC OF UZBEKISTAN

2030

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THE ARTISTIC SKILL OF KAFKA AND THE SCENE OF THE UNFINISHED PROCESS

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Abstract: In everything created by human hands, heart and affection, love and compassion, suffering and truth, justice and poverty live like twins. If the beautiful result of this suffering is art, then there will always be spiritual purification, healing after purification, perfection. More often than not, writers who desire a world they don't understand "find out too late what they've drawn." What they know is a drop in the ocean.

Key words: artistic skill, modernism, writer, concept, realism, political crises, individual, mysterious, literature, struggle, attitude.

INTRODUCTION

At the beginning of the twentieth century, there were a lot of segments aimed at destroying the human soul. What was the meaning of the existence of the crowd, who saw with their own eyes the First World War and drank blood clots there? Who do you think was not affected by the consequences of the world war, which inflicted the worst disasters on mankind? Here, it is not surprising if the philosophy that we have realized opens like a spring!

Only the possessors of the mind, who are not separated from the world of thought and imagination, are capable of perceiving such subtle sensations. Whatever people have achieved in the world of civilization, they have always lived at the same height next to the same baseness and indifference. A person who goes on a constant search for truth either dies on the way or gets lost somewhere. Never

made it to the destination. This destruction killed great talents in the early 20th century. In every corner of the world there are enough with a strong will moaning about their sadness - sounding a beautiful song, becoming the melody of a thousand hearts. But it's all about how to write and how to show it. This search and display is closely related to artistic skill. The understanding of artistic mastery arises in connection with the understanding of artistic communication. When we begin to communicate with the works of Franz Kafka, first of all, from the first steps of his personality to the last moments of his life, he is embodied before our eyes. Artistic communication always leads a person. Prof. D. Kuronov thinks about it this way: "Since we understand a work of art as a means of artistic communication, it seems convenient to study its nature in comparison with another communicative means - speech. For, as a communicative unit, it is indisputable that they have a number of common aspects. First, just as the speaker communicates with others through speech, so the writer communicates with the reader through his work. As you know, a person entering into a conversation always pursues three main goals: a) representative - conveying certain information to the listener (reader); b) expressive - an expression of one's attitude to information; c) appellative - providing a certain impact on the listener (reader). It should be noted that although these three goals are always present in a communicative unit, one of them takes on a leading role in each particular unit. In fact, this chain of "speeches" paves the way for the artistic communicative thought and skill of Franz Kafka after his first creative thought.

MATERIALS AND METHODS

No matter how mysterious the writer may be in terms of artistic skill, he justifies the trust he seeks with a philosophy of life, reflected in the subtle feelings of the individual. As the concept of modernism, which arose at the dawn of the twentieth century, shows, the change in attitude towards art and literature was inexplicable in two respects. For example, here emerges a group of those who, together with realism, want modernism or who immediately reject it. This dichotomy made it impossible to understand people like Kafka. These struggles

were subordinated to the flourishing of political crises. Is it easy to understand the true meaning of Kafka's early stories? Of course not!. What kind of people will perceive that a man who fell asleep peacefully at night turns into a smelly forty-legged man? Kafka, captured by such a whirlwind of unbridled thoughts, knew that it was absolutely right to approach the matter of the universe in a different way and not retreat. He considered it important and most correct to look only from his own hole.

Prof. W. Hamdam writes about it this way: "Of course, the truth about the Kafka phenomenon lies not in one of them, but in all and even in many other factors that make Kafka Kafka. In particular, the conflict period in which he lived - conflicts between representatives of many nationalities, such as Jews, Germans, Czechs, the books he read, the writer's thoughts about man and society ... they also, of course, play an important role in becoming an artist. Therefore, almost all of Kafka's works have a characteristic feature - fear of the outside world and the supreme court. This fear was fully transferred to his works. As you read it passes to the reader. Indeed, Kafka spent his whole life "saving his life" from the clutches of suffering. At certain periods of a person's life, comprehensive oppression and depression destroy him, while Kafka became an active participant in this process. Various motifs, characters, images, symbols that grew out of *The Metamorphosis* turned into a large generalized concept in the novel *The Process*, and the concept turned into artistic skill.

RESULTS AND DISCUSSION

The instinct to overcome fear. When does a person feel like a person? What other observations about life can such a weakling, devoid of peace of mind, have? It is easy to see that these two wings in Kafka overcome the fear hidden in one body in the material and spiritual world, that although numerically among people, the spirit is always crushed in the throes of loneliness. Here is the first prelude to this artistic mastery:

"Woke up one morning after a restless sleep, Gregor Samsa found that he had turned into a terrible insect in his bed. Lying on his armor-hard back, he saw,

as soon as he raised his head, his brown, bulging belly, divided by arched scales, on the top of which the blanket, ready to finally slide off, could hardly hold. His many legs, pathetically thin compared to the rest of his body, swarm helplessly before his eyes.

