

Impact Factor:

ISRA (India) = 1.344	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.207	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 4.102	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 2.031	

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2018 Issue: 04 Volume: 60

Published: 30.04.2018 <http://T-Science.org>

Kamiljon Ulmasovich Khamraev
PhD student
Tashkent State University of
Uzbek Language and Literature
Tashkent, Uzbekistan

SECTION 29. Literature. Folklore. Translation Studies.

STORY COMPOSITION AND EPIC IMAGE

Abstract: *The article discusses the story of the story genre. Changes in artistic detail, image, time and space are analyzed in the context of Uzbek story. It has been emphasized that the artistic image of the ensemble depends on the evolution of the story composition.*

Key words: *Story composition, epic imagery, artistic expression, story volume, artistic detail, artistic character, Chronotopic artwork, art work, artistic portrait, artistic motive.*

Language: English

Citation: Khamraev KU (2018) STORY COMPOSITION AND EPIC IMAGE. ISJ Theoretical & Applied Science, 04 (60): 305-308.

Soi: <http://s-o-i.org/1.1/TAS-04-60-55> **Doi:**  <https://dx.doi.org/10.15863/TAS.2018.04.60.55>

Introduction

Headline, epigraph, docked episode, lyrical retreat, landscape, portrait, and other elements of the composition of the artworks. Izzat Sultan, Hotam Umurov, Tohta Babaev, Dilmurod Quranov, Erkin Hidayberdiev in the literature of Uzbekistan addressed these components in explaining the elements of the composition of the literary composition. However, literary critic Matyaqub Koshjanov made a fair comment on this subject. The composition of the artists' center of attention placed on the top of conformity, in principle, the game characters in the picture as a work of art by determining the composition evaluation. Especially, the scientist's views on the issue of the dimension in the picture are still relevant today. "Another important aspect of composition is the issue of norm – writes the writer M. Koshjinov – The writer works, if he has aesthetic taste, feels strict in size, does not have the right to arbitrarily extend or shrink some details and facts. The author, who ignores this situation, can not create a strong artistic creation" [1, 275-276]. Thus, each piece in the artistic work must be illustrated in accordance with the laws of art. This requires a wider study of the elements of art. In this sense, we try to understand and explain the artistic component of the story genre. At first, about artistic imagery.

Materials and Methods

Artistic expression, in contrast to stories, contains several compositions in the context of the

art. The present thing in the image is that the subject is restored by the artist to the artwork. Picture (picture, picture, etc.) is a visualization of events in the real world by means of artistic means that can be readily perceived by the reader (the viewer) directly and individually, with the individual features unique to them. Essentially the term T although it is specific to fine arts, it is appropriate to apply it to other types of art, especially to literary literature... [2, 317].

In art literature, landscape, interior, portrait are the classic forms of the image, which includes the heroes' image, their spiritual state, and regular recurring habits in their behavior. For example, let's take a look at Shukur Holmirzayev's story "Clouds That Shut Down": "It was so heavy that it was impossible to stand on the stall. It was a breeze and a rainstorm" [3, 205].

As an integral part of the composition of the composition of the composition, the picture is different from the narrative, with the help of the above-mentioned tools. The sum of dynamic motifs of the artwork is composed of the storyline, and the sum of static motifs belongs to the image area. The composition of the artwork is illustrated by describing the compositional elements. In general, storytelling and visualization in the artistic text make up a single poetic stream, but in some cases it is different.

The artistic composition is a component of the poetry of poetry, which is reflected in descriptive descriptions of heroes, their analysis of their inner world, drawing their outward appearance, expressing



Impact Factor:

ISRA (India) = 1.344	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHII (Russia) = 0.207	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 4.102	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 2.031	

their nature, revealing episodes that help to reveal a certain reality, to link it to the general line of the lineage [4, 24-25]. For example, Nazar Eshankul's "White Flames" is a masterpiece of the problem of storytelling and represents the idea of a mystic. "The young man left the room. As he walked home, he looked at the room window. The room was full of flames ..." [5, 252].

