

## THE PROBLEM OF ARTISTIC COMPOSITION IN UZBEK LITERATURE

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### Abstract:

The article analyzes the essence of the composition of a work of art, its connection with the harmony of form and content. The interpretation of the concept of composition in various approaches to literary criticism is considered, the views of various scientists are studied. The elements that make up the composition of the work, the connection of the composition with the plot and its importance for ensuring artistic integrity are highlighted. Uzbek literary studies also analyzes research on the theory of composition, approaches in scientific sources, and draws important conclusions.

**Keywords:** Composition, artwork, plot, form, content, structure, literary criticism, poetics, artistic whole, image.

### Introduction

The problem of the construction of a work of art has always been one of the controversial topics of poetics. In various literatures and encyclopedic dictionaries, the term composition is given various interpretations and explanations. Composition in art criticism is used in the sense of the Latin “componere” - to collect, to build, and denotes a musical system that generalizes different timbres. Based on this, the creator of a musical work is called a composer. The concept of “composition” came to literary criticism from the visual arts. In these areas, composition is the combination of parts of a work, forming a single artistic whole. In fiction, it is a phenomenon that ensures the harmony of form and content, which expresses the construction of a work of art in a holistic way.

“Composition”, also derived from the Latin words “composition” - to find content, to connect, means the construction of a work of art, the organization and structure of the form of the work. The concept of “composition” is close in importance to the concept of “artistic structure”, but when it comes to the structure of a work, all its elements (including the relationship between elements) are meant. The structure of a work is also made up of elements related to the content (the role of characters in the plot, the relationship and proportionality of the heroes, the author's position, the system of motives, the depiction of the movement of time, etc.).

In ancient Roman jurisprudence, “composition” was used in the sense of the opposing parties coming to a certain agreement, bringing wrestlers together in sports competitions.<sup>1</sup>

“Composition” - (Latin compositio) to connect - 1) the construction of a work of art, the composition of the work; 2) depends on its character and function.

Again, composition - in the Frankish country also meant the amount paid to victims of crime. This payment was prohibited in the Great Ordonanas in 1357.

## LITERATURE ANALYSIS

Aristotle writes in his “Poetics”: “A whole is something that has a beginning, a middle, and an end. The beginning is that it does not inevitably follow something, but something naturally follows or appears after it. The end, on the contrary, by its nature always or in most cases follows something, and nothing else follows it. The middle is that it follows something and something follows it. That is why well-constructed fables should not begin and end anywhere, but should be in harmony with the essence of the above concepts.”

In the monograph “Semiotics of Art” by B.A. Uspensky, the composition of the work is analyzed in a unique way. The scientist analyzed the theoretical features of the composition of the work in the context of the creative process and the artistic text. The monograph presents such problems as “The author's point of view in the ideological aspect”, “The author's point of view in the phraseological aspect”, “The author's point of view in the description of time and space”, “The author's point of view in the psychological aspect”, “The relationship of the author's point of view in different layers of the work”, “The complex point of view”, “Some special issues of the composition of the artistic text”, “The structural commonality of various types of art”, “General principles of the construction of works of fine art and artistic works” and studies them, which is the basis for our idea. The fact that the art critic relies on the semantics of the work of art to evaluate the composition indicates that he has an individual style: “The author's point of view in the ideological aspect” can change in several places, differ from the previous one, which implies the ideological perception and evaluation of the compositional point of view of the creator. This can be the author's own point of view, expressed explicitly or implicitly in the work, the narrator's point of view, which is completely opposite to the author's point of view, or the point of view of a character. So, we are talking about what we can show as the most basic compositional structure of the work (which we can contrast with external compositional techniques).

## METHODOLOGY

In Uzbek literary studies, this issue of interpretation was highlighted as a general theoretical issue at the beginning of the century. In particular, Abdurauf Fitrat, Izzat Sultan, Matyokub Qoshjonov, Jamol Kamol, Tokhta Boboyev, Dilmurod Quronov, Hotam Umuriv, Erkin Khudoyberdiev, etc. have researched this issue.

