

# Typology of Artistic Composition in Uzbek Story

Ulkanboeva Matluba Hasanboy qizi

Doctoral candidate of the Institute of Uzbek Language, Literature and Folklore, Uzbekistan

**Received:** 10 April 2025; **Accepted:** 06 May 2025; **Published:** 08 June 2025

**Abstract:** This article analyzes the continuation of tradition in the construction of artistic composition in youth prose and its renewal in contemporary interpretation. Based on examples, it examines how skillfully organized compositional integrity can become an important factor in revealing the author's artistic intent and aesthetic position. It also analyzes how some compositional devices, having become an interperiodic literary tradition, continue to exist in contemporary storytelling.

**Keywords:** Artistic composition, artistic image, plot, narrator, compositional contemplation, artistic elements, tradition, innovation.

**Introduction:** We all know that poetic text elements play an important role in the analysis of a literary work. The reader tries to understand the writer's true artistic intention through the plot, artistic image, and details. There is another important aspect in understanding the deeper meaning of a literary text. This is the composition of a poetic text. Compositional thinking plays a key role in understanding the essence of a work of art. Because if poetic elements such as characteristic event, vivid artistic image and details, rich language are not skillfully combined, it will be difficult for the creator to achieve the intended goal. While acknowledging that a work of art is a systemic whole, we must not forget that the composition of skillfully arranged poetic elements is the foundation of a literally perfect story.

## Literature review

In the research of such literary scholars as Suvon Meliyev, Dilmurod Quronov, Ulugbek Hamdamov, Bahodir Karimov, Uzoq Juraqulov, Komiljon Hamrayev, one can observe that special attention is paid to the composition of a literary work in the process of interpretation and analysis. For example, compositional thinking and structural analysis played a key role in presenting new conclusions in the section "The Triad Principle in the Structure of the Novel "Days Gone By" included in Suvon Meliyev's doctoral dissertation. The scholar emphasizes that its structure (structure, composition M.U.) plays an important role in revealing the main artistic idea of the novel "Days

Gone By" and scientifically analyzes that the novel is built on the basis of a triad. The new approach to analysis allows us to draw new conclusions from the novel's text. Since the principle of triad prevails in the structure of the novel "Days Gone By," this means that he acts as the first organizer in actualizing and clarifying the scale of the artistic idea and meaning developed in the work. Such a structural feature, characteristic of our great novel, opens the way to its profound philosophical meanings. [1;84] Analyzing the composition of a work and the interrelationship of images based on this experience expands the geography of the artistic meaning understood within them. These are new, well-founded interpretations.

The renowned scholar Ulugbek Hamdamov, in his article "One Period: Two Writers - Two Paths," reflecting on the uniqueness of Qodiriy's and Chulpan's prose, draws attention to the compositional structure and the differences in the plot of the novels "Days Gone By" and "Night and Day." He rightly asserts that later writers were followers of these two literary traditions [2;55-63].

Literary scholar Komiljon Hamrayev's monograph titled "Story Composition" is noteworthy for combining compositional thinking and the conclusions drawn around it, and providing new conclusions: "Firstly, story composition is considered a purely artistic-historical category, formed and refined according to the laws of evolution; secondly, considering artistic composition as

a holistic artistic phenomenon allows for the correct definition of theoretical criteria inherent in the whole through the analysis of parts; thirdly, composition is a phenomenon that harmoniously expresses content and form, fully encompassing the properties of the genre (story genre), and preparing the ground for a correct understanding of the poetic criteria of the story; fourthly, composition manifests itself as a product of the creator's artistic idea, determining the functionality of regulatory processes in the epic depiction. From these conclusions, it follows that compositional thinking can be the main key to revealing the writer's true artistic intention.

In one of the literary debates in modern literary studies, the renowned theoretical scholar D.Quronov substantiated his thoughts through compositional thinking, which confirms our views. In particular, it is worth mentioning D. Quronov's article "Two Words in Defense of a Thief," written in response to Suvon Meliyev's article "The Magic of Kindness"[4], published in the "Literature and Art of Uzbekistan" newspaper [5;35-40]. In the article, the scholar justifiably objects to S. Meliyev, who assessed the story "The Thief" as a work serving the interests of the regime, with the following argument: "In this structure, there are not two, as we are accustomed to, but three supporting points: the mahalla - Qobil bobo - the officials. As we saw above, each of these points acquires a generalized meaning when it is separated from the context and connected with reality: mahalla - the symbol of the masses, Qobil bobo - the symbol of an individual in a totalitarian regime, officials - the symbol of a totalitarian state" [5;38].

D.Kuronov comes to the following conclusion from the triad of images in the story's composition and the real reality symbolically expressed through them: "The high level of intellectuality we observe in the story, the desire to model life situations expressing the author's concept (unlike existentialism, where the model also creates an illusion of reality), leads to this thought. Further research will show how close our assumption is to the truth, as well as the reasons and factors for this similarity. However, this alone gives grounds to assert that A. Qahhor did not always remain in the grip of the dominant ideology, within the framework of the templates of socialist realism, and sometimes possessed inner freedom in moments of creativity.

Professor D. Quronov, in his article "Compositional Thinking in the Story "Tulip in the Snow's Embrace," reflects on the division of plot events into parts and how each element serves to reveal the author's artistic intent [6;46-51]. The scholar puts forward important views on the theory of compositional thinking. Also, the compositional integrity and its significance in Cholpon's

other works are examined using this story as an example. "In Cholpon's other prose works, the possibilities of compositional thinking are also effectively utilized. In particular, in the novel "Night," the images of Zebi and Maryam are set side by side, the rivals complement each other and generalize one fate; The contrasting technique used at the composition level in "The Baker Girl," the uniformity of the beginning and end in the story "The Breakfast" - all serve to express a certain thought in this way" [6;51].

