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## Composition Of Modern Uzbek Stories

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### ABSTRACT

This article discusses the views on the genre of the story, the essence, functions and significance of its composition. The compositional features of contemporary Uzbek stories, the basic artistic functions in the organization of composition, elements of the composition of a work of art are analyzed on the basis of the stories of Shoyim Butaev.

### KEYWORDS

Composition, story genre, ideological purpose, criteria and consistency in the image, compositional means, style, poetic integrity, artistic function, art of the work.

### INTRODUCTION

For a long time in the history of literature, such questions as types and genres, structure, form and content of works have been studied. In the Poetics of Aristotle, his views on the relationship between the whole and the part of a work are as follows: “The whole is something

that has a beginning, a middle, and an end. The beginning is that it does not inevitably follow something, but that something naturally follows or emerges from it. The end, on the contrary, by its very nature always or in many cases follows something, and behind it nothing

else happens. The middle ground is that he comes after something and something comes after him. Therefore, well-constructed fables should not begin and end somewhere they should correspond to the essence of the concepts set out above"[1, 49]. It seems that the view is expressed that the components of the formal element, such as the beginning, middle and end of a work, are combined to provide the formation of integrity.

### MAIN PART

In literary dictionaries it is noted that the composition is formed from the Latin words structure, construction, content. "Composition is the arrangement of parts, images and artistic means in a work of art in an order that serves a specific ideological purpose, the criteria and relevance of their depiction"[2, 150]. Professor A. Fitrat used the word "order" instead of the term "composition" and said that the artist will achieve his goal only if the content of the work is described in a certain order[3, 25-26]. The composition of a literary work in Uzbek literature and its poetic laws have been analyzed in the researches of a number of scholars such as Izzat Sultan, M.Kushjanov, Jamol Kamol, D.Kuronov, R.Nosirov, K.Khamraev. Academician M.Kushjanov assessed the composition of the work as follows: "The composition can be described in this way, taking into account the experience and ideas available in aesthetic thinking: composition - the clarity of the creative focus of the work in the work, the accuracy of the artistic idea, in this regard, the placement of large and small parts of the work and the images, and their normality and purposefulness of the image"[4. 255]. Indeed, the law of harmonization on the basis of conformity determines the essence of

composition. It is observed that the views of Uzbek literary critics on the definition of compositional elements in the theoretical notes are different. For example, in the textbook "Theory of Literature" by Izzat Sultan, landscape and artistic portrait are analyzed as an element of the plot of the work, and in T. Boboev's book "Fundamentals of Literary Criticism" - as elements of composition. Although Professor D. Kuronov has common views on the essence, function and meaning of composition, he notes that there are different views on its elements - compositional units, and traditionally points out three differences between the three types of art:

- 1) The verbal construction of the work;
- 2) The object world being described;
- 3) Placing these two levels in relation to each other and in correct coordination - composition[5, 218]. Thus, composition serves to organize all the components of a work of art and ensure its formal and semantic integrity.

It is known that in order to determine the composition of a work, it is necessary to pay attention to what is in a particular block, to the event and the purpose for which people unite. These come together to a point because of an idea, an intention, an idea that the writer wants to express. The author A. Tolstoy said that "it is impossible to write without a purpose" and called the composition "the definition of the artist's focus". Also, in the composition of a literary work, compositional tools play a certain role in revealing the idea of the work. From this point of view, the scientist E. Khudoyberdiev wrote various compositional means in creating a literary work as a whole, in the interconnection of parts, events, in recreating the conditions in which the heroes

act: a lyrical digression. , inclusion, artistic modeling, epigraph, portrait, landscape, focusing on the details of TB.

The compositional features of literary works are significant in revealing the art of the work. Therefore, the scientist K. Hamraev emphasizes that in the organization of the composition of the story, the following play a primary artistic function:

- 1) The artist's artistic plan, style and naturalness of the creative nature, the point of view of the author's image, the aesthetic taste are the basis of the composition of the story;
- 2) Title, epigraph, lyrical digression, inserted episode, modeling, interior, landscape, detail, portrait, prologue, etc. are the "clothing" of the plot composition;
- 3) Poetic speech, the rhythm of epic expression, the system of images and the plot of the work serve as the main pillars of the story composition;
- 4) The artistic chronotope is a comprehensive, molding, guiding content-form tool of the composition of the work[6,12].

The story is a small form of the epic genre, which captures a single event in the life of the protagonist. "The short duration of the required events means that the story is small in size, the plot is simple, and the number of characters involved is small"[7, 402]. This is a characteristic of the genre of the story. The stories of the writer Shoyim Butaev are dominated by such a small volume, a simple plot. For example, one of his military stories – "Why is my father silent?" Her work skillfully embodies the childhood memories of the Russian poetess Marina Tsvetaeva. Academician M. Kushyanov states: "The

problem of composition is not limited to the analysis of the ratio of separate parts and fragments. With the help of composition, you can also analyze the relationship, the role of the characters in the play in solving the main problem and the ability to put them in place. It is important to analyze the role of the protagonists in solving the overall ideological task in the work". The role of composition is especially important in ensuring the integrity of artistic images in the story genre and the placement of primary and secondary characters. Each element of the composition of a work of art: title, epigraph, prologue, landscape, episode, portrait, detail, etc., enters into a poetic relationship in defining the nature of the artistic image and represents the artistic concept of the author and the work. In the story, the author, who created the characters of two different characters, namely Hidir buva and Ota, quotes the conversation of two war participants in more images. The story "Frost outside. It's too cold. The night is long. And my father ... He is still silent". Scholar M. Kochkarova commented on these sentences as follows: "In Shoyim Butaev's prose, anaphora has a clear artistic and philosophical meaning along with a musical tone". In addition, "Shoyim Butaev's repetitive lines add to the idea, in addition to the musical tone, they also serve as a focus that brings events and characters together"[8,156]. Indeed, when, in the focus of a literary text, the author's ideological and artistic intention is fed by noble and glorious feelings, the unity of form and content is set, the composition of the story acquires poetic integrity. If the story is read carefully, the phrase "Frost outside" is repeated six times, and the writer adds a new aesthetic meaning to it each time. The famous Russian thinker N.F. Koshansky writes so: "Time, space and personality are described,

actions are narrated. The attractiveness of the image increases the interestingness of the story". The composition is an event that perfectly expresses the content and form, and Sh. Butaev's "Why is my father silent?" the story fully encompasses the characteristics of the genre and lays the groundwork for a correct understanding of the poetic criteria of the story. In this regard, it is worth mentioning the following: "In the composition, the poetic ideas of the poet form the center of the composition of the poem"[9, 98]. Because in literary works, the compositional center is consistent with their ideological basis [10, 101]. It seems that the changes taking place in Uzbek prose are reflected both in the style of each writer and in his studies of form [11, 118].

## CONCLUSION

The composition of a work of art is an image standard that fully embraces the features of the literary genre and harmonizes the features of the content and form of the work, harmonizing the poetic idea, thought, goal. Therefore, the study of the composition of modern Uzbek stories is an important factor in ensuring the artistic and methodological sophistication, skill and art of the writer.

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