

EXPRESSION OF ARTISTIC INTEGRITY IN COMPONENTS IN T. RUSTAMOV'S NOVEL "GAME OF BUTTERFLIES"

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Abstract: The article theoretically generalizes the artistic integrity and compositional ratio on the example of T. Rustamov's novel "Game of Butterflies". It discusses the role of poetry in the formation of the text, the synthesis of stylization and motivation in ensuring artistic integrity, the function of literary interpretation and the interrelationship between components. It is the style of expression of each writer that creates a unique image psyche.

Keywords: artistic integrity, stylization, motivation, novel, composition, poetic history, writer's skill, literary interpretation, style of expression, image psyche, form and content, philosophical observation, genre, flow of consciousness, analysis of psyche and creative nature.

INTRODUCTION

At the heart of a true work of art is always an attitude of artistic criteria. Consequently, the discipline of form and content stems from the need for aesthetic principles in creativity. Emotional coloring is manifested through the use of text power-memory. The shift in image and meaning occurs as a result of a creative approach to reality. In fact, the philosophical basis of artistic observation is determined by the author's point of view and the nature of the attitude. Hence, the aesthetic perception, which originates from the emotional need, indicates the process of renewal and enrichment of reality. It is aesthetic perception that emerges in a particular order and connection. Indeed, literary interpretation shifts from a regular social need to a poetic interpretation. The artistic essence, which is to a certain degree in the senses, is the product of the original creative nature, and the reserve of intellectual potential determines the writer's worldview.

In the poetic study of life, the ratio of form, content, and style is harmonized, and the composition ensures artistic integrity. In other words, the discipline of poetic history intersects at the intersection of speech components and genre dynamics. The stability of artistic composition is gradually centered in the development of the meaning of the idea. In fact, a certain form determines the way in which the functional-communicative function is expressed. The subject of the image is manifested in the synthesis of tradition and experience, and plays a certain role in the formation of inter-component harmony. Hence, literary essence is nourished by

the system of emotion-consciousness-thinking. The dynamism of perception and action is reflected in the structural connection.

ANALYSIS OF THE LITERATURE ON THE SUBJECT

The problem of artistic composition has been studied in detail in the history of literary theory and aesthetics. However, given that the scientific term is expressed in a unique way in each genre, text, and system, the scientific novelty of the research seems to swell. It is true that the essence of the problem is one or another aspect of Aristotle's *Poetics* (2011), Hegel's *Aesthetics* (1986), V.G Belinsky's *Literary Dreams* (1979), M.M Bakhtin's *Aesthetics of Contemporary Creativity* (1979). , V.M. Zhirmunsky's "Theory of Literature, Poetics, Stylistics »(1977), D.R Zaton'sky's« Art of the novel and the XX century »(1973), M.Ya. V.Khalizev's "Theory of literature" (2000), "Literary theory" (1-volume, 1978), O.Sharafiddinov's "Happiness of understanding creativity" (2004), M.Kushjanov's "Selection" (2-volume, 1983), B It is summarized in Nazarov's "Life is an inexhaustible criterion" (1985), S. Mirvaliev's "Uzbek novel" (1969), B. Sarimsakov's "Fundamentals and criteria of art" (2004). However, in none of the available scientific works has the ratio of artistic integrity and composition been studied as an object of special research.

RESEARCH METHODOLOGY

Artistic composition is always differentiated according to the requirements of a particular literary type and genre. Consequently, the nature of form and poetic structure is constantly changing and enriching, creating the need for theoretical analysis and research of the term. The location of the components in the text, the balance of form and content, the norm in the image, the independence of expression, the internal discipline of the calendar of images in the play are welded to the poetic history. In this sense, the provision of compositional integrity as a "narrow private literary phenomenon" (G.N Pospelov) acquires individuality and uniqueness in the research of each artist. Because the more diverse the essence of the psyche of the period and the spiritual existence of man, the more different the way of expressing it. In fact, the composition integrates a network of meanings, formal discipline, and a style of expression. Structural, historical-typological and hermeneutic methods were used in the study.

ANALYSIS AND RESULTS

The concepts of artistic integrity and composition are in fact equivalent in terms of function. First, ensuring consistency in both terms leads. "The location of the parts and details of the work of art and their mutual compatibility" [4, 137] - the main aspect of the composition, its task of revealing the creative intention is directed to the order of literary integrity. Second, the basic concepts are defined by a unit of form, content, and style. According to him, the logical connection formed between the components creates an artistic integrity. Third, both terms connect philosophy,

artistic logic, and the psyche of the protagonist. However, the text is a certain system, it is based on the principles of literary development and consistently enters the stage of literary development.

