

## THE EMERGENCE OF ARTISTIC THINKING IN THE COMPOSITION OF MODERN UZBEK NOVELS

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### ABSTRACT

*In this article, the composition elements in the novel "Ozod" belonging to the pen of Isajon Sultan, one of the leading creators of modern Uzbek prose, their emergence, in this regard, such issues as the writer's specific skills, style and artistic language are covered in detail. It is also mentioned about the importance and role of compositional elements in the full disclosure of the theme of the composition and the theme of the work, the material of life, that is, the transformation of the disposition into an artistic work (composition). As compositional forms of epic speech, one can think of Riva, description, dialogue and their individual manifestations, and samples of the novel "Ozod" by the writer Isajon Sultan are drawn to each of these forms and taken under analysis. In addition, as the author analyzes the psyche of the main characters of the novel and secondary images, the author draws a special attention to the peculiarities of speech and personage speech and their significance in revealing the psychology of the novel. It can also be said that the information and analysis presented in the article serves as a complete guide for each reader about the emergence of a new tradition and style in the modern Uzbek novel.*

**KEYWORDS:** *Composition, Composition Element, Composition, Disposition, Fabula, Riva, Description, Dialogue, Epic Storytelling, Inner Speech, Monologue, Personage Speech, Author's Speech, Psychological Image.*

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### INTRODUCTION

Before creating a creative work of art, of course, he thinks about his composition. Fabula, that is, changes the natural sequence of events due to the conceptions of the work and creates a new artistic structure. The material of life (disposition) is transformed into an artistic work (composition). It is also permissible to dwell on the role of various compositional elements (components) to carry out this process. "The text of the epic work is composed of Riva, description and dialogue, so they are recognized as compositional forms of epic speech" [1]

Riva is an author's speech, which tells the story of events and events depicted in the work, ensuring the harmony of space and time in the work, integrity. Although the description is also given by the author, the object of the narration has the property of moving, with the exception of the description, it is stable and stable. Landscape, interior, portrait etc. are characteristic features. And dialogues are expressed through the speech of self-images.

In the novel “Ozod” by Isajon Sultan, we draw samples of these three components into the analysis.

“Indeed, there is magic in the word, it was said.

And those who went astray, wishing to say a more magnificent word, said: “there was a word before. After the slaughter of the Lord God, the world was wounded. We also said a word in our case”

That's where the narrators went astray. He forgot that the herd of the breed was not linguistic...”

The novel begins with Riva above. The author makes a philosophical observation about the essence of the word in the game-yu how much it affects the life of the narrator. It is said that the grandeur of the word is actually in the meaning of its bosom, and life is only an expression from the opposite, the thoughts that fill the reader with much thought are the product of the author's artistic thinking. Hence, the fact that the composition of the literary work sees the face of the world in a neat and thorough way is directly related to the author's artistic thinking process dates. Literature about the composition and units of composition there are different views by scientists. Initially, the tradition of composition was used in the rhetoric of antiquity, and the terms inventio (the creation of objects presented in speech), dispositio (placing them in a certain order), elokutio (the bright expression in case of negation of speech) correspond in essence to the terms of artistic reality, composition and speech construction [2].

"Organizing the components of the form in the work of art in the most convenient way to form the content and express the meaning is the task of the composition...

"Placing parts of the composition of the work in the most optimal way for the execution of artistic intent(the formation and expression of a particular artistic concept, the intended ideological-aesthetic effect), means attaching them to integrity in a way that is clearly understood by their interaction and relations”

In this regard, the description is also considered one of the important components of the artistic work. The landscape and interior texts in the novels can also be composed of several details, providing an image in the work.

"The moon's whitewash Rays are gently sown, burying the trees,the dark-looking leaves-the fruits of yu in the whitewash. The soil looks warm and velvety, as if it is pouring. The moon is full in the sky...

A gentle breeze will wipe your face. You will notice that life does not slow down in the bosom of a never-ending night, and that many creatures are training with what they know. How many years have you spent in the bosom of the old house quiet and quiet mudraydi, you thermilinear joints, plasters, a house left of your father in the courtyard adagi-one hallway Castle is also under the mud. The higher the house you have built on this side, the more energetic... your father's house got quite sunk while. Father and mother lived in this house and passed through the world... one you bedor, one you embrace the courtyard like a ghost” [3]

This description is made up of a combination of many details, making retsipient appear a holistic landscape right in your eyes:

Moon's ICO Rays

leaves, fruits, which look dark

it rains

warm and velvety soil

full moon

light breeze

old house under the Mudra

tall and well-built new packaged House

scarf

The role of psychological image on the basis of fiction, composition of novels is also incomparable. The artistic value of the novel, The level of its readability, the aspect that distinguishes it from the works given to simple narrative, also, of course, depends on how skillfully the psychological image in it is created. The character, which is revealed by the spirit of heroes, their lives, the image of their imagination, their behavior, attitudes, gossip, will also greatly serve to reveal the ideological content of the work.