Imaging arts are found in most types of art. It is actively used in arts such as painting, sculpture, theater and cinema. In literary literature, the comparison of the picture with its storytelling reveals its essence. Famous thinkers and aesthetic G.E.Lessing writes: "Time, space, and personality are described, actions are described. Increasing the attractiveness of the image, the story becomes more interesting. In artistic literature, it is possible to distinguish between external and internal images. When it comes to the external appearance of the scene, space, landscape, interior, portrait, the psychological state of the heroes, their character and their spiritual world are of the type of image" [6].

Literary expression is specifically expressed in epic, lyric, dramatic works. Regardless of whether it is used in oral or written texts, it is a poetic language.

Dilmurad Kuronov writes in his book of Dictionary of Literature studies: expanding the capabilities of the literary works are now widely used in terms of attitudes, perspectives, pessimism, grand plan, general plan. This indicates that the term T now understood as being a qualitative character and can be regarded as a separate composite element at a given moment" [2, 317]. Indeed, it has been proven by British and American literary critics that the imprint was used as an important composite tool for the artistic analysis. From the second half of the twentieth century, various stories appear in the stories. For example, in the stories of Sh.Khalmirzaev, extensive rendering of the picture leads to the exposure of the details, and the parallels with the elements of the image when storing up the rules of the little genre, or the stories in the storyline. One of the features of this period is related to the interior of the picture, in which stories are characterized by the spiritual state of the heroes, the character and the spiritual world. That is, the essence of the heroes' souls is the image of a montage composer. This type of composition is in the works of Uzbek writers, such as Alim Atakhon, N.Eshankul, Tuhtamurad Rustamov, Khurshid Dustmuhammad, Ulugbek Hamdam and Isajon Sultan.

At the same time, the language of the image changes dramatically over the course of the literature. Its specific features are updated according to the genre. Therefore, it is natural that the story is about the type of story: the story is the same, whether the volume is small, whether the number of images is limited, or the boundaries of time and space, is good

for the event, or beautiful image The authors of the Uzbek story have the answer to these questions. However, the stories created during the years of independence call on every reader. The stories written by A.Atahan, H.Dustmuhammad, N.Eshankul, U.Nazar, I.Sultan and U.Hamdham are stacked in the second stage of the scale when the stories written by Sh.Halmirzaev.

In the second half of the scales, the writer's work creates a new dress on the backdrop of the shaping of the story in its composition, such as image, detail, image, style, language. For stories about this type of writers, Kh.Dustmikhhammad writes: "Newly-arranged images have emerged in artistic contexts, with a range of opportunities for different human studies. The author, for his part, readily accepted the world as a precious, meaningful and important one, as well as the insight into the human heart, from its incomplete experiences to the world, from the intrigues of this old world" [7, 177-178]. In the last quarter of the last century and the thirties of the XXI century, it is true that changes in shapes and sizes have been influenced by the genre canons. Somerset Moem, one of the world-class narratives about the peculiarities of this genre, explains: "The story is an artistic integrity that can be read from ten minutes to an hour without adding anything in the edit" [8, 203]. Or the storytelling scientist Michael Veller: The story tells us about a forty-fifty five page completed prose piece. Why is it forty-fifty five pages? This is definitely an approximate amount. Such works are read "in a breath" [9]. In both approaches, the story is timely, and the newspaper and the story are limited, and the details of the details are a sign of a genuine genre. Sh.Kholmiraev's great stories were examined in accordance with the above rules, it would take six and a half hours to read the story of the Uzbek grandfather, one hundred and ninety-two pages, three and a half hours, to read the story "The Autumn of the Autumn in the Spring". It is evident that such changes in compositional composition of writer stories are primarily related to the image. That's why we've come up with an analysis of the story's storyline.

