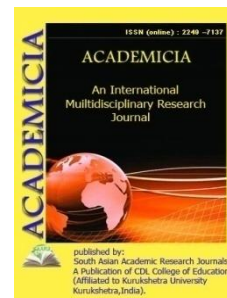




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THE MEANING OF THE COMPOSITION

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ABSTRACT

This article is dedicated to teaching students the essence of composition and its role in the learning process and the creation of works of art, the problem of effective use of the rules of composition by the teacher in long-term classroom lessons. considered. Compositional connections are based on memorials, works of music or theater, sculpture and painting, and theatrical films. The principles of originality and division, symmetry and rhythm are manifested differently in different art forms. The subject is a determining factor that reflects the artist's position, his worldview, and his worldview around him through the prism of the feelings and experiences of certain events and happenings. The form of expression of an idea and the corresponding archetype of thinking is called the subject. The theme of the work of art is a semantic-formal integrity according to the hierarchical principle, the content becomes a motif in a new form.

KEYWORDS: *Composition, Artwork, Idea, Interdependence, Space, Color, Rhythm, Light, Harmony, Symmetry, Balance.*

INTRODUCTION

Composition is one of the main categories of literature. Unlike drawing, color, line, size, space, it is not one of the components of an artistic form, but an artistic-figurative, content, formal integrity- the most perfect and complex structure in which all the elements are inextricably linked type.

Composition (in Latin *compositio*) means to combine different parts of a whole according to an idea. A composition of fine art is the construction of a work of art according to its content, character and meaning [17].

The word composition was seldom used regularly during the Renaissance, and the perception of a work depended largely on its composition.

The process of creating a work in artistic activity can be called composition. If we look at the composition in the example of a tree, it organically connects the roots and branches of the form, subordinating its elements to each other, to the *hyseloma*. Hence, it means establishing relationships between parts of an image, linking them together, and generalizing them. In a word, a composition is a picture that is the same as an organic whole, with a semantic unit that is drawn, representing a combination of color and plot.

Composition is unique to all types of art. Compositional connections are based on memorials, works of music or theater, sculpture and painting, and theatrical films. The principles of originality and division, symmetry and rhythm are manifested differently in different art forms. However, the presence of the same general patterns allows the synthesis of art, their organic combination, for example, in an architectural and sculptural ensemble, in the context of theatrical art, interior design, and so on. In dramaturgy, the theater, which combines the skills of actor and director, decorative painting and music, is a shining example of compositional synthesis. In this case, the interaction of all the conditions of the play depends on the strength of its emotional impact on the audience.

Speaking about the definition of the concept of composition, it should be noted that different types of art have their own content and level of development. In music, this concept is very clear. However, some experts believe that the description of a composition as a general plan of a musical work is too formal and should be supplemented with forms that establish the connection between the parts.

In theory and literature, the term composition refers to the placement of a particular material in a particular sequence in the text. [18]

Definitions of composition and fine arts can be found in encyclopedic dictionaries and literature. It should be noted that it is not possible to define clear rules of composition, because the reflection of the nature of the composition varies historically, which depends on the social structure of the tasks facing the art. The Brockhaus and Efrona dictionaries contain very few rules that come from the best works of art. This definition already mentions the main feature of the composition - integrity. In addition, the composition is said to represent the content intended by the artist.

Composition is the most important organizational element in art. It gives the work unity and solidarity, subordinating its components to one whole. Artistic practice is a measure of the compositional laws that emerge in the process of aesthetic cognition of reality, at least objective laws and relationships, and the reflection and generalization of real-world events. [16]

In plastic art, composition combines features such as real or imaginary formation of space and volume, symmetry and asymmetry, size, rhythmic proportions, nuance, contrast, and color in the

creation of an artistic form. The composition forms both the internal structure of the work and the viewer's relationship with the environment. [19]

Composition is one of the most important elements of the language of fine arts, and language always represents an objective reality that exists. The composition therefore requires: the subject of expression is the artist who speaks that language, and the object of expression is the subject embodied through the idea and intention of the artist within it. The subject is a determining factor that reflects the artist's position, his worldview, and his worldview around him through the prism of the feelings and experiences of certain events and happenings. The result of the combination and combination of these categories into a single creative process is composition. On the one hand, it is a clear structural structure of the image in the plane of the image using material visual components: cone-spatial, temporal, structural, coloristic, and so on. On the other hand, enrich this image with meaning, essence, such as ideological, semantic, semantic, emotional, using other components.

