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METHODOLOGICAL JOURNAL<http://mentaljournal-jspu.uz/index.php/mesmj/index>SYSTEM OF COMPOSITIONAL UNITS IN THE WORK OF  
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## ABOUT ARTICLE

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**Abstract:** The article describes that in the 60s of the 20th century, the entry of the talented writer Olmas Umarbekov into our literature was also recognized by literary critics. From the first stories of the writer, short stories and novels form an important link in the poetics of new prose. The author notes that the image of a modern man, the ability to turn social problems into an artistic work is visible in the literary researches, which developed the landscapes of the period and time in a unique way. The article states that the characteristic of the writer's stories, moreover, is characteristic of his entire work, which constitutes the essence of the writer's creative style as a whole. The author analyzes that strong lyricism and emotional realism allow O. Umarbekov's creative style and phenomenon to emerge.

**Introduction.** Talented, talented writers received their price in their time. Their artistic research became more stable under the influence of world and Russian literature. Also, not everyone can enjoy the treasures of world literature, read them carefully, perceive them in new content and form! Prof. S. Mirvaeliev writes about this: "Uzbek storytelling has its own development paths and maturity stages, and it is closely related to the creative history of our nation. The same quality is evident when it comes to the stories of the Immortal Umarbekov. However, in the work of Olmas Umarbekov, this view is not reflected in historical facts and documents, but through the internal series in the spiritual world of his contemporaries. That is,

by showing our contemporaries the process of evolution, which is a morally and morally valuable reason, the meaning and content of human perfection is summarized. And at the same time, it allows to distinguish his work from other writers. In the same way, the stories created by him attract special attention. The theme of the writer's stories and the diversity of the issues raised in them are also worthy of attention". In fact, the writer's stories are dominated by the problems and scenes of the time, especially social and educational issues related to youth education. In these, the writer's song of true human and pure love, memories, youth and the value of his innocent dreams are glorified at a high level.

The compositional units in the tetralogy "Tinch Don" by the Russian writer M. Sholokhov were also evident in the interpretation of O'Umarbekov. Love is a timeless theme in fiction. The writer never ignored his sociality and glorification of human qualities. In the 1960s, it became a "tradition" to sing and express the brutal hardships of the war on humanity, its complications, the living orphans of young families, and the early stages of true love in the 60s. We see beautiful examples of the unique aspects of this theme in the poetic researches of O. Hoshimov, Sh. Kholmiraev, representatives of the older generation, P. Kadirov, O. Yakubov [1].

It turns out that the system of compositional units in a work of art (story or short story) consists of fragments that organize the author's creative concept in a single aesthetic center. For example, the writer pays special attention to the composition structure, no matter what topic he is writing about. The complexity of the image, the integrity of the plot systems, the lighting of the characters in the ceremony are among them. "Although there are common views on the essence, function and importance of composition, there are different opinions on the issue of its elements - compositional units. For example, some experts consider the part of the work in which one image form (narrative, description, dialogue, monologue, inner monologue, letter, lyric digression, etc.) is preserved, while other units consider the part described from one point of view as one compositional unit. There is also a tradition of describing the composition based on the speech construction of the work.

Therefore, it is advisable to always keep in mind the differences of views on the issue in the sources, to assimilate them in a critical-comparative way." Consequently, the composite units mode appears in each work in close connection with the writer's creative concept, purpose, manner of expression, text structure, idea and content unity. From the construction of the speech to the artistic reality, the author's position and integrity determine the nature of the compositional elements. It cannot be denied that the artistic research carried out by the writer O'Umarbekov was influenced by the ideology of the time, as well as by the traditions of

advanced writers of the world. Unlike O. Yaqubov and Sh. Kholmiraev, the writer perceives the lyric-epic scope in a broad way.

