

IN XAYRIDDIN SULTONOV'S STORIES', THE TOPIC
OF ARTISTIC CONCEPT IS DISCUSSED

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Abstract: This article is devoted to the issues of chronotope in the stories of Hayriddin Sultanov, mainly discussing the plot lines, the fate of fictional characters, typical images, and concepts of time and space in Hayriddin Sultan's stories. The place of chronotope in Hayriddin Sultan's stories is discussed in particular. The author used several scientific literature and Internet materials when writing the article.

Keywords: chronotope, exposition, node, development of events, culmination, resolution, composition, category.

One of the writers who has a unique voice and a unique path in today's Uzbek prose is Khayriddin Sultanov. Kh. Sultanov entered literature with bold steps from the very beginning of his work. His stories and tales are distinguished by their maturity and thoroughness. Kh. Sultanov's work began in the second half of the 70s. Several of his stories and collections of stories were published. His first collection of stories was published in 1980 under the title "The Sun is Equal for Everyone". After that, a number of collections were published in different years. For example, "One Evening Tale" (1983), "Onaming Yurti" (1987), "Umr esa o'mokda" (1988), "Baburning Tushlari" (1992), etc. The writer's stories "Yo, Jamshid", "The Secret of the World", "A Tale of an Evening", "Gulomgardish", "The Lonely Monument of Summer". His stories such as ("Adash Karvan"), "Saodat Sohili", and "Ajoyib kunlarin birida" (One of the Wonderful Days) introduced new themes and new characters to literature. His characters are distinguished by their extreme naturalness, vitality, nationality, and continuity of time and space.

In the works of Kh. Sultanov, human emotions and spiritual passions are depicted with a national focus. The writer set himself one goal in his works - to unravel the secrets of the human emotions and soul. When talking about the characters, he does not go in detail about them and their lives, but takes the most difficult situation experienced by the characters or an incident related to this situation and creates a character on this basis. The actions and inner feelings of the characters are psychologically justified, the characters' speech is given with such skill that the reader involuntarily believes in the sincerity of the characters.

Uzbek literary critics Izzat Sultanov, M. Qoshjonov, B. Imomov, S. Mamajonov, O. Sharofiddinov also have valuable ideas about the subject and composition of a work of art, which can undoubtedly be applied in studying the ideological and artistic nature

of works of art created in our current national literature. Defining the subject as one of the three important elements of a work of art in literary criticism, it primarily intended the conflict and development of characters in the work. Indeed, when a character comes into action, it sets the subject in motion and, in turn, shows itself in the plot. However, it should not be forgotten that all this is done in connection with the composition of a work of art. Therefore, it is impossible to examine the subject of a work of art separately from the laws of composition.

In the current development of Uzbek literature, artistic composition requires separate aesthetic research. Because in any full-fledged work of art, artistic composition is the main object of investigation in illuminating the general appearance, idea and character of that particular work, and the uniqueness in the plot construction. Many prominent literary critics and creators equate composition with a living organism consisting of various cells, and describe a work of art as emerging from a whole consisting of living tissues, each part of which is alive, and in this process they emphasize its importance in ensuring the integrity of the work.

In fact, the compositional construction, in connection with the creative intention of the writer, the nature of the chosen topic and life material, and the characteristics of the plot, covers all the specific aspects of determining the main contours, dividing it into chapters and parts. It should also be noted that in works devoted to the analysis of plot and composition, one can find different views on their mutual relationship. First of all, it is noticeable that some literary critics interpret the nature of composition directly by referring to the issue of form, explaining it as the construction of the work, the arrangement of parts. Considering composition as a matter of form leads to one-sidedness. When talking about composition, one should not forget its function of revealing the content and idea of the work. Some of those who examine the issue of subject and composition consider them as subordinate categories to each other and reduce their role in the work.

Other literary critics interpret the subject as an element included in the composition. Still other researchers consider the plot and composition to have a certain relative independence, although they are organically interconnected with other components, in particular, character and conflict, all elements of the work of art. Accordingly, in their opinion, these categories can be studied separately and separately. As is known, dividing a work of art into branches is like conditionally separating content and form. Just as each element of the plot contains content, each aspect of the content must contain a formal element of the plot - form.

