



COMPOSITION OF THE NOVEL-PAMPHLET “SUKUT SUIQASDI YOHUD STALINDAN SADDAMGACHA” BY NURALI KABUL

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Abstract

The article discusses about the novel-pamphlet composition. First of all, the relevance of the problem posed in the article is scientifically based, then the scientific-theoretical views of mature representatives of literary theory about the genesis and development of the concept of composition are recalled. The author has a personal attitude to each of them. A methodological basis for the research of this article is created from the analysis of scientific sources. Then information about the general composition of the novel-pamphlet genre will be given. The epigraph, which is a component of the external composition of the novel-pamphlet, and its connection to the internal composition are scientifically based.

In addition, it is noted that the writer used various methods and tools in the novel, and as a proof of this, an anecdote in which the element of folklorism is listed in the fifth chapter is given. Relevant scientific conclusions are listed at the end of the article.

Key words and phrases: epigraph, composition, novel-pamphlet, image, folklorism, anecdote, internal composition, external composition.

I. Introduction

At first glance, it seems convenient and easy to create an artistic-journalistic work based on a well-known phenomenon or the history of society, the activities of political figures. Because everyone knows the story, everyone knows the people; the sequence of events is also clear, the plot flows by itself. However, whether the creator weaves the plot of the work himself, or reinvents it based on a previously known story, creating a whole composition is still the most difficult task. Moreover, if we take into account that the author's point of view is leading in the novel-pamphlet composition, composition in a novel-pamphlet is required to be as perfect as the composition in works of art. Therefore, there is a need to respond to this problem quickly.

II. Methodology and Literature Analysis

Serious attention has been paid to this issue since ancient times. In particular, the ancient Greek scientist Aristotle in his work “Poetics” specifically focused on the plot, fable and composition of the epic work. In particular, the thinker notes the following:





“The poet (at that time, scientists called fiction literature poetry, and writers also called poets - E.Yu.) organizes the fable and expresses it in words, as much as possible, he should vividly imagine the events in front of his eyes; that's when the poet seems to participate in the events himself, looks for all the necessary images and does not allow any illogicality” [1,43]. So, the writer stressed that when introducing a ready-made event in real life, that is, a fable into the work, he should arrange it in a certain way, and when expressing it with words, he would appear to be participating in it and not allow illogicality. In another place, the scientist expressed his thoughts about language and thought in this way: “Everything that can be achieved with words belongs to the (sphere of) thought.” In particular, this area includes tasks such as proof and disproof, evoking passionate feelings (such as grief, fear, anger, etc.), as well as praise and humiliation. Naturally, when describing and...showing events, it should be derived from those concepts (ideals)” [1,47]. Here, the scientist actually expresses his thoughts about tragedy and epic, shows that the word in the work refers to all directions of literature and lists the tasks they perform. In this, the author focuses on the origin of the ideal. This is the most correct way, and these views were later adopted by Julius Caesar Scaliger, Georg Friedrich von Hegel, Gennady Pospelov, Yevgeny Khalizev, Rene Welleck, Austin Warren, Terry Ingleton[2,4,5,6,7,8,9,10,11 ,12] have been confirmed and developed by mature scientists of the world.

Uzbek scientists have also expressed their important scientific and theoretical views on the composition of the work. For example, our literary scholar Miyonbuzruk Salihov, who lived and worked at the beginning of the 20th century, spoke about the importance of the plot and composition in the work, and put forward the opinion that “the events in the novel should be true and similar to reality, the colors of the events should not be perceived as artificial and unnatural” [1,12]. It is true that the scholar Abdulla Qadiri commented on the novel and sometimes expressed a critical opinion. But theoretically, Miyonbuzruk Salihov's demand is fully compatible with the novel, in general, with the work of fiction. Therefore, it is necessary to pay attention to the truth of the events in the novel-pamphlet and to make them appear as they really are in the artistic expression. Absurdity, falsity in the depicted event or expressed opinion is not noticeable, achieving their absence at all ensures the composition of the work is thorough.