Fitrat, in his work “Rules of Literature”, calls composition “order”. “The better the content is arranged, the more valuable the work is, and the closer the writer is to success. Order is guided by the content. Therefore, it is necessary to proceed to order only after the content has been sufficiently collected. Order is important not only in writing, but also in speaking.”

A. Fitrat says that the author should not only deeply understand the theme and idea of the work and arrange the parts with mastery of order, but also arrange the characters' speech in a certain way, and each spoken word should perform the function of conveying meaning in itself. One of the master literary scholars who worked on the composition of the work is academician Matyokub Kushjonov. As an example of our idea, we can cite his books "Life and Mastery" and "Election". He critically approaches existing ideas about composition: "The word composition is used more in relation to works of art and literature. However, it is sometimes understood differently. It is said that composition is the structure of a work, but they do not pay attention to the laws on which it is built. As a result, this term is somewhat separated from the content, remaining among the terms related to the external appearance of the work. In fact, composition is an extremely meaningful concept. It has its own complex, but clear laws." It is clear that M. Koshjonov studies the concept of composition in relation to the content of the work. In this, he shows that the perfection of the composition of the work, the focus of the creator, plays an important role. "In our opinion, composition in a work of art should be considered as the clarity of the focus of the creator, the artistic task facing him, the placement of large and small parts and images in the work in relation to this, and the creator's adherence to the standard and correspondence of the image to that center and artistic task."

## **ANALYSIS OF VERSES**

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Although Izzat Sultan briefly touches on the composition of a work in his book "Theory of Literature", he takes a unique approach: "The proportion between the different parts of a work is called composition". He sees the composition of a work as a whole: "The different parts that make up the composition of a work are called components". He considers these components, such as image, character, plot, climax, node, exposition, etc., to be the main parts that make up the composition. When describing a work, he also takes into account the language of the author or character and their interchange with each other: "Giving each event and character only the necessary place in the work, avoiding clutter in the description, trying to develop the plot at a sufficient pace and avoiding "stagnant" episodes are examples of compositional skill."

In his study entitled "The Composition of Uzbek Poetry," Jamol Kamol, having thoroughly studied the views of literary criticism on composition, comes to the following conclusion: "Two different tendencies are evident in the definitions given to artistic composition. Some literary critics define artistic composition strictly as a "phenomenon" of content, unintentionally ignoring the aspects of form, which are an important integral part of the compositional whole. Other literary critics, while defining composition, forget about the dominant position of content and limit the issue of composition strictly to the issue of form. Composition and plot are related to each other, but they are not one phenomenon. "If the plot is primarily related to the content and is a set of events that express the formation and manifestation of the character of the hero, then the composition is, first of all, a phenomenon of form, giving the work a beautiful and attractive appearance, serving to make the content impressive and intense, and making the work interesting and readable." The plot of a work of art can consist of several lines or can also be found in the form of small plots growing from one line. This leads to the view that the task of composition is to subordinate these plot lines to the writer's artistic purpose and ensure their compliance. "The plot and composition of a work of art are separate tools, just like content and form, and at the same time, they are interconnected: the plot lives inside the composition (it is a phenomenon of content), the composition is the body of the plot (it is a phenomenon of form)," writes H. Umurov. In this, viewing the composition of a work of art as a product of form takes precedence. Plot and composition seem to require each other, like form and content. They cannot exist without each other, just like body and soul.

Erkin Khudoiberdiev's views are also unique. He understands the composition of a work of art as follows: "The writer, reflecting a certain life scene, puts the work into a certain form in order to present it to the reader in its fullness and integrity. The structure that unites all parts of a literary work, helps to figuratively reflect a certain life in its entirety and in accordance with the author's point of view, is called composition." The fact that the literary

critic considers the composition of a work of art to be a broad concept and free expression can also be seen through his attitude to compositional means: the inclusion of a portrait, landscape and detail in the ranks of lyrical restraint, inserted incident, artistic molding, epigraph, etc., but the omission of the title of the work, which always comes as a compositional means, is a puzzling situation.