In this definition, we see several aspects of defining the essence of composition, as it were: on the one hand, the structure, form, image, and on the other hand, the creation of an expressive image that most expresses this idea and connects the author's intention and content and the process of optimal selection of techniques, tools, and methods for placement.

The expressive combination of form and content as a whole - the artistic image of many structural visual components - is also a composition, the result of a creative embodiment of the author's intention, which is a reflection and generalization of objective laws and interdependencies. The location and interdependence of these objects are conditional on real-world objects, events, and a specific meaning, purpose, as well as the result of the work of all the life and spiritual forces of the artist: mind, will, perception, contributes to perception, observation, imagination, thinking, memory, image, emotion, and the most effective knowledge of the environment. The development of the world and the personality gives us a real opportunity to imagine what an important role composition plays in the development of fine arts, the development of the individual and the creativity of artists, which in turn determines the importance of its proper organization.

Such integrity in architecture, painting, graphics, sculpture, artistic craftsmanship, and design is illogical, and the artist achieves it intuitively. She is unique and unique. In other words, the only unique combination of elements is the essence of compositional integrity. This particular integrity is based on the following principles: novelty, integrity, clarity and development. It consists of an open modification structure with "multiple levels of freedom". It is a spiritual phenomenon, both partial and imperfect. The constituent parts of the composition have a relative character, not an absolute one, as in the technical parts. They are manifested in the form of trends, in the scale of implementation. It depends on many objective and subjective, external and internal factors. Structural integrity can only be partially studied by rational methods. Examples include image construction, the system of proportions in architecture, anthropometric data, or the psychophysiological properties of visual and tactile perception. [6]

The classical definition of composition in the fine arts is given by the Italian Renaissance theorist and architect **Leon Battista Alberti** in his book *The Three Books on Painting* (1435-1436): "Composition is an essay, an invention." ni "free artistic will movement". [1]

Perhaps Alberti derived such an understanding of composition from classical philology, yet Alberti saw composition not as a complete picture but as a style of the artist's creative process, revealing the sequence and content of the main stages of the work. In addition, Alberti understood the composition as a "living organism." "Nothing can be added to it, nothing can be removed from it, and nothing can be changed without making it worse," he said. The latter explanation is of particular importance and has to do with the aesthetics of the Renaissance, and the pursuit of an ideal and balanced form of art. According to the Russian artist and psychologist N.N Volkov (1897-1974), composition is a "construction for meaning" [2] and another definition is an "algorithm of the creative process." According to S.M. Daniel's definition, composition is not a state (even in a relative sense) but a "process that regulates the development of an idea" [3].

Any composition is based on certain ideas, expressed orally or figuratively, often using a preliminary sketch, sketch, or model. For example, in fine arts and architecture, it can be based on the ideas of height, balance, tension, or, conversely, the ideas of calmness, completeness, integrity. At the same time, hidden invariants (permanent archetypes of thinking) are preserved in all modifications of the pictorial form. Each idea corresponds to a specific archetype: vertical, square, horizontal, triangle, circle. The number of such archetypes is called another mode (Lat. Modus - pattern, order of movement, method). They are limited, but their combinations bring endless variability. The form of expression of an idea and the corresponding archetype of thinking is called the subject. The theme of the work of art is a semantic-formal integrity according to the hierarchical principle, the content becomes a motif in a new form. For example, separate motives from music, such as a "changing subject" or a leitmotif (German leitmotif - leading motive) - a repetitive musical phrase, a harmonic twist.

Similarly, in the fine arts we can say "direction of form". In architecture: the arch - the same building - a repeating row. In this case, the arches are arcades, the motif of a particular architectural composition. The series of semicircular arches - it is a motif of Romanist art, lancet - a peculiar motif of Gothic, Taka - a motif of Arabic and Spanish-Mauritanian architecture (artistic style) and, accordingly, the name "Roman architectural cell", a motif of ancient Roman architecture. The semicircular arch, leaning directly on the capitals of the columns, is one of the main themes of Italian Renaissance architecture [4].

In Russian historiography, composition theories in fine arts are reflected in the works of V.A. Favorsky, A.D. Goncharov, L.F. Jegin, I.I. Ioffe, P.Ya. Pavlinov, S. M. Daniel, V. G. Vlasov, A. V. Sveshnikov. At the beginning of the 21st century, composition, cluster or fractal structures are used in all types of architectural, fine or plastic arts, along with increasingly dissipative (open, "Scattered") systems, computer modeling techniques [5].