"What happened to me?" he thought. It wasn't a dream. His room, a real, perhaps too small, but ordinary room, rested peacefully within its four well-known walls. Above the table, where the unpacked samples of cloth were laid out - Samsa was a traveling salesman - hung a portrait that he had recently cut out of an illustrated magazine and inserted into a beautiful gilded frame. The portrait depicted a lady in a fur hat and boa, she sat very straight and held out to the viewer a heavy fur muff, in which her hand completely disappeared.

As we see in this passage, the evolution of Kafka's poetic prowess towards the mysterious riddle is manifested in his ability to face the truth. Why does he explain that his hero has become such a terrible and useless insect? The question is natural. Since the honor and dignity of humanity is not worth a dime, is this not a sign that incredible things are yet to come? He again leaves his reader alone in the face of progress and every miracle beyond the reach of human hands. The true face of the period in which Kafka lived is revealed precisely in the image of Gregor Samsa. Kafka's style, which mercilessly "analyzes" his characters through question-observation-discussion-logic, grows, develops, influences and penetrates into the literature of other peoples, is clearly visible in the interpretations of the Uzbek writer Nazar Eshonkul. The most important thing in this aspect is that his appearance in Uzbek literature, as well as excellent examples of the logic of life realized by Kafka, came at the end of the 80s. The way Kafka perceives the landscape of real life, crossing borders and territories plays a major role in a completely non-politicized view of literature. In the words of Erich Fromm, "True conscience belongs to a person who is not fully developed, such a person submits to the demands of his mind and reveals his identity." "Conscience" is an observer set by the person himself. It encourages a person to act in accordance with the desires and goals that he considers his own, while these desires and goals are only

manifestations of external social requirements transferred to the character of the individual. She (conscience) judges a person with severity and cruelty. Forbids him joy and happiness, makes him atone for some mysterious sins throughout his life. The situation in this source perfectly corresponds to the acute philosophy reflected in the personality of Kafka and the psyche of his characters. Among them, Gregor Samza in the story "The Metamorphosis", the fate and fate of Josef K. in "The Trial", all the growth and changes in his psyche, the goal of interpreting the life of society are among them.

It should be noted that Franz Kafka, who devoted his life to searching for the existing human mystery and the logic of life in his numerous essays, stories, lived in rebellion with his immortal ideas that every living breathing person has the right to live happily. Franz Kafka, who tried to hide the meaningless world of Western culture in one "mystery", was not for a moment haunted by the instinct to find a name characteristic of this criterion, to suffer from it, to enjoy suffering! The history and process of mankind show that Allah created matter (man) from a beautiful substance. He called him a man. He gave him a spirit. This spirit was breathed into a living person. In the works of Kafka, this philosophy of life before the Creator, which did not even occur to anyone, passed like a "red thread" to the world of perception, in simple words, in thought. So how well do we know Kafka today? What was or what was the logic he was trying to explain? In this article, we will share our brief discussion on these issues.

Nothing has interpreted the artistic thinking of the twentieth century more than the genre of the novel. At the turn of the century, a complete change in the world compared to the previous 19th century and at the beginning of this century still makes literary critics think. The change of genres and the coloring of the epic scale paved the way for the originality of the poetic interpretation. Each writer, with their own perceptual skill, felt the responsibility of speaking in the world of art. From time immemorial, strong will and the psyche of individuals are divided into two poles. The first pole is materiality, and the second is spirituality. We see people like Kafka as great people who fall between these poles with a single mind

and spirit, able to overcome any pain. This aspect allows you to get closer to the world of Kafka and the works he created, albeit not too close.

Who was Kafka? This question is important for all time and manifests itself in a timeless form. We will try to find the answer to this question in the novel "The Trial", where the writer's "rebellion and humility" are hidden. Although more than twenty articles by Uzbek literary critics have been published about the novel, no one has fully disclosed the manifestations of Kafka's personality as "K" in the fictions of the novel. Kafka is constantly asking questions. Kafka participates in all processes. Kafka permeates all spheres and forms a single whole. In this regard, it is impossible to determine the versatility of Kafka in relation to the plot within the genre.

The writer Kh. Dostmukhammad writes as follows: "There are situations in life when a person wants to find the root causes of the problems that he encountered, not from outside or from others, but from himself, from the lower layers of his heart and mind, into which he did not look until so far. But just as a diver must have his own equipment and secrets of skill to dive into the depths of the ocean, so to travel to the invisible corners of the soul, special equipment, methods and tools are needed.

Novels like *The Trial* and the immortal works of writers in the category of Franz Kafka serve as the goal and means of just such a spiritual journey. It becomes clear that it is impossible to give a complete definition and description of the same issue that the writer focuses on. Kh. Dostmukhammad also interprets it in different forms and colors. In the meaningless world of *The Process*, the necessity of searching from the unity of consciousness and soul, the dialectic of reality transferred into the soul, is affirmed by the cells of the work. So, it becomes clear that the visions that Franz Kafka was looking for and that he constantly strived for until the end of his life, from childhood did not give him a single moment of peace. Another thing to note about *The Process* is that Kafka's artistic world consists not only of black colors, but also of a description of how these colors are doomed to transfusion in the face of the beauty that a person is looking for. Such a strong will

led him to the fact that in his soul he grew up as a single cell with great upheavals, crises and stereotypes.