**Literature review.** According to the dictionaries of literary studies: "Portrait (fr. *portraie* - to depict) - 1) the image of the character's appearance described by means of words (face, figure, clothes, facial expressions, body position and movements, gestures), creating a full-fledged human image that comes to life in the reader's imagination and one of the means of revealing his character. P. is a form of description, which is a compositional element of an epic work. Conditionally, static and dynamic P.types are distinguished. The reason why it is called static is that in this type of P., the appearance of the character is drawn in more detail, with the plot event suspended. Usually, such portraits are given at the stage when the character enters the reality of the work for the first time (for example, "Razzaq the mystic P.i at night" - "*Кечадагу Раззоқ сўфи П.и*"). "Dynamic portrait" means not a detailed image, but some details specific to the character's appearance, which are given in the image of events and dialogues, that is, during the movement" [2].

In fact, the writer O'Umarbekov, like his predecessors, gives special logical emphasis to the artistic portrait. For example, let's take the story "The Girl Who Sells Flowers" ("*Гул сотувчи қиз*"). The charm in the story illuminates the girl's mental and social life in all its complexity:

"I often come to Tashkent. Every time I come, it seems to me like a new city. Every time I come, she shows off her beauty that I have not yet known or could not know, opens her generous bosom wide and greets me with love and a smile, like a father embracing his child who has come from a long way. I feel this love and smile in the spear rays of the fiery sun falling through the leafy trees, in the pleasant scent of cup after cup of roses playing in the warm breeze. No matter how necessary, I want to leave my work and sit on the rainbow benches even for a minute, looking at the same rainbow passengers and fantasizing. I often do. I sit next to three fountains in the alley and look around. The alley is quiet and peaceful both day and night. Everything here is in a magical world. The abundance of trees or the peculiar nature of the avenue - when entering here, passengers talk in a low voice, laugh in a low voice, the clatter of stiletto shoes deafening on other streets is not heard here. Even if it is heard, it sounds like the sound of music in the lower curtains, like a magical, charming melody. The gurgling of the fountain water is mesmerizing. The streets are full of cars: one carrying wood, one brick, one dirt. The radio sings the praises of builders from morning to night. The noise of construction, anxiety is in everyone's head, in everyone's house, office... But the alley is quiet, everything is in the magic world. Whether it's the unique quality of the avenue or the large number of huge

trees lined up like huge tents - the hustle and bustle of the streets is completely alien to this place, and the way people walk is also different - heavy, heavy. It seems that by stepping here, everyone forgets the worries of the city and their own worries. "Birds flying in love with each other on the branches of Sersoya trees, the rustle of leaves, a thousand different shapes, a thousand different colors, and the light tapping of shoes in one tone will take everyone to another world, to the bosom of a quiet life" [3].

**Discussion.** The story is told in the first person. In the prologue of the work, the writer skillfully describes the frequent visits of the hero to Tashkent, where he wanders the avenue and cultural recreation. Also, the street portrait in the work ensures the compatibility of the creative concept and plot modification. So, a person wants to achieve his status in the outside world and society, his communication with people, his place and dreams. The flower seller in the story interprets the strange changes in the psyche of the girl, the magical dreams in her heart, in a word, her whole complicated and suffering life. The street portrait in the story has a dynamic appearance and fully demonstrates the writer's goal and purpose. The story tells about the bitter fate of a stepdaughter originally from Kokan. During the war, his father got angry, Gozal ran away from his stepmother's house and started working as a flower seller in the market in Tashkent. Narrating the reality in the work from the first person, the writer perceives all images with a retrospective plot based on conversations with Gozal. The retrospective plot in the play fully demonstrates Gozal's bitter fate and the failure of her dreams. The reality created on the basis of a simple household life deepens the polyphonic speech nature of the story. At first glance, while telling the story of the life of two families, the writer hides from people that Gozal's personal life is not perfect, that she always hides the sufferings of the world in her sad eyes. However, the writer learns about Gozal's inner pains by his behavior and becomes a salve, support and encouragement for her. The reality of the plot of the story takes place between Kokand-Tashkent. It should be said that all reality becomes clear in the market - in a crowded flower shop. The hero, who comes every time and is aware of the girl's condition, naturally appreciates human relationships. Beautiful appreciates these aspects in herself and does not make her interlocutor feel it.