This literary-scientific experiment lays the foundation for a new methodology in literary studies. Thus, artistic composition is connected not only with the plot and fabula of the work, but also plays an important role in the arrangement of artistic images and details in the work.

## METHODOLOGY

Based on the above-mentioned scientific and literary experience, one can trace the evolution of compositional thinking in 20th-century Uzbek short story writing and analyze how this tradition continues and is being renewed in modern short story writing, and put forward new considerations. We believe that using the methods of historical-comparative and structural analysis will yield good results. In the following reasoning, we will use these methods.

## RESULTS

From the above considerations, it becomes clear that the depiction of the characters in Chulpan's story "Tulip in the Snow's Embrace" in a tripartite relationship (Sharofatkxon - Eshon - mahalla) pursues a certain literary goal. Just as in mathematics it is possible to reduce a nine divided by three to a whole three, so in literature it is also possible to reduce the real reality and convey the picture of a vast existence through a micro-artistic world. This is similar to how D.Kuronov saw the tragedy of an isolated individual and indifferent crowd in the Soviet system behind the images of Qobil bobo - officials - mahalla. Indeed, the tragedy of the triad observed by our prominent scholar in "The Thief" is a logical continuation of the triad in the story "Tulip in the Snow's Embrace." There is no doubt that Cholpon created a reflection of the reality of his time, implying a lonely individual through the image of Sharofatkxon, a despotic regime through the image of Eshon bobo, and an indifferent crowd through the symbol of the mahalla.

Placing images at three points and showing the contradiction in the reality of the era continued to exist as a literary tradition. In Shukur Kholmirezayev's story "The Lame Crane," the lame crane represents a lonely individual, the herd represents an indifferent crowd, and nature represents absolute power. If we consider

that in the socio-political reality of the era in which the writer lived, collectivization nullified the value of the individual, and the intellectual dreaming of independence was forced to fight alone against absolute power like a lame turtle, then the analysis is justified. The anxiety of loneliness made the writer delve deeper into his world, expressing his true artistic intentions and conclusions, hiding them behind symbols. And in literature, such an undesirable tradition was formed. In this series, a number of classic stories were created, such as "My Little Thief," "The Lantern Father," "The Thief," "The Pomegranate," "The Horror," "The Uzbek Character," "The Bandit Eagle," "The Lame Turna," "Fishing," "The Tree in the Courtyard," "The Little Pink Thing." It can be said that this literary tradition continues in contemporary youth short stories.

Raxshona Ahmedova's story "The Teacher's Silence" is also built on three supporting points, just like above. Abdusamad domla - other members of the assembly - "elder." The author does not explain what kind of official is "big." He portrays him as a full-fledged hero. The character of the "elder" is depicted in the description of his relationship and treatment of Abdusamad domla.

"Why didn't you let me out to the field?" asked the "elder," his face burning with fire as about twenty or thirty people sat in the room, lifting them one by one.

"Aziz Akbarovich," said Absamad domla, gathering his courage, "we've been all in the field for two months, there's no study, we're falling behind the program..."[7;127]

During the conversation, the "elder" loses his composure and raises his hand at Abdusamad domla. The violation of personal rights and despair brought an end to Abdusamad domla's life. Abdusamad domla, humiliated by his pride for being unable to remain silent at the gathering, fell silent forever. It is unfortunate that the other members of the 20-30th assembly are also silent, leaving the victim alone and remaining empty spectators. The author, touching upon the painful points of the cotton policy, uses this literary tradition as a template in the works of predecessors, but raises a new problem of the new era.

The story begins after the climax. Transition from a state close to a solution to a node. After the knot is tied, we return to Abdusamad domla's distant past, and then to the knot again. The development of events is introduced as "reproduction." And finally, the climax appears. The solution is achieved through the culmination. With his individuality in the construction of the story, the author managed to capture the reader's attention. With a triple in the arrangement of

images, he realized his main artistic idea.

## CONCLUSIONS

In conclusion, it can be said that R. Ahmedova, drawing nourishment from Uzbek literary experience and traditions, looks at the problem of the new era and demonstrates her creative position. This indicates that literary traditions continue in modern Uzbek prose. Raxshona Ahmedova, like her predecessors, places images at three points while maintaining her uniqueness in the overall composition.

When analyzing a literary work, utilizing the possibilities of compositional thinking alongside the nature of the image, plot, and artistic details can pave the way for new interpretations.

## REFERENCES

- Miliyev S. Poetics of Global Scientific and Artistic Interpretation. Doctor of Philosophy (DSc) dissertation - T.:2020. - 226 p.
- Hamdamov. U. Abdulla Qodiriy and Uzbek Literature - T.: "Yangi asr avladi," 2022.- 208 p.
- Khamraev K. Story composition - T.: "Nurafshon business,"2020 - 140 p.
- Literature and Art of Uzbekistan. 1995. June 23.
- Ivanov. D. Reading and Perception Exercises - T.: "Akademnashr," 2013. - 336 p.
- Quranov. D. On Literature and Others - T.: "Akademnashr," 2019 - 142 p.
- Ahmedova R. An incomprehensible confession of love - T.: "Read book" Publishing House, 2023 - 190 p.