

IDEA AND ARTISTIC INTENTION OF THE WRITER AND ELEMENTS OF COMPOSITION

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Abstract

This article presents the skill of creating a composition by Uzbek writers. On the example of the works of O. Yokubov "Treasures of Ulugbek" and R. Faizi "His Majesty the Man". In the analysis, the method "movement from part to whole" was used.

Keywords: composition, structure, skill, writer, novel, A. Yakubova, humanity, image, particularity, regularity, aesthetics

Integrity is a necessary condition for the compositional construction of not only a novel, but also any work of art. Unnecessary characters, episodes and details, no matter how interesting in themselves, but if they do not serve to reveal the ideological intent of the writer, then they reduce the aesthetic ardor of the work. In this regard, the following thought of Chekhov is noteworthy: "... nothing superfluous is needed. Everything that is not directly related to the story, everything must be mercilessly thrown away. If you say in the first chapter that there is a gun hanging on the wall, in the second or third chapter it must go off. And if he doesn't shoot, he shouldn't hang."¹

The writer subordinates each part of his novel to the laws of artistic thinking in such a way that they all represent a single, integral work of art. No wonder V.G. Belinsky emphasized: "... existing on its own, at the same time exists for the whole, as its necessary part and contributes to the impression of the whole"².

To depict this or that event in a work of art, the writer chooses its most important facets, strives to convincingly and emotionally show his attitude towards it. It happens that some readers indifferently perceive "boring" descriptions of nature, the author's reflections, lyrical digressions. Meanwhile, in the perception of the ideological concept of the work, the role of these elements is very significant.

The dynamic or static image of the heroes of a work of art finds its expression in their speech, in their relationships, actions, feelings, aspirations. In understanding the characters' characters, such elements of composition as monologues, messages, author's remarks, landscapes, and portraits play an invaluable role. Each of these elements performs an independent task in the work, is in a complex relationship with other elements; together they organize and ensure the compositional integrity of the work. The organic nature of these elements plays an important role in the successful compositional construction of the work. An artistically organized narrative with elements of landscape, portrait, direct speech of characters and other elements creates the actual canvas of a literary work. But at the same time, in each individual scene, the ideological position of the author or character of this work is preserved.

¹ Чехов А.П. Полн.Собр.соч. и писем. – Т. 15. – Ташкент, 1949. – С.319

² Белинский В.Г. Собр.соч.в трех томах. – Т.1. – М., 1943. – С. 553.

The concept of composition includes not only plot elements, but also other components that are in close ideological and artistic connection with the plot. A variety of compositional techniques used in creating a work of art allow you to expand a colorful, life-like description.

Compositional elements contribute to the disclosure of the material, a more complete expression of the ideological intent of the writer, in addition, the nature of the composition elements used is associated with the genre of the work, its stylistic originality.

Each of the compositional elements is uniquely manifested in the writer's work, in the plot-compositional, artistic solution of his work. Successful or, conversely, unsuccessful arrangement of compositional elements in the works of Uzbek novelists largely determines the artistic achievements and failures of the latter. It is this aspect of the analysis of the work of Uzbek novels of the 70s that formed the basis of this chapter.

As you know, revealing the nature of characters in any literary work is a complex creative process. This requires an independent point of view of the author, his clear ideological and artistic position. The author needs to comment and analyze the behavior, actions, actions of the characters, their thoughts and aspirations, their aspirations throughout the entire work. The artistic persuasiveness of the characteristics of the image is a very important, decisive moment in the success of the entire work.

The concept of characteristics is multifaceted and diverse. If in a narrow sense it means information communicated by the hero about himself, his characterization by the author and other characters, then in a broad sense there are landscape, portrait, psychological characteristics, characteristics of the environment, and the most difficult - the speech characteristics of the characters.