Although composition is relatively underdeveloped in theoretical work on the fine arts, I think many underestimate its role as an independent science because of a misunderstanding of its significance and essence and in this regard. At the same time, any work of art is a composition, built according to its laws, principles and rules. An important basis of the composition is the unifying principle of two - external and internal:

-external, clean crafts - this is the practical creation (drawing) of the form of the composition, ie. in its basic combination of primary and secondary, combined with its structure, construction, color, rhythm, balance of masses, harmony of proportions, contrast, etc., by means of artistic expression;

-inner is to convey the artist's thoughts and ideas figuratively, filled with deep psychological meaning (content), in an exciting and convincing way.

The unity of these two principles is the essence of composition. Composition is unique to all types of art. The compositional foundations that underlie the universe are the basis for creating the composition of any work of art. Natural harmony, integrity, symmetry, rhythm are also at the center of any human creation - architectural structures, ornaments, literary and musical works, sculptures, paintings, theatrical performances and more.

Harmony is a formal characteristic of a composition, it means a connection, a combination. This is the highest level of orderliness associated with the aesthetic criteria of perfection and beauty, where there is no order where there is no order, where disorder prevails.

Integrity is the placement of things in the depicted space, manifested in the unity, harmony, completeness of the constructed image.

Symmetry is an order in which objective reality exists. It is manifested in balance, relative calmness, proportion, between the whole parts, in the balance of all the parts of the compositional image.

Rhythm - always determines the essence of the composition, whether it is dynamic or static, symmetrical or asymmetrical, it means a sense of life and movement (time indicator), the exchange of one or more elements in a certain order: lines, shapes, contradictions, and so on. All of these foundations lie in nature, so by learning from nature and imitating it to a certain extent, the artist learns the essence of objects and natural phenomena, their objective laws. To create a deep, vital, realistic composition, the artist must constantly engage with nature - this is the best teacher. Only by observing, studying and analyzing nature in its real state does the artist develop the ability to see, observe, comprehend, reflect realistically.

Of course, nature is not a cure. The artist must be ready not only to perceive it, but also to see the novelty as usual, so as to make what is perceived meaningful to the pictorial plane, and to compel not only his own feelings and memory to work.

Why don't we stop admiring the works of the great masters of the past today? Because in the artistic images in their works, the spiritual state of the artist is reflected in relation to the spiritual essence of the surrounding world. The composition of such works is standard, the perfect creation of human hands and thoughts, so they are eternal - A. Rublev's "Trinity" (Fig. 3) and Leonardo da Vinci's "Jaconda" (Fig. 2), "The Last Supper" (figure 1) and other gems.

The above definitions show that the composition, on the one hand, as the most important organizational component of the artistic form, subordinates its elements to each other, giving the work of unity and integrity.

To sum up, it is very important to teach students the essence of composition and its widespread use in the process of teaching students the secrets of fine arts. Whether we are painting, sculpting or graphic, it is clear that the works we create have no value unless we first understand the essence of the composition. The role of this subject in the training of teachers and artists is also very important. pedagogical artists, especially students of fine arts and engineering graphics, are primarily educators. Therefore, their first task is not to create a particular work of art, but to educate future students. This requires a thorough understanding of the theory and the ability to

apply it in practice, as well as a method that will be of interest to students in the future. Knowing the laws of composition is a great help for future educators.