The artistic style of the Russian writer M. Sholokhov, imbued with critical realism, also appears in the artistic research of O'Umarbekov in bright colors. According to the critic A. Rasulov: "Psychological signs are clearly visible in the portrait image. A skilled artist illuminates the soul of the hero through his portrait. It is difficult to find a large work without a portrait. But each writer solves the issue of portrait himself. Some artists start the work with a portrait image, while others create a portrait of the character through their actions. Another group of

writers parallels the portrait and movement. So, there is no clear indication of when and how to paint a portrait. But there should be unity between the portrait and the direction of the character, the portrait should serve to illuminate the heart of the hero. When Leo Tolstoy was working on a specific image, he first of all tried to find the "key" of the character. For this purpose, he studied many materials related to the life and character of the hero. He drew a portrait of the hero, drawing all his attention to the "dialectic of the soul" [4].

By the way, the psychological portrait is important in determining the character of the characters that the writer "discovered". After all, the human psyche is constantly communicating with the infinite universe. In the work, Gozal reads the story "Spring Flood" (*Баҳор тошқини*)- the reality of the plot develops rapidly in fast pictures. The logic of the stories written by Turgenev's author is in harmony with the word "important". Feelings of joy and happiness begin to take the place of negativity, grief, depression, pain and suffering in the psyche of the hero of the story, Gozal. The writer's goal is to bring the hero out of severe depression and encourage him to find his place among people and live. Especially Gozal could work as a bread seller. However, when the writer describes the reality of the plot as a flower seller, there is some symbolic meaning. Here's what we feel when we focus on this portrait:

*"– Синглим, менга гул керак эди...*

*– Ана гул, олаверинг! – қиз тувакларга ишора қилиб, яна китобга тикилди.*

*– Бунақа гул эмас, менга гулдаста керак...*

*– Гулдаста йўқ, – чўрт кесди қиз бош кўтармай. Нима қилиш керак? Уйланиб қолдим.*

*Шунда миямга лоп этиб бир фикр келди. Агар шу дўкондан гулсиз кетишимни билсам, бу кўпол қизни муомалага ўргатиб кетаман. Дўконга ит кирдим, одам кирдим, унга барибирга ўхшайди. Лекин аввал илтимос қилиб кўриш керак. Пештахтага суяниб, секин гап бошладим.*

*– Тургеневнинг "Ася"си ҳам жуда ўқишли...*

*– Ўқиганмисиз? – қиз ялт этиб менга ўгирилди.*

*– Ўқимасам, шундай дейманми?*

*– Бу ҳам жуда яхши экан. Ташлагим келмаяпти.*

*– Кўриниб турибди. Одам кирганини ҳам сезмадингиз.*

*– Кечирасиз, – қиз уялинқираб жилмайди-да, китобни ёпиб, ўрнидан турди. – Келинг, нима керак эди?*

*– Гул керак, битта гулдаста...*

*– Гулдаста? – қиз ҳайрон бўлиб менга тикилди. – Соб бўлган-ку...*

*– Битта топиб беринг. Кичкина бўлса ҳам майли!..*

*Қиз ўйланиб қолди. Унинг кўзларигина чиройли эди.*

*Йирик, қўнғир, сал ғамгинроқ... Бу кўзларга тикилиб, узун, ингичка бўйни сўлиб, гули тўкилган наъматакни эслатувчи қалин лабларини, чекка суюқлари бўртиб чиққан юзини кўрмагандек бўлиб кетдим. Унинг бутун гўзаллиги, киши эътиборини беихтиёр тортадагина иссиқлиги шу ўйчан, сал ғамгин кўзларида эди. Ота-онаси, назаримда, шу кўзларга қараб, исмини Гўзал қўйган бўлса керак. Лекин буни мен кейинчалик билдим. Ўшанда эса бу ҳақда мутлақо ўйламаган эдим, фикр-зикрим гулдастада ва илтижо билан қизга тикилиб турар эдим. Қиз жим эди” [5].*