It is not an exaggeration to say that the psychological image has reached its peak, especially in modern novels created today. N.Eshonkul's "Gorugli", He Said.Hamdani's "Isyon va itoat", "Sabova Samandar", I.Sultan's "Boqiy darbadar", "Ozod", S.Wafa's "Ovoraning ko'rgan-kechirganlari" and a number of more novels are obvious proofs of our above views. That is, the period of independence is one of the features of Uzbek literature, in particular Uzbek prose, and the image of the human psyche is in the leading plan. In this regard, the following thoughts of the doctor of Philological Sciences Kazakbay Yoldash are significant:

"In the present prose it is noticeable that a person is approached not by life, but by the image of a person in life. In such an artistic work, the author does not intend to study and reflect life, but rather considers it a means to understand and interpret the nature of the person depicted. The image of the human psyche is open to correct understanding and interpretation of life events and their source. For this reason, in today's Uzbek prose, it is a priority to reflect the deviations of the human spirit" [4].

So, while today's Uzbek writers are working on their own methods, first of all, they focus on the opening of the psychology of heroes. For this, no doubt, it is of particular importance to skillfully use the personage speech. Negaki, his speech is the primary instrument in the opening of the inner world of each image.

"Through the speech of the writers, the personages reveal their unique features, spiritual worlds, way of life, the logic of their characters, their common side for certain conditions. Accordingly, the speech of the personages is a means of distinguishing the heroes" [5].

Even in the novel "Ozod" by Isajon Sultan, the psyche of the heroes is described in a peculiar way. Father, son, owner of vineyards, Wind, Ozod, Dilorom, Murad and a number of other personages each express their thoughts, feelings through their speech. The writer's skill can be seen in such a way that the inner world of each hero in the novel repeats itself, having a life logic in a slightly different way. All the hero in the work thinks, thinks, feels, ya'nik, moves.

The part called “Son” is dedicated to the inner world of this very Hero, which is told from the language of the hero. While the father, who worked in the crop all his life, rocking the car, gave a magnifying glass to the life of his fellow villagers, who later praised the anchovy, if there was a more abundant meat in the wedding pilaf, the son will sink into the game. He feels that his own destiny is the same, if he goes away, then so. The world of its contemplation begins to handle various puzzles, mavhum questions:

“We are going to lick it at weddings, and then the new bride-groom will also be going away with a sigh of fur... as the day goes by, it seems as if it is crumbling and getting attached to the shoulder... the white faces of the bride, the groom's flashy eyes become pale... they, too, do not give a head start to Labor... I see that the bride is chopping the Earth, buried in labor... all-all is an imposing question that comes to my head and hangs: what does the child of man come to the world himself?” See, hero to their fantasies of girdob dive at the same level, even for simple cases as all cases appears to be in his soul shaken brings a huge gap in shuur will appear, will todirib to think about the essence of life.

Personaj was more expressed in the form of monolog speech in the game.

“In the literary work, the so-called monologue in which the personage is spoken or spoken in spiritually in relation to others is called a monologue...

Regardless of what form the monologue is in, it always leads to the fact that heroes symbolize the spiritual world, changes in consciousness, attitude to different people, to something-events”.

In the monologues of the novel, The image of how the apparent world is tossed, reflected in the hero's Batin. Although the name of the hero is not given, his so-called “Son” this image shows how much load on the shoulders, how many meanings are overloaded. He is primarily a child, so the mind-he will handle the pursuits on the parents in the consciousness, the primary queue:

“O child foolish, you knew where the father was, they say, the elderly. Where did you know who the mother was? Is the wealth of the world worth a single trace of the mother's step? O son, do good to your mother, to your mother, to your mother, to your father after him! Strangely enough, when I wonder if the mother is also blessed by the father, they will laugh and explain: "do not you see that your mother, who is so mukarram, is in the footsteps of your father?..."”

We witness a lot of times during the work of heroes and their psychological images, which fill such a person with thoughts, having an insightful and complex psyche. The psychological image itself also has different manifestations, each of which has its own characteristics, logical meaning-essence.

“It is known that in the creation of the image of the hero in artistic creation, an artistic mood, emotional World, personal energy and potential opportunities of the individual are evoked. In this regard, the role of internal speech, dialogue and epic storytelling is of paramount importance. In domestic speech, in principle, if a person expresses feelings, experiences that can not be disclosed to someone, then in dialogue, discussions, mutual exchange of views, conversations and worldviews are the main “battle”. And in certain complex situations, the heroes themselves will open their soul, personal aspirations in an internal speech. And in epic storytelling, the hero manifests himself to the reader with all the complexity of the writer (through the speech of the author) the circumstances that he could not tell, difficult to express”.

Examples of the above are bright examples of many speeches, which the hero can not tell anyone about his words, his musings, which he passes by heart and thinking. Only his own can answer the questions that have occupied his entire psyche, absorbed into his mind. Such an image of a psychological image is considered the most important tool in revealing the psyche of the hero. Because a person only speaks himself, but only in his own image, in his own way.