According to Academician Izzat Sultan, “the proportion between different parts of the work is called composition... The composition of the work is determined, first of all, by the author's attitude to the depicted life material, that is, the composition is first of all an ideological-aesthetic concept” [7,124]. It can be said that the scientist's opinion that the composition is the author's attitude to the life material (it can also be called a





fable - E.Yu.) corresponds to the novel-pamphlet. Because in this type of works, the author's point of view is leading. A writer must pay more attention to vital material. Russian scientist Gennady Pospelov notes that “the plot is always built in its own way, it has its own personal composition.” [5,100] Then, he states that the emotional-expressive form of the narrative combined with the plot composition can be called narrative composition [5,102]. Based on this, it can be said that the composition of the narrator's speech (narrative) determines the unique location of the plot, image and language units in the composition of the novel-pamphlet. In this case, based on the story (plot), the narrator, the interaction and harmony of the characters, as well as their presence in a specific space-time framework, it shows that each of them has different characteristics. For example, in his novel-pamphlet “Sukut suiqasdi yoki Stalindan Saddamgacha”, the writer describes an event, that is, a part of the plot, related to a certain political figure, and describes the characters in a specific place and time, depending on the real event [4]. Therefore, each part of the work, in particular, chapters, plot and its component (prologue, exposition, node, development of events, climax, solution), system of images (detailed image, character-image, situation and character image, event-image) such as series forms) and the author's point of view, that is, the method of narration and its components (narrator's speech, character's speech, dialogue, monologue) also enter into a mutual relationship and form a whole overall composition of the work.

We found that such a broad and comprehensive understanding of composition is also called “architectonics”, “structure” or “construction” in some sources (we will talk about them separately below). But here we consider it appropriate to use the term composition. To prove our opinion, we quote the scientific-theoretical view that “The composition of a literary work is the first sign that shows its form, and this is the interaction and compatibility of the depicted units and the means of artistic speech, the system of combining the elements and signs of the work” [10, 232].

In the theoretical book edited by Natan Tamarchenko, it is shown that the word “composition” in contrast to the different understanding and application of the term, in all places means the interaction or compatibility of different components or fragments in the work. Therefore, it is emphasized that the researcher should determine which part or component is being discussed during the analysis of the work [9, 210].

In the book of American scientists Rene Welleck and Austin Warren, it can be observed that the composition is approached in a more unique way:

they “the concept we call composition, the Germans or Russians call it the “motivational system”, they present “two different relations of composition -





structural (or narrative) composition and the psychological, social and philosophical justification of morals of the internal structure...” [235]. Here, the emphasis is on composition being called structure. This creates a bit of confusion in our opinion. It seems that in the sources we cited, there is a holistic idea in understanding the meaning of composition, arrangement of parts of an artistic work in harmony. However, in the debates about what should be included in the composition or which component of the work belongs to the composition, the contradiction is visible. In Uzbek literature, D. Kuronov analyzed the works of world writers on composition: “According to tradition, three aspects of the artistic form are distinguished: 1) speech construction of the work; 2) the object world being depicted is an artistic reality; 3) it comes to the conclusion that the placement of units of these two levels in mutual relation and harmonious coordination is composition” [12,183]. Here the scientist correctly defines the aspects of the composition.

III. Results

From the sources, it can be seen that in the novel-pamphlet, as in other works, the writer proceeds from his concepts and ideals in the use of words. If the speech construction, artistic reality and their various parts are placed in a harmonious and appropriate relationship in the created artistic work, the work is considered compositionally mature. But if we consider the creation of a composition to consist only of this, the erroneous idea that the composition is a formal element will also appear. The composition primarily ensures the interrelationship of parts (speech construction, artistic reality), and other topic, the idea of the work, and the social problems manifested in their essence. Therefore, the unity of artistic form and content, which is an important condition of artistry, is manifested in the composition. The writer's style of artistic and social thinking is the leader of the pamphlet and is one of the factors determining the composition of the work. Because in the novel-pamphlet, a set of socio-political views (concept) puts forward the idea of reforming society, forming a new person and state.

