



CONFERENCE ARTICLE

The Unity Of Artistic Language, Composition, And Character Psychology In The Short Story Genre

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ABSTRACT

This article analyzes the theoretical and practical aspects of artistic composition and portrait. It examines compositional units, their role in the structure of a literary work, and the relationship between portrait and character psychology. Based on the works of Lev Tolstoy, particularly the novella "Hadji Murat," the study explores the unity of artistic representation and the inner world of human beings. It also discusses the influence of 20th-century literature on Uzbek prose and the role of the writer's personality in the literary process.

Keywords: artistic composition, portrait, character psychology, compositional unit, psychologism, artistic language, plot, "Hadji Murat", Leo Tolstoy, Uzbek prose.

INTRODUCTION

Although views on the essence, function, and significance of composition are largely similar, there are different opinions regarding its elements—compositional units. In particular, some scholars consider a section of a work that preserves a single form of narration (such as narration, description, dialogue, monologue, interior monologue, letter, lyrical digression, etc.) as one compositional unit, while others define such units as parts represented from a single point of view. There is also a tradition of describing composition based on the linguistic structure of a literary work. Therefore, it is important to always keep in mind the diversity of approaches in the scholarly sources on this issue and to interpret them through a critical-comparative perspective.

Accordingly, compositional units in any literary work are closely connected with the writer's creative concept, purpose, mode of expression, textual structure, and the unity of idea and content. From speech construction to artistic reality, the integrity of the author's position determines the nature of compositional elements.

As the critic A. Rasulov notes: "Psychological features are clearly visible in portrait description. A skilled artist reveals the depth of a character's soul through portrait depiction. It is difficult to find a major literary work without portraits. However, each writer solves the issue of portraiture in his own way. Some begin a work with a portrait description, others create it through the character's actions, while a third group presents portrait and action in parallel. Thus, there is no strict rule on when and how to depict a portrait. However, there must be unity between portrait and character development, and the portrait must serve to illuminate the inner world of the character. When working on a character, Leo Tolstoy first sought the 'key' to personality. For this purpose, he studied extensive material related to the character's life and psychology, focusing his attention on the 'dialectics of the soul' while creating portraits."

Considering these observations by A. Rasulov as highly valid, two important points should be emphasized. First, in order to create a meaningful portrait, a writer must deeply know life material

and perceive the artistic world (creative archetype) in a unique way. Second, regardless of how many times reality is reworked, it must still preserve imagery and artistic expressiveness. These features are clearly visible both in descriptions of nature and in representations of psychological states.

Thus, it becomes evident that any element related to a character's life must be "rediscovered" and artistically refined. On the one hand, a person's "logic of existence" not only shapes his life principles but also connects him to historical roots.

In the novella Hadji Murat by Leo Tolstoy, artistic expressiveness reflects the author's constant advocacy of peace and his belief that humanity should live not as enemies but as friends and allies. This raises a question: why was Tolstoy so deeply interested in the fate of Hadji Murat? Even though he had already achieved worldwide recognition and even refused the Nobel Prize, what lay behind his inner dissatisfaction? Through his works, the writer expressed his profound love for humanity, yet beneath this love lay deep spiritual suffering.

Hadji Murat was a deputy of Shamil, known for his bravery and leadership. However, at the moment of depiction, he appears in disguise, trying to conceal his identity while moving cautiously through the village. This scene demonstrates Tolstoy's mastery in creating psychological tension and realistic detail.

Researcher O. Safarov states that the life and work of a writer cannot be separated, and he approaches great authors such as Leo Tolstoy, Ernest Hemingway, Mikhail Sholokhov, and Abdulla Qahhor from this perspective. He emphasizes that traits such as Tolstoy's wisdom, Hemingway's direct experience of war, and Qahhor's concise and wise speech style are reflected in their works in various forms. Safarov further notes that the issue of a writer's personality is of great importance, and in his critical works he does not attempt to impose a single universal standard but instead highlights shared human values.

Such reflections provide a deep understanding of twentieth-century literature, where national character, patriotism, nobility, and universal human values are structured as guiding principles.

Elements of artistic composition and portrait dynamics serve as steps toward understanding psychology. The inner suffering of the individual and the fate of the nation remain the primary concern of the writer.

In general, the influence of Russian literary culture on twentieth-century Uzbek prose manifested in two key aspects: the renewal of poetic structure and the reinterpretation of various social and cultural themes. These factors played a significant role in shaping a new poetic matrix of plot and composition in modern prose.

It should also be noted that Leo Tolstoy did not hesitate to criticize even Shakespeare. He also considered Guy de Maupassant's novel *Bel-Ami* to be morally corrupt, arguing that it degraded rather than elevated humanity. This shows that Tolstoy engaged deeply with world literature, searching for universal aesthetic and ethical standards. His life was marked by spiritual struggle and philosophical inquiry, and he lived in close association with suffering and simplicity. It is also important to understand that he accepted religious faith and believed in God.

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