You can also meet a lot of dialogues in the novel. Dialogues presented in the novel, unlike other works, are rich in philosophical content and do not leave the reader without thinking. "Dialogues fulfill a certain task in the opening of the relationship of personages, their spiritual worlds, the sides of the character and, in general, the content of the work".

- On this place, let's pay attention to the following conversation between Ozod and wind:
- "The wind responded:
- I saw a man. He was in the depths of the pit, there were scorpions and snakes in the pit, they were tormented. For several years now, he was tortured in such a trifle. One day, someone came and dug it out of the pit, the willow sprouted, the burrow-blue waters got to the place where the East flowed.
- I understand this symbol, - said Ozod. – I want to see a deeper layer.
- "The nickname is such a thing that it is a nickname not for those who have gone, but for those who have stayed in the world," said the wind. – for those who have gone, the original thing is different, you made a mistake again.
- What's my mistake? - said Ozod.
- There is wisdom under the nickname, - answered the wind. – You look also to the bottom of that wisdom. If another curtain under the curtains of the Fitr is opened, then you can completely start seeing other phenomena... "

Through this conversation, we understand that the release is still young, helpless before the meaning of life, a symbol of wisdom of the wind, a symbol of a luminous elder. But in the course of the narrative of events, these two heroes also face bemisique changes, and there is a high change in the psyche of the release. We also observe this through the following dialog:

- "It's like there are truths that neither you nor I know about collars, - he said Ozod. – I want to go further than that. Maybe honestly it bordir the hole that passes into the world?"
- "No, I can not go further," said the wind, further shiddati decline.
- I understand you, - said Ozod. – I understood not only one senigina, but also what others said.
- The wind now blew gently in the Earth's moaning.
- "I submit to you, O Dear and honorable one," he whispered. – but now it seems to me that I do not need. Let me go back in my footsteps and continue in my old work.
- That's right, no longer keraging, - said Ozod and commanded: - O God who created the Lord! Sit down on the Earth and wait for my command, lest you perish..." This image of the psychological image clearly shows the nature and spiritual world of the heroes to the reader

and reveals their character. Dialogues in the novel “Ozod” are also created for the same purposes with high skill, which contributes to the increase in the level of the work.

And epic storytelling is somewhat different from domestic speech and dialogue, in which the hero does not speak. Perhaps it is brought to action from the author's language. His thoughts, feelings are told, described by the author. Also specific features of this method is that Professor Kozoqboy Yuldoshon this will take the following points:

“The method of showing the inner world of Personaj by a third person also has its advantages. In this form of a spiritual image, the author introduces the reader into all the hidden swindlers of the inner world of the hero without any restrictions, showing his inner world in detail and in depth. For the writer, the reason that the hero does not have a secret and unknown place in his inner world, he knows the inner spiritual processes to the smallest detail and is able to describe the big and small changes that occur in them...”

We will focus on examples of epic storytelling presented in the novel “Ozod”. The protagonist is in search of a free Legendary Humo bird. And this bird, which is considered a symbol of the happiness of life-long Troubles, flies without landing on the shoulders of the free. In this case, the spirit of the hero, deep in sadness and sadness, is described as follows from the author's language:

“... Aydinkul is doomed to build anyway, The Salt Desert is getting smaller and smaller, people come and take the form of ordinary mineral sand that they want to heal themselves, the narration about the loyalty of horses becomes a shepherd that has never been, the meaning of life also disappears and takes the form of many hard journeys... and he himself, at the end of his life, in the depths of the behemoth of a Mahall father-wandering, will suffer as the Tsar-helpless “you're as black as I am”... and Qobiz, the full-changing Angel of Destiny, the full-of-wisdom, is torturing his soul under the command” raise this spirit from the face of the earth, who has spent his life in vain”... the fairy of them for a moment confuses her mind like a ferris wheel, scares her soul...”

This is also the role and norm of this method, the application of the noun in the place where the work is encountered can lead to the crisis of the artistic work. So, any situation that opens the psyche of the hero can not be given from the language of the author, and also it is not right to give the author idiomatic sentences from the language of the hero. On this place it is permissible to jump to the following points:

“Many of us think that what the author wanted to say would be more interesting if the heroes spoke. This is a mistake. The sentence that the author should say is topshirish naughty to any of the heroes. In this case, the heroes become tusks, turning into a ravine of the car. And what the heroes have to say is that the author should take it upon himself and not speak the language of the third person”.

Apparently, in epic storytelling, the writer will have to approach with extreme diligence. So it turns out that we can not give all of the words that the hero feels, can not share with anyone, even through internal speech. In such cases, the use of epic storytelling skillfully becomes desirable.

In conclusion, the composition elements that make up the composition of the artistic work are also considered a means of directly revealing the author's artistic thinking. In addition to the appearance of the novel structure of artistic composers in the novel Isajon Sultan's novel "Ozod", it is also important in the manifestation of the ideological and aesthetic aspects of the work.

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