IV. Analyzes

The novel-pamphlet “Sukut suiqasdi yoki Stalindan Saddamgacha” that we are analyzing actually consists of thirty chapters. Each chapter has at least one epigraph. Among the epigraphs are a number of Uzbek, English, Russian folk proverbs (the writer calls them proverbs), among thinkers such as Aristotle, Hegel, Leo Tolstoy, Mikhail Dostoevsky, Nikolay Beryaev, Herzen, the opinions of famous politicians Saddam Hussein, Muammar Gaddafi, Bukhara Emir Nasrullah, Khan of Kokand





Umar Khan, former US President Donald Trump and others are presented. This gives a special feature to the external composition of the work. That is, the indicator serves as a sign to approach the problem raised in each chapter. For example, the fifth chapter of the novel-pamphlet "Don't be a head to a headless hand or who will bring the rope" begins with the following epigraphs: 1. "He who does not think is a fanatic, he who cannot think is a fool, he who is afraid of thinking is a slave." 2. "In order to be the most exemplary sheep in the herd, one must first be a sheep." [4, 61]

In the first epigraph, the category of people in society is given, and it belongs to the Scottish thinker and writer Henry Drummond (1851-1897). The second is from the great physicist and astronomer Albert Einstein. In accordance with the content of these epigraphs, the following "sad story" related to the life of the famous poet and playwright Kamil Avaz is presented: "During the massacre at the end of the thirties, a group of people were taken to a stable and locked up. These are uneducated and illiterate people, such as the chairman of the village council, the farmer, the farm manager, and the foreman (because at that time, mainly such people worked in such activities - E.Yu.). They talk to each other:

- What will they do to us? - asked a prisoner.

I didn't know. He must be blind, - answered the second.

"It's better if we get away with the cane, they will probably be exiled to Siberia," added the third prisoner. - When we cut the pine and die.

- If they exile you, you will say to God. I think they must have shot. - another one.

- Shall they be shot or hanged? - asked the first prisoner again.

- The second prisoner answered - if he hangs himself, he will be hunted.

- Shall they provide the rope themselves or shall we bring it from home? - asked the first prisoner again.

- They probably don't believe that you will bring them home. That's why it is necessary to shoot, - said the third prisoner cleverly".[4, 61-62]

Although the quoted phrase is spoken in the perfect voice, in fact, it is often spoken among the people. But if we pay attention to its essence, by giving the understanding of the chairman of the village council, the farmer, the farm manager, and the brigade leader, who are the mature people of the village, when the free-thinking, dedicated people who were considered the lights of the nation during the former regime were shot, imprisoned, and repressed, if only - It is mentioned about the period when people who took over the leadership of the society started to be imprisoned because they were afraid of them. This uproar over tragedy can be taken as a clear picture of the situation in society. Tuzum omi scared the illiterate people to such an extent that there was no one left to fight against the enemy. It is a tragedy that the people who are





considered to be the leaders of the village are debating whether we will bring a rope or shoot them so that they can kill themselves. Instead of thinking about his life, his work, his remaining generation, the future of the village and the country, and his freedom, the topics he found for conversation in the difficult, but few days of his life, arouse both hatred and compassion in the reader. Therefore, the writer tried to express the idea of spiritual poverty and the fight against it presented in the novel by introducing an example of the anecdote genre of folklore into the composition of the novel-pamphlet.

V. Conclusion

1. In general, each chapter in the novel-pamphlet “Sukut suiqasdi yohud Stalindan Saddamgacha” has an independent internal composition, united only by a single narrator's speech and theme. Each of them can be called a pamphlet with a relatively independent form and content.
2. In each chapter, the author created the internal composition of the chapter through various visual media methods. As an example, the method of folklorism can be cited. In addition, dialogue and monologue are in the leading position in the composition of the work.

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