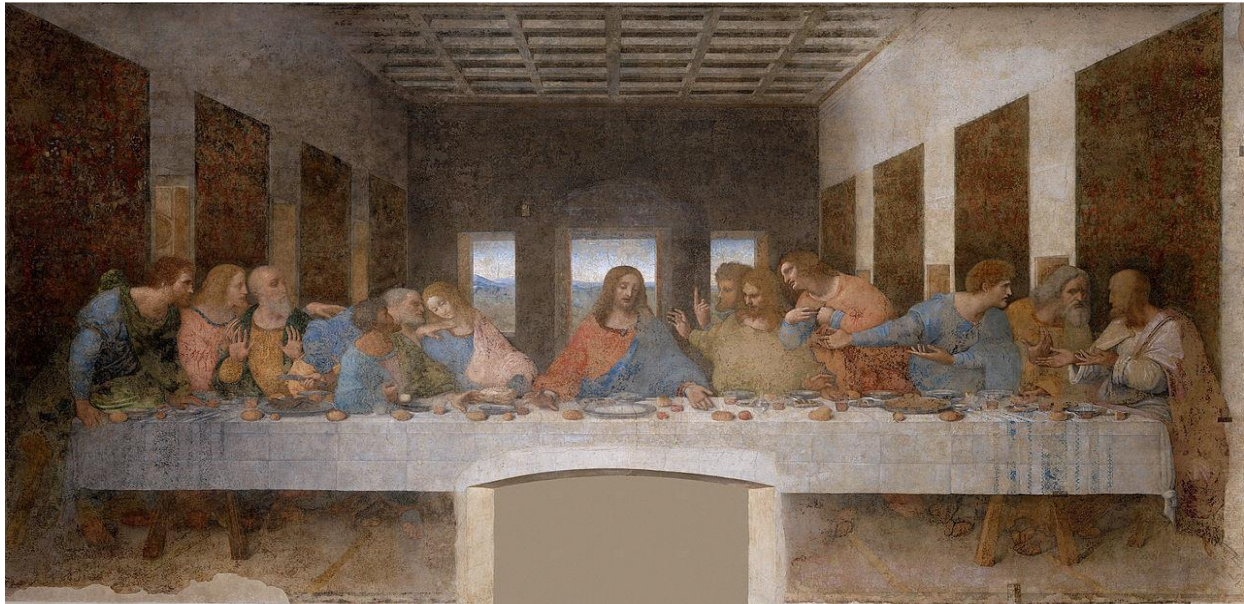


Figure 1. Leonardo da Vinci, The Last Supper (1495-1498) Ultima. 460 × 880 cm Monumental painting by Leonardo da Vinci depicting the last meal with the disciples of Christ. Founded in 1495-1498 at the Dominican Santa Maria delle Grazie monastery in Milan.

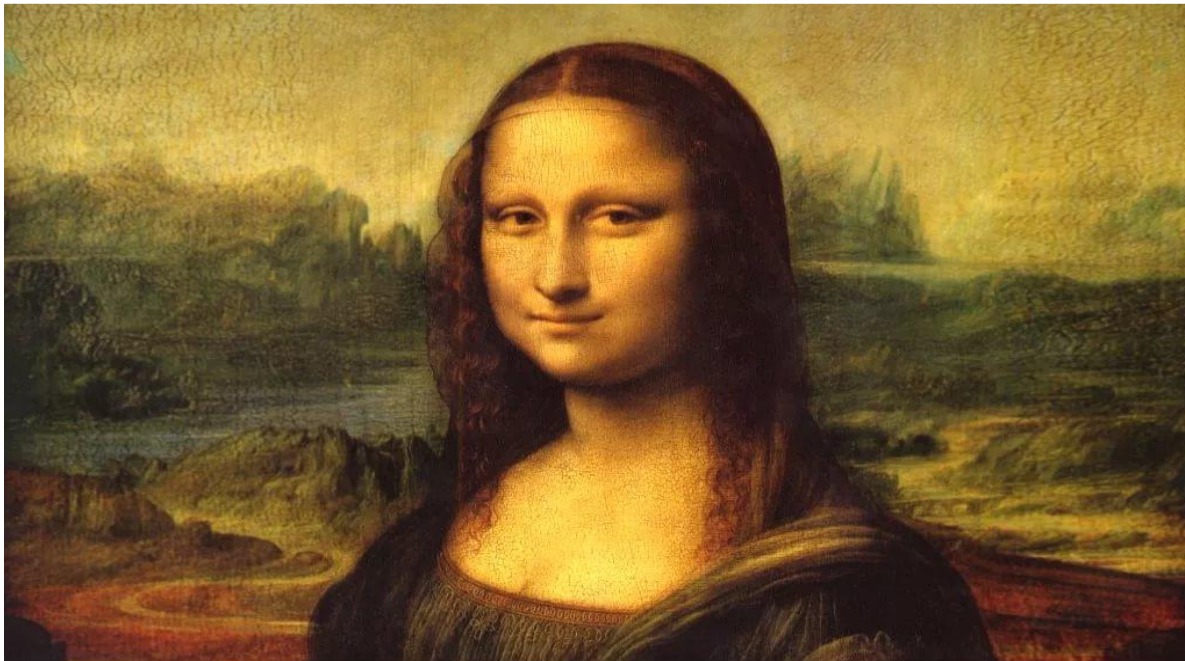


Figure 2. Leonardo da Vinci. Portrait of Mrs. Lisa del Giocondo. 1503-1519 Monna Lisa (La Gioconda) wood (poplar), oil. 76.8 × 53 cm, Louvre, Paris, (inv. INV. 779)



Figure 3. Andrey Rublev. "Trinity" (1411 or 1425-1427) wood, temperature. 142 × 114 cm. Tretyakov State Gallery, Moscow.

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