On the board, there is a dialogue between the buyer and the seller. In particular, the story's protagonist's attempt to learn communication, to get rid of the cross traits in his character, was convincing. It's no wonder that depression and pain, pressure and difficulties can bend a person's will. at the core of these is embedded a single trace of each suffering. The reader believes in the existing reality. It can be seen that the reality that took place in the 60s of the 20th century fully demonstrated the artistic skills of the young talent. The image focuses on three subjects:

*1. Уруш ва оиладаги келишмовчиликлар ўғай қизнинг тақдирини тубдан ўзгартириб юборади.*

*2. Гулларнинг расталарда жойлашуви ва унинг сотувчи билан характерида содир бўлаётган сўлғинлик, ҳорғинлик, изтиробларнинг уйғунлиги.*

*3. Харидорнинг бадиий нутқида бош қаҳрамон Гўзал характерининг бутун-мураккаблиги очиб берилиши.*

These aspects indicate the compositional unity of the story and provide the work with new possibilities of expression. The reality of the plot is very simple. It comes to the surface with the inner emotions of the hero. A customer who comes to Kokan three or four times a month, understanding and comforting her heart pain, even if it is a little, is a support for Gozal.

The buyer, who is happy about the beautiful wedding and the changes in his personal life, cannot digest that he will be unhappy in the end.

The story of the Russian writer M. Sholokhov also has such images. An artistic portrait psychologically reveals a large generalization on a large scale, and creates the ground for revealing the texture of the work in a dialogic interpretation.

Literary critic K.Yolchiev: “When talking about the function of composition in a work of art, first of all, it should be remembered that it unites life materials and various parts that make it possible to study the theme, idea, epic experience and problems in the story. Among these vital materials, together with the plot and its components, portraits of characters and

descriptions of places are given. This is the basis for saying that the composition organizes the fable (life materials) of the work, while clarifying the character and image of the characters, the role of the landscape in the series of events [6]" he writes. Therefore, all the details about the alley, the market and other pictures in O. Umarbekov's story "The Girl Who Sells Flowers" vividly show the girl's psyche, her sufferings, the arrangement of the great ones - her unhappiness, her orphanhood. The writer describes the hero's speech as "his sad eyes and beautiful gaze".

Sigmund, the famous father of psychoanalytic science, "Freud explains to science the two ruling foundations that are constantly fighting in the human psyche and competing for victory". The first is the desire to enjoy total beauty, pleasure, pleasure, and blessings, that is, the life-giving instinct - libido, which is the source of the desire for life. The second is the aggressive instinct leading to death, chaos, destruction, self-destruction - mortido. Spirit manifests itself based on these two foundations. If the human psyche is based on the libido, then the libido is strong, the vitality and light will be strong in this psyche. As the mortido increases, the decline and disintegration of the psyche, the desire for death, and seeing the world in black colors become stronger" [8]. In fact, in the work of the writer, in the form of a boy who buys flowers, he tries hard to arouse the libido of the Beautiful. If he lives believing that he is always alone, unlucky, and that no success will come, he suffers from mortido and tries to justify the fact that he sees the colorful sides of life only in black colors. O. Umarbekov's poetic world shines when he truly perceives the existence of human fate, sincerity, dreams, happiness and personal feelings in any image. This is the principle that organizes its important aspect in a single aesthetic center in bright images. It reorganizes the compositional identity, plot systems, and modes of reality in a consistent manner. Beautiful - a role model for many people. Here, not only the actions of the stepfather and mother, but also the fate of Gozal is brought into the field of discussion (*in Uzbek language*):