In Uzbek romance, the speech characterization of characters occupies a particularly important place. It should be noted that at one time the huge success of A. Kahkhar's story "The Little Bird" ("Sinchalak") was associated primarily with the skillfully written speech characteristics of the characters in the story. The merit of one of the best novels of the 70s, Ulugbek's Treasure (Ulugbek Khazinas), is precisely the speech characteristics of its characters. The author does not delve into the small details of the relationship between his characters, and does not set himself such a task. A. Yakubov first of all analyzes the inner, spiritual life of the heroes, their difficult destinies and personal problems. Logically and truthfully showing the character of his characters, the writer chooses the appropriate means of depiction. In this regard, such a form of speech characteristics as an internal monologue functions flawlessly and effectively. The heavy experiences of the characters, their spiritual contradictions are conveyed by the writer precisely in the form of an internal monologue.

It is difficult to imagine the tragic figure of Ulugbek without his painful inner monologues: "Why, why is that? Why did scientists who knew astronomy and the secrets of the Universe, thanks to their sharp mind, discovered new stars, did not know how unstable the throne, how unreliable the reign? Why did the sage who studied all epochs, all kingdoms, who knew their history and fate, not understand that the throne was never loyal to anyone? Why did he not find the strength to give up the throne? Why, having renounced this power, from the falsity of glorifications, did he not devote all his knowledge, all his abilities to science, enlightenment, glorifying man? Why?..." (p. 210).

Thinking about his fate, Ulugbek constantly turns to himself in the form of an internal monologue, and this deepens our perception of the image, sets off its inner facets. Through an internal monologue, the author comments, explains, reveals the experiences of his characters, analyzes their state of mind, their ideas about other characters, about their habitat. That is, in the internal monologue, the image of events

and reflections on them seem to merge. Here is a typical example: "The gates of the city are locked! Locked up for him, who has been ruling this city for forty years, for him - the absolute autocrat and crowned bearer of Maverennahr! He dedicated his whole life to this city, built madrasahs and baths here, the only observatory and libraries in the world ... and now Samarkand has closed its gates to him! Oh my God! For what, for what sins are you taking revenge on him like that?" (p.73). When the courtiers close to him betray him, he is filled with bitterness and exclaims in their hearts: "Oh! All be damned! What a lie, what baseness?.. Oh, creator! Who can you rely on in this kingdom of outcasts?!" a flame of bitterness engulfed the heart of Mirzo Ulugbek, he clenched his teeth and hit the horse with kamcha. The tall white horse whinnied piercingly, and then clenched the bit in his teeth.

Pebbles from under his hooves flew whistling around, rods lashed him on the sides, but he did not feel anything, pain lurked in his heart. Mentally, Ulugbek turned to heaven, begged to forgive him, the servant of God, not to disgrace him in his old age "(S.73 - 74).

The role of the author's characteristic is very important here. The description of the hero's state, his experiences and actions merges with an internal monologue, as a result of which artistic persuasiveness is achieved both in the image itself and in the historical era in which he lives.

A. Yakubov uses an internal monologue to characterize not only positive characters, the author successfully uses the same technique to self-expose negative characters. Noteworthy in this sense is the internal monologue of Amir Jandar: "Oh, Lord! Has this unscrupulous parricide figured out my plans? If so, I'll lose my head! Oh my God! Avoiding the rain, got hit by hail! Having got rid of Mirzo Ulugbek, I thought that I would gain fame, but did I fall into the snares of this ruthless bloodsucker? Amir Jandar said to himself and immediately felt coldness in his nails. - Al - kasosu min al - khak! Or maybe this horror is nothing more than revenge for the innocent head of the hazrat, for his shed blood?..." (p. 265). The writer manages to find the right compositional solution to highlight the essence of the image. The high ideological and artistic effect of the novel "The Treasure of Ulugbek" ("Ulugbek Khazinas") is ensured not least thanks to the author's skillful use of such an important element of the composition as an internal monologue.

Rahmat Fayzi's novel "His Majesty the Man" ("Hazrati inson") can be attributed to the number of works in which a successful compositional solution is organically combined with a comprehensive disclosure of the character of the characters.

Today, when there is an active process of restructuring and renewal not only in the socio-political, economic life of our country, but also the process of humanizing society, breaking our old concepts and ideas about our past and present, it is the writers who have to say their weighty, meaningful, honest, a true word about the complex and contradictory times in which we live, a word embodied in a truly artistic work of literature.

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