First of all, the story refers to the heroic image:

a) It was a primary task to describe an imaginary man with a self-analysis ability, rather than an image of a hero in the story scene. The story of the story, the hero described in the storyline, comes to the end of the story and becomes another person. The characters of Shukur Holmirzaev's "Wild Flower", Uchqun Nazarov's "Dare", Nazar Eshonkul's "Dead Season" are among such characters.

b) In the story, the use of parallel imaging for the lighting of the hero's mental state and the various elements of the existence is widespread. It helps to define the meaning of the hero's image, to deepen its

Impact Factor:

ISRA (India)	= 1.344	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHII (Russia)	= 0.207	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 4.102	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 2.031		

understanding, and to ensure the compositional composition of the story's semantics. Shukur Holmirzaev's "Freedom", Anvar Suyun's "Father and Son" and Sanjar Tursun's "The Last Shoe of August" are of this type of story.

c) The story of another heroic image in the story is their lack of identity. The stories of heroes are addressed to me, you, her pupils, or by their profession, profession, nickname. Such forms of poetic visualization played the role of an artistic tool in checking the interior of the hero's image, expressing the attitude of individuals and society, and creating new heroes in Uzbek stories. Examples of heroes in the stories of Ahmed Azam "Tiqin", N. Eshankul "Tong", "Sharpa" and "Tobut".

d) When creating a portrait of a hero's image in the story, emphasis is placed on the internal image of the art. These images are metaphorical in their nature, and reflect the psychological conflict. Story episodes are described in an associative plot composition. Khurshid Dosmukhammad's views on the stories of Alim Atakhan clarify our view: The careful approach and look for obvious novelty, the hero of the writer's works – was that passion and wonder. The scientist took the passion and amazement into the first layer of human existence, set his own desires, desires and dreams in its entirety and sought to describe the elegant feelings of passion and ambition. And, of course, it has raised the passion, and emotions that everyone does not respect, to the level of social reality. In this way, in their stories, the most sensitive, the most subtle, the most subtle of human nature has created a kaleidoscope" [7, 177]. An example is Kh.Dustmuhammad's "Scream", N.Eshankul's "The dog of Bahawuddin", A.Atakhan's "The fourth floor is a yellow window", we can bring heroes of the stairway.

Secondly, in the story is an art detail detailing. Color, sound, smell, and taste others have become an literary element in the semantic structure of the story, which has made it possible to expand the image. Consequently, such details have played poetic role in concealing the author's creative intent, creating a rhythmic tune in the story structure, depicting stories and describing the unity of images. In addition, the expression of the motives of the oral folk tales in the story genre tells about the acceleration of the artificial synthesis process, if the details of the life of the prophets and the Islamic traditions are migrated to novels, stories, novels, and poetic meanings. N.Eshanqul's art pieces in the stories "Evolution", "Tobut", Isajon Sultan's "Ring", "Tashkelinchak", Erkin Samandar's "Wonder Birds"

Third, the image of time and space. Usually, the idea of time and space is limited to the story. This is why the nature of the genre is displayed. Therefore, the storyteller tells the story to be retrospective. However, in the last quarter of the twentieth century, the wide coverage of the time and the image of the

moon caused the genre to expand. In a number of other stories of this period, he defines the time and place of the space and serves to describe the spiritual world of images according to the author's creative intent. Later, in the work of some writers, portraits of several images were created in a chronological space. For example, it is prove, that writing the idea of Murad Mohammad Dost's "galatepaliklar", Nazar Eshankul's "terotalilar", and the Anvar Suyun's "g'ubdintog'liklar". Most of the above-mentioned are the result of the form of research in the Uzbek narrative, which enriched the artistic component.

"An active creative process has not stopped for a moment in the modern Uzbek story field, which was erected nearly a century ago. There are many studies, achievements, dreams and expectations in this area, and are waiting for their specialists to analyze, research, and make comparative analyzes. As the writer of literature Abdulla Ulugov writes, the Uzbek storytelling is boldly portrayed as an expression of the art of describing the phenomenon of life and the expression of a human being. The artistic imagery does not know the boundaries ..." [7, 187].