“Composition (Latin: arrangement, arrangement) organizes all the elements in the work in such a way that as a result there is not a single superfluous element in it. After all, each element as a whole has its own function, carries a certain ideological and artistic load. First of all, it should be noted that the plot makes up a large part of the composition,” writes Dilmurod Kuronov in the textbook “Introduction to Literary Studies”. In his opinion, composition is a formal condition that ensures the construction of the plot, it is a pattern that connects the plot and non-plot elements in a chain. In our opinion, the author of the textbook “Introduction to Literary Studies” interpreted “plot” from the point of view of the composition’s composition, not considering it as a separate aspect of a work of art. These views of D. Kuronov were later expressed in a different form, with modifications, in the “Dictionary of Literary Studies”. D. Kuronov emphasizes that composition is a holistic whole, and considers the following levels as its norm.

1. Text structure.
2. Artistic speech forms.
3. Narrative subject.
4. Purposeful alternation of points of view.
5. Character system.
6. Plot construction.

Thus, composition expresses not only the formal aspect of the plot, but also its substantive aspect, uniting all the formal and substantive components of the work around the author's ideological goal.

## DISCUSSION AND RESULTS

The definition of composition in the “Explanatory Dictionary of Literary Terms” by F. Salaev and T. Kurbaniozov, published in 2010, does not deny previous views, but emphasizes that the genre of composition is related to the creative method, literary direction, flow and the principles of creativity inherent in them. In order to accommodate the infinity of time and space in the composition of the work, the author also uses such methods as characterization, internal and external monologue, memory, dreaming, self-assessment.

The similarity of the studies considered above is that literary critics, while repeating the “compositional” views that were previously known, did not dwell on compositional means in their works.

It can be said that the approach to composition has caused diversity. So, up to now, there have been approaches to composition as a form phenomenon (H. Umurov), a meaningful form product (T. Boboyev), and viewing the plot as a component of the composition (I.



Sultan, A. Ulug'ov, D. Kuronov). The definition of compositional means and their quantity also emerged as a result of the above different views. For example, the use of compositional means depends on the writer's artistic skill and style. For example, in I. Sultan's book "Theory of Literature", portrait and landscape are analyzed as plot elements. In his book "Introduction to Literary Studies", Erkin Khudoyberdiev considers these components as compositional elements. We believe that such different understandings lead to confusion in determining the historical and theoretical criteria of composition. Based on the above ideas and views, we have come to the conclusion that the following aspects are paramount in explaining the essence of the composition of a work of art: 1) the artistic plan, style and naturalness of the creator's creative nature, the author's point of view of the image, and aesthetic taste are the foundations of the composition of the story; 2) the title, epigraph, lyrical digression, epilogue, molding, interior, landscape, detail, portrait, prologue, etc. are considered the "dress" of the composition of the work; 3) poetic speech, epic rhythm of expression, system of images, and plot of the work serve as the supporting pillars of the composition; 4) the artistic chronotope is a comprehensive, molding, and directing content-form tool of the composition of the work.

## **CONCLUSIONS AND SUGGESTIONS**

So, summarizing the above views in one point, the following conclusions can be made: firstly, the composition of an epic work is a purely artistic-historical category that has been formed and improved according to the laws of gradual development; secondly, viewing artistic composition as a holistic artistic phenomenon allows us to correctly determine the theoretical criteria inherent in the whole through the analysis of parts; thirdly, composition is a phenomenon that harmoniously expresses content and form, fully covers the properties of the genre (epic genre) and prepares the ground for a correct understanding of the poetic criteria of the story; fourthly, composition appears as a product of the creative artistic idea, determines the functional interdependence of regulatory processes in the image; fifthly, artistic composition is an independent, constantly moving, growing and changing poetic unity, having various types and forms of expression. The article considers the composition of a work of art as an important component of poetics, and its close connection with the harmony of form and content is revealed. Research shows that composition is not only the external structure of the work, but also a factor shaping its internal content. Various literary scholars have been refining their views on composition, and in their views, plot and composition are interpreted as interrelated, but different concepts. The significance and prospects for further study of research on the theory of composition in Uzbek literary studies are also indicated.

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