Academician M.Kushjanov admits, "The composition of the work is one of the most important theoretical issues of art that requires serious attention. It is no coincidence that man follows certain principles of composition in all areas of his creative activity. People do this on the basis of long-established traditions, consciously, and sometimes involuntarily under the influence of a sense of beauty. In literary works and textbooks, composition is described as "the construction of a work, the placement of its components, the order in which events are told." However, it is overlooked that the main, organizing force in the regulation of events is the goal of the writer "[5, 253-254]. Several aspects of the scientist's views are noteworthy. First, composition is a system with an independent form of formation, second, the continuity of the writer's purpose and vital logic is its management component, and third, the desire to solve the problem within the framework of tradition shows that existing definitions are not without certain limitations. Therefore, the concepts of composition and artistic integrity are interrelated, and the laws of formation of literary interpretation underlie the relationship of the two terms.

From T.Rustam's novel "Game of Butterflies" there is a feeling of sympathy for the fate of the girl who is frying in the grip of sin, for the suffering of Uncle Tosh, who has always held his honor in high esteem. In particular, let's pay attention to the passage in the text: "Stone uncle found his daughter in the darkness of the evening at a station forty miles from the city, where the village car stopped and continued on its way. He was about to pass by without noticing his daughter. If the body, which is sitting like a fist, staring at one side of the station where only the light from the car is melting, does not suddenly look hot to the eyes. The beast had already moved, when Uncle Stone jumped up and said, "Hey, stop!" And rushed to the door ... "[7, 243].

Although the image of the landscape does not occupy a significant place in the ideological center of the novel, it plays an important role in the analysis of human mental activity. Uncle Stone sets off for the city in search of his daughter, who has lost her way in life and has left home. The protagonist, wandering the streets, suddenly sees his brother-in-law. Although the mental states of the father and daughter create a contradictory attitude towards each other (father in anger, child in fear and embarrassment), the meeting ends with a quick compromise. Even if she is guilty, the girl is Uncle Stone Brown, who will never give up. The process of sharp communicative communication ends logically with the father bringing the baby grandson back from the city to the village.

The complexity of the human spiritual world is reflected in the image behavior that does not prevent her daughter from staying in the city. Love extinguishes the spark of anger and hatred. In the face of this feeling, both the gossip of the villagers

and the pride of fatherhood are helpless. Belief always plays an important role in human actions. That is why the father tries to understand the condition of his child and cannot resist his staying in the city. Apparently, the author looks at the psyche of the protagonist through analysis. The situation also confirms that “the artistic essence of the novel is the product of the creative skill and worldview” [6, 18].

The protagonists of the novel "Game of Butterflies" begin to resolve the tragic situation in the psyche of Uncle Tosh and his daughter in a compromising way. The author seems to be in a position to sympathize with the experiences of the protagonists. But both the image of the protagonist and the analysis of emotions require not just a one-sided statement, but a construction of a certain system and order. Especially in the novel genre, the concepts of artistic integrity and composition are at first sight mutually equivalent in terms of function. But in fact it is not. The composition of a work of art is not only a form-forming element, but also a structure that realizes the writer's intention, organizes all parts and means, a form of expression of content, and a way of life. Hence, the system of Roman thought requires integrity in its own artistic observation. The artistic composition also centralizes the way the writer's philosophical concept is manifested.

T.Rustam's novel "Game of Butterflies" has a realistic, humorous, satirical-parody, sharp figurative interpretation. This leads to originality in the composition of the novel, which is inextricably linked with the chronotope. Thoughts in the psyche of Badal Armon also change accordingly. The writer's thinking shifts from the vicissitudes of life to social problems. In bubble observation, the intensity of the flow of life is expressed in a sharp and sometimes "drowsy" way. The rapid exchange of mood and mood ensures depth in philosophical-figurative observation. The writer seeks to fill in the gaps between interpretation and worldview.

The literary interpretation of the novel moves in several expressive dimensions. In the current situation, the thoughts of the protagonist Badal Armon are reflected both dynamically and statistically. This can be seen in the image of the tablet: “Badal Armon Yuho closed his eyes in fear of new anger and hid his head on his shoulders as fast as a tortoise. Ob-bo, this filthy taki will not calm down until one of her husbands is marked at every step and put in a position where there is no need to protect him from penalty balls and other similar inevitable blows that can be kicked. I wonder if, God forbid, a volcano erupts, not fire? Whether the eruption or the volcano erupted, it seems, is only known to the Assyrians for a long time. For now, of course. "Daroz" is to distinguish which Assyrian he is. After all, the Assyrians in Baqahovuz are by no means the descendants of Anqa. However, for some reason no one attaches nicknames to other Assyrians. It is as if no one is interested in distinguishing them ”[7, 29].