*"Гўзал худди ёш болага ўхшарди. Комил билан Миразизнинг қўлларига осилиб сакрарди ва хахолаб куларди. Бир маҳал нимадир эсига тушди шекилли тўхтади.*

*– Боя адресни нега сўрадингиз, Комил ака?*

*Комил ғалати бўлиб кетди, кейин жилмайди.*

*– Сизникида тураман.*

*– Сизларники-чи? Бизларники бузилиб кетди-ку!*

*– Шунинг учун ҳам сизларникида тураман, – деди хотиржамлик билан Комил.*

*— Нега? — ҳайрон бўлди Гўзал.*

*Биз ҳам ҳеч нарсага тушунмай, Комилга тикилиб қолган эдик. Кечагина Гўзал Комилларнинг катта уйи борлигини, у ўша уйга кўчиб боришини, бунинг устига, бу уй зарар қўрмаганини айтган эди.*

*– Нега? – яна сўради Гўзал.*

*Комил, шуни ҳам тушунмайди, дегандек бизга қараб қўйди-да, деди:*

*– Ортиқча уй беришса, зиён қиладими?*

*Гўзал турган жойида қотиб қолди. Менинг ҳам юрагимни нимадир тимдалаб кетгандек бўлди. Миразизга қарадим. У бошини эгганича жим турарди. Шу пайт нимадир шарақ этди. Ялт этиб Гўзалга қарадим. Унинг ранги докадек оқариб кетган эди. Комил эса юзини беркитиб олиб, атрофга олазарак бўлиб қарарди.*

*– Гўзал! – деди Миразиз жаҳл билан, нима бўлганига тушунолмай, аммо Гўзал қарамади.*

*Бирдан у хўнграб юборди-да, хиёбоннинг ичига югуриб кетди. Миразиз ортидан югурди.*

*– Гўзал! Тўхта! Гўзал!*

*Комил эса жойидан қимирламади.*

*Орадан бир ярим ой ўтди. Шу вақт ичида мен уч-тўрт марта Тошкентга келдим. Аммо гул дўконида Гўзални кўрмадим. “Қаёққадир акаси билан кетган, қачон қайтади, билмаймиз», дейишди сўраганимда. Қаёққа кетган экан? Тинчмикан? Шуларни ўйлаб, хиёбонда ўтирар эканман, одамларни синчиклаб қузатардим. Зора шулар ичида учратиб қолсам, деб умид қилардим. Аммо ундан дарак йўқ эди” [9].*

Kamil wants to marry Gozal for personal gain. However, the young man's stupidity in this regard cannot stop Gozal. He doesn't stick to what he knows. As a result, the wedding is postponed. In these difficult times, “making a living” in a big city without a home, family, or parents is a serious test for girls like Gozal. The fate of a girl who grew up knowing the difference between betrayal and religion will not leave any student indifferent. According to the Spanish philosopher X. Gasset:

“The history of any art is a series of attempts to express one side of the human soul. This is what distinguishes it from other arts. These attempts form such a curve that art, like a light arrow of a rainbow, along this line, strives towards its goal in the depths of time. This point on the endless horizon shows the direction, essence and meaning of any art” [10]. In fact, in many works written by O. Umarbekov, he condemns human beauty and evil and teaches the reader the importance of living happily.



**Conclusion.** Over time, such works of art gradually increase in artistic value. At such a time, we witness that the writer's efforts were not in vain. It should be noted that O.Umarbekov created a number of short stories and novels during the period of historical and social series. It is necessary to recognize that in each of them there are depths of the human heart that we have not yet reached. Thus, in general, the influence of Russian literary and artistic life on Uzbek prose in the 20<sup>th</sup> century covered two aspects: the poetic construction was updated and various topics for social and cultural life were processed. These two aspects served as a certain basis for the formation of a complete poetic matrix of plot and composition in the prose of the new era.

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