Thus, the role of literary imaging in the changing of the story's enlargement and the nature-specific features is important. However, if you do not follow the standard criteria, the story composition will be damaged. But in some modern Uzbek stories it is hard to say that the artistic scene has come to an end. There are also places in the narrative story that we have to avoid, from the dictatorship, to the fictional artistic scene, with an increasing number of art stories. The writer should also be able to feel the need to be more specific in addition to knowing where to write.

A.S.Makarenko wrote: "One of the issues that bother me in the matter of composition is intensity. The density problem is that I understand a certain number of texts – pages or sections. Every reader knows that at times in a small place, big and important events are described. At the same time, the story is overwhelmingly detailed, and the actions of heroes are characterized by inconsistent little details. In this way not only the external features of the characters, but also their inner world. This can be called a density of artistic creativity" [10, 278]. M.Koshjanov believes that the density in the composition of art is divided into two. They are great density and sparse, i.e. small density, which is an important factor in determining the poetic function of the artistic image. The intensity of density is that when a portrait, interior, and behavior of the images are expressed through a plurality of details corresponding to the idea of artistic work, a small density is in the art of information, and is actively involved in the creation of a chain of events and the logic of equilibrium, The poetic piece is understood. "In some of the works of Uzbek literature, the

Impact Factor:

ISRA (India) = 1.344	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHII (Russia) = 0.207	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 4.102	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 2.031	

shortcomings are largely dependent on this great deal of intensity and low concentration. Point of view of the M.Koshjanov, sometimes our writers describe events that require a “pillory” style without feeling the norm. Sometimes, on the contrary, they describe events that require great density” [10, 279]. Unfortunately, in modern Uzbek stories, the problem of density in art is a painful point. Thus the evolutionary way of the story genre develops in relation to the author’s artistic abilities, aesthetic tone, style and expression of the artistic image.

Conclusion

Summarize, Sh.Halmirzaev, Narmurad Narqabilov, A.Atakhan, M.Muhammad Dust, A.Azam, U.Nazarov, Kh.Dustmuhammad, N.Eshankul, U.Hamdani, I.Sultan and other writers’ stories have a special role in defining new trends in Uzbek stories. It should be noted that the complexity of a single art style had a significant impact on the genre, the character of the hero, the artistic detail and the artistic chrono-nature.

References:

1. Kŷshzhonov M. (1983) Saylanma:2 zhildlik. – T.: Adabiyot va san"at nashriyoti, 1983. – 275-276-p.
2. Kuronov D. (2010) va boshqalar. Adabiyotshunoslik lu'fatlari.– T.: Akademnashr, 2010, 317-p.
3. Holmirzaev H. (2006) Bulut tusgan oy.Saylanma. – T.:SHark,2006, 205-p.
4. Solizhonov Y. (2002) Nutk va uslub. – T.: CHŷlpon, 2002, 24-25 p.
5. Nazar Eshonkul. (2015) Oq alanga// HKH asr mu'abbat xakida 20 xikoya(tŷplam). – T.:ŷzbekiston mil.enc, 2015, 252-p.
6. (2018) <https://www.bookz.ru>
7. Dŷstmuhammad H. (2016) Xikoyaning takomil yŷli.Sarchashma mavzhlari. (Maqolalar). Toshkent, Mashxur-press,2016, 177-178-p.
8. Boltaboev X. (2007) Teranlik. Adabiyotimiz fahri. Toshkent, ŷzbekiston, 2007,203-p.
9. Mihail Veller. (2018) Tekhnologiya rasskaza. . <https://www.bookz.ru>
10. Kŷshzhonov M. (1983) Saylanma:2 zhildlik. – T.: Adabiyot va san"at nashriyoti, 1983. – 278-p.