The work has such scenes that they are formed in a satirical-parody way. For example, the protagonist of the novel - a donkey - is treated with humor. Interestingly, the image shifts sometimes to human relationships and sometimes to

animal behavior. This is not in vain, of course. The author aims, firstly, to somewhat distract the reader's imagination from the complex style, and secondly, to sift through social thinking through critical thinking. That is why the main emphasis is on the development of social problems from the vicissitudes of life. The sharp metaphorical layer allows for a light poetic study of reality - a realistic assessment.

In T. Rustam's artistic research, each hero has his own ideological and spiritual climate. However, the point that unites their perfection is the spiritual foundation. This feature ensures that the protagonist of the novel gains a real weight in his attitude to the most important events in his life, man, humanity. In this sense, the basis of the writer's creative research is the affirmation or denial of ethical criteria. Indeed, the spiritual depth, color, social tension, and artistic weight of the human character that the artist raises and discovers is determined by a subtle interpretation of the reality of life hidden in the genius of the character. The writer actively seeks to determine the true power of the philosophical-spiritual basis, which largely determines the essence of social relations, the management of human behavior.

Stylization (mixture of methods) and motivation (synthesis of details) play an important role in the formation of text composition. In the novel "Game of Butterflies" T. Rustamov seeks to combine the traditions of folklore and a series of "streams of consciousness." The current situation provides a solid foundation for rapid analysis and interpretation, and serves to ensure the clarity and conciseness of the details. Second, the current method allows for an expansion of the time limit. In particular, the description of princesses, giants, greedy old women in life makes it possible to ensure the accuracy of hermeneutic interpretation while doubling the image. Correspondingly, at the points where the author puts an end to his active intervention in reality, the position is replaced by the category of objectivity.

One of the fundamental researches in Uzbek literature is the concept of composition in the two-volume "Literary Theory". 2, 265]. I. Sultan in the textbook "Literary Theory" emphasizes that the presence of "proportions between different parts of the work, the ratio of components" [3, 124] is an important factor in the formation of the composition. Consequently, the writer's point of view, his creative approach to vital material, the uniqueness of the narrative method, the collection and placement of parts in an aesthetic center show that composition is a complex, multi-layered, and comprehensive concept.

The composition of the novel "Game of Butterflies" consists of a set of impressions that create a tense logical relationship with each other. The author has filled the spiritual gaps between interpretation and worldview with a sequence of imaginations. In particular, let's take a look at the following passage from the novel: They also regretted that the advice had come to Shoshi's head in this way. At the same time, they were ready to apologize to Shoshi for interfering in what they did not know. However, just as Shoshi's core could not answer the bitter questions, no one was able to apologize, and they were heartbroken. After that, Shoshi became a

kamnamo in their circle as well. Even when he came, he did not give the usual interest to the circle, did not interfere in the conversation, and sat in a sad mood, making everyone feel that he felt overwhelmed here. Last week, he didn't even come out to watch Nasim on the trip. For the first time since any of them started riding somewhere, they followed Nasim on his journey without haste. He did not come to meet Nasim today "[7, 230].

Apparently, the method reminiscent of the great Russian writer LN Tolstoy, used in the novel "Game of Butterflies", attracts our attention with its wide range of thinking. One of the usual nights in the Bakahovuz area, Shoshi breaks the "discipline". He does not want to submit to existing criteria. The supernatural judgment will quickly gain public attention. Literary interpretation is a metaphorical expression of "meganutq", synonymous with the intensity of the flow of life in the bubble observation. The rapid exchange of mood and mood also ensures the depth of artistic and figurative observation.

CONCLUSIONS AND RECOMMENDATIONS

1. T.Rustamov in the description of the heroes of the novel "Game of Butterflies" provides not only the breadth of time and space, the process of exchange in them, but also the depth of psychological and philosophical analysis. This, in turn, cannot be achieved without the unique structure of the composition, without the integrity of the composition. The success of the composition is associated not only with the introduction of bold innovations in the work, but also with the system of assimilation and implementation of Uzbek and world prose traditions.

2. The intensity of the flow of consciousness creates a compositional scattering in the text. The author often injects emotion and worldview into each other, and the exchanges of interpretation and analysis serve to maintain a logical connection between imagination and detail.

3. Models of fairy-tale artistic structure are widely used in the novel "Game of Butterflies" to show the oriental mythopoetic way of thinking. Because the traditions of folklore, like the mood of the people, are distinguished by their simplicity, bubble, brilliance. For this reason, in folklore, the attributes of the nation's arsenal quickly reach the listener's mind. This feature can be explained in two ways: First, the fact that the concept, imagination and details are reworked - polished; Second, at the core of motivation, that is, through the re-artistic development of life experience and philosophical generalizations.

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