Therefore, each part of the work of art is simultaneously completed and perfected in terms of both content and form. Therefore, it is possible to define the composition as the starting point of the work of art, at which point in the creative process the artistic idea takes its form. From the above, we can conclude that the importance of

composition in a work of art is undoubtedly great. It is the unique architecture of the work of art, which encompasses all the elements from the beginning to the end of the work, bringing them into a unique unity, turning them into an aesthetic whole, into a perfect artistic phenomenon. Therefore, composition involves the preliminary determination and clarification of the source of the construction of a work of art - the theme and the author's intention, the gallery and scope of images, the volume and boundaries of vital material and artistic texture, the conditions for the development of events, the possibilities of branching the main plot line, the relationship between conflict and character, especially the uniqueness of the chronotope in the work, in short, all the processes of the transition of the idea to a concrete form.

In the emergence of composition, the political, aesthetic, and philosophical artistic study of the period that provided the material for the work is of great importance. Therefore, the issue of the composition of a work of art is inextricably linked with the categories of time and space, with making the past serve the present, with subordinating the order of events that occurred in life to the reordering of events in the process of artistic creation, and with ensuring the dominance of artistic thought.

The writer's story "On One of the Wonderful Days" is distinguished by its originality of subject and composition. Like events in life, the subject also begins with something, develops and ends with something. Accordingly, the subject can be studied by dividing it into integral parts. "In large-scale works, the main elements of the subject are called exposition, node, development of events, culmination and resolution. In some works, elements outside the plot - prologue and epilogues - are found. Such elements of the plot perform a specific function in the structure of the work"¹. The exposition is the introduction, the beginning of the subject and a means of defining the chronotope in a work of art. The exposition describes the place where the events of the work take place, the situation, and conditions that reveal the appearance and state of the characters before the conflict. Exposition does not define the action, but rather serves as a backdrop for the action. The difference between exposition and plot twists is that, unlike plot twists, it does not affect the further development of the story.

In X. Sultanov's story "On a Wonderful Day", the exposition is given as follows: "This event happened on a wonderful day. Frankly, this day could not have been called so wonderful (the weather was cold, the ground was muddy, the roads were muddy, there were no plane tickets, Pakhtakor had been relegated to the first league...) But it was still a wonderful day (people were rushing to work, pigeons were playing in the squares, sales were brisk in the shops, Munojot was singing "Munojot" on the radio, lovers with umbrellas were walking quietly in the damp alleys.) In short, this incident happened on one of those days. A forty-three-year-old man from a remote mountain village came face to face with the manager of the Semurg hotel in the evening and asked in his usual hopeful tone ("Is there a place?").

Exposition varies depending on its place in the work (direct exposition, delayed exposition, reverse exposition). The above excerpt from the story "One Wonderful Day" is an example of direct exposition. A climax is an event that causes the emergence and beginning of conflict and action in the plot of a work of fiction. A climax determines the action, gives impetus to the development of events, and gives it a clear direction. In many works, the main event occurs after the climax. The climax helps the reader to correctly understand the theme of the work, leads the reader into the events, and interests the fate of the characters, the time and place of the events that take place.

The resolution is the state of the characters as a result of the development of the events described in the work, the outcome of the struggle between them. Starting from the conflict node, which is the heart of the artistic subject, the culmination of the work reaches its highest point and is definitively resolved in the resolution. The subject in the story "One Wonderful Day" finds its resolution as follows. "Life has returned..." whispered the Sultan and tears welled up in his eyes. "It has returned!" Now every second of this beautiful, honorable and harmonious life - this great miracle that has no equal and no image - had to be appreciated, he mentally swore to this. The rest of his life was now useful. But what about yesterday's mistakes, memories... and the letters he had given to Abdullah?... As he thought about the next few days, filled with the joy of meeting and the pain of separation, the vague pangs of pain and hopeful thoughts, Sultan felt his heart overflowing and he missed his home, his children, and Zumrad unbearably. In a truly realistic work, the plot, composition, and time and space are in proportion to each other - they are in complete harmony with each other. If the plot is a set of events that express the formation and manifestation of the character of the hero, then the composition primarily performs the function of organizing the content and expressing the idea as a whole.

Also, some elements in the structure of the work may not be included in the plot. For example, the title, epigraph, and the epilogue. Composition covers all elements in the structure of the work. However, composition mainly serves one purpose - to reveal the character of the hero, to express the idea of the work in a bright and attractive way. Therefore, the more the writer works on the plot of the work, the more he works on the composition. Both of these require great talent and skill from the creator. Thus, in the stories of Hayriddin Sultan, the fates of the heroes of the work are revealed inextricably with reality, that is, in the depiction of the plot, composition, and chronotope. This determines the unique style of the creator.

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