In the prologue of the novel, the process becomes clearer when we see the situation of the guards who came to pick up Josef K. on the footage of his detention:

“When he returned to the next room, the door opposite opened and Frau Grubach came out. But when she saw K., she stopped at the door, clearly embarrassed, excused herself, and closed the door very carefully.

– Come in! – only K. could say.

He himself remained standing in the middle of the room with papers in his hands, looking at the door that did not open, and only the exclamation of the guards made him start, they were sitting at a table by the open window, and K. saw that they were eating his breakfast.

Why didn't she come in? - he asked.

“Not allowed,” said the tall one. - You're under arrest.

- So how was he arrested? Is that how it's done?

- Again, you are on your own, - he said and dipped the bread in a jar of honey. “We do not answer such questions.”

In the novel, in this short conversation, the writer recalls with some sarcasm the actions of the guards-guards, who considered themselves entitled to mockingly threaten and judge Yosef K., eat his breakfast. The justice and injustice of a person, the right and lack of rights in relation to someone's property testify to the incorrect implementation of the socio-political order created by society. The spiritual disintegration of the personality, the arbitrary deprivation of people of peace in life, which Kafka sought, sending them to hard labor colonies, the fact that there is no more beautiful than the judgment of the Creator, that the "two-legged" impudent people will not disappear from this world in any century, is presented with extremely imaginative and painful images. F. Kafka interprets the grain of the serious interpersonal conflict of the novel, which is considered worthy of this protective and unreasonable condemnation. Shows that in the leadership of

rulers who are not used to thinking because of their desires and inclinations, there is nothing but selfishness.

Heroes of Kafka are often portrayed as failures in any endeavor. But we should not forget about one aspect, that in the novel "The Trial" sharply contradictory conclusions, opinions, personal observations of the same Yosef K. about the world and man make the interlocutors think with their bold words, looking "directly" into the eyes of a person who only knew that his day consists of living nicely dressed and eating sweet food. The hero of the novel manifests itself as a person who is used to thinking with a sense of perception and reason, regardless of whom and where he speaks.

The writer and critic Nazar Eshonkul wrote about this: "Franz Kafka does not believe that a person can defeat the evil he faces, and does not call the reader to this. He himself did not believe. As a person, he did not possess this quality. He was only an interpreter of the nightmare, not a guide. He depicted, painted aspects, aspects of life that others do not see, do not have the opportunity to see, and created a wisdom that puts a person in danger. Through this metaphor, the writer urged people to look at themselves and their surroundings with a penetrating and vigilant look, to be on the alert. Consequently, we can see great spiritual courage in F. Kafka's approach to any issue with a sharp eye. Because, if you pay attention, then in the work there are such contradictory views that the state of mind of Yosef K. is revealed layer by layer. All that is required is slowness in reading and understanding:

"K. stood a little, but did not answer this proposal. Maybe if he opens the door to the next room or even to the hallway, these two will not dare to stop him; maybe the easiest solution is to go ahead? But they can seize him, and if he suffers such humiliation, then his superiority over them, which he still retained in some respect, will disappear. No, it is better to wait for the denouement - it should come by itself, in the natural course of things; therefore K. went to his room without exchanging a single word with the guards anymore.

In the quoted source, the writer puts forward a big problem in the personality of the hero and the guard (guards). It should be noted that Kafka's characters are the same lovers of freedom and liberty, like himself. Kafka refers to humanity by being human. In the novel, this phrase alone sounds like a real picture of Kafka's personality and rebellion in this personality, the result of which can be obedience: "If he suffers such humiliation, then his superiority over them will disappear." Spiritual superiority is present in most of Kafka's characters. From this point the endless process of rebellion and obedience of Franz Kafka is clearly visible, scattered in parts and pieces like pearls.

The psyche of Franz Kafka deepened on the basis of his literary and artistic searches, which grew from a story to a novel. This deepening did not happen by itself. The regular conflicts between society and the individual have left Kafka's difficult questions abstract. He opened his world with such imagination and intelligence. This discovery allows us to say a certain word about the general picture of the time when Kafka lived. Because Kafka himself evaluates one of his works as a "dream seen in one day." If you look from this criterion, then Kafka's universal symbol later largely manifested itself in the works of Nazar Eshonkul, Ulugbek Khamdam, Shadikul Khamro, Isajon Sulton in Uzbek literature.

CONCLUSION

In general, the philosophy of life and human existence, the social system, reflected in the works of Franz Kafka, form a large ocean. Before the talent of Franz Kafka, who finds great logic in a simple criterion of communication, all representatives of literature admit that their thoughts are confused. The dialectics of the soul, connected in form and content, cannot but represent the poetics of F. Kafka as a person who calls for reflection and asks questions for centuries. That is why we strive to pay special attention to this composition from the novel. After all, a thinking person living in the world of Kafka is always restless. There is no doubt that the works of the writer, who finds in himself great sincerity and strength to overcome spiritual decline by enlightening the word and natural means, remain in the field of discussion today.

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