

FIGURATIVE COMPOSITION IN TIMUR PULATOV'S NOVEL "FLOATING EURASIA"

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Annotation: *The national image has never lost its relevance either in society or in art and literature. The article examines the features of the construction of images in literary works as a complex character, which allows to reveal the author's view of the specific aspects of the artistic perception carried out. The author highlights the problems of defining the image in Russian literature, the ambiguity of its analysis and the lack of a universal classification.*

Keywords: *figurative composition, artistic image, chronotope, truth, antithesis, plot, heroes, philosophy.*

Composition is one of the sides of the form of literary works: the mutual correlation and arrangement of the units of the depicted and artistic-speech means. The composition binds all other elements of the form and subordinates them to the author's concept (idea, meaning). Its laws refract the most important properties of artistic consciousness and the deep connections of the phenomena of reality. It has a meaningful significance, its techniques enrich, and often transform the meaning of the depicted. A literary work is a system of comparisons or by contrast: the principle of opposition (antithesis), which goes back to folklore and retains its significance to this day. An image is often understood as an element or part of an artistic whole, usually a fragment that has a kind of independent life and content. But in a more general sense, an image is the very way of existence of a work, taken from the side of its expressiveness, impressive energy and significance. Among other aesthetic categories, this one is of relatively late origin, although the rudiments of the image theory can be found in Aristotle's teaching about "mimesis" – about the artist's free imitation of life in its ability to produce whole, internally arranged objects and about the aesthetic pleasure associated with this. [1, p. 670].

Timur Pulatov's prose has several unchanging features: small size, novels and novels, a limited number of actors connected by common interests; the development of banal storylines and, finally, the presence of problems, themes and motives that pass from one book to another. The novelist's unusual angle of view and the importance of the author's attitude to the material in his work give these works originality. The main character in the works of T. Pulatov is a complex, ambiguous personality, an "intermediate", "forked" person. The characters themselves also feel their duality: "I'm running around, all on the run, ... from a loving woman to hating merchants, so I split up, I bring anger and affection, threats and pleasures ("Regular"). "Tarazi was a poet and a scientist... But in this duality is its essence, the very way of life, fate" ("Tarazi the Turtle"). "You are "between" two ways of life – traditional modern, between two languages... – Indeed, I am always "between" and torn. And sometimes I suffer so painfully from this duality ("Biography ...").

The novel takes place in a big city in Central Asia, where the days are filled with dramatic anticipation of a new earthquake. In "Floating Eurasia", the slow and inevitable

becomes lightning-fast and unexpected. ("The tent city – the evacuated part of the city – was exactly duplicated by Shakhgrad itself: many streets repeated Shakhgrad names. House numbers and signs with the names of homeowners hung at the entrance to the tents. Mobile shops and grocery stores were called Novo-Shakhgrad"). In the novel "Floating Eurasia" – either real, or imagined by the hero, or existing in a legend, a fairy tale.

In many of Timur Platonov's works there is a duality of perception of space and time. "The city in question is already covered with sand, and the reason for this is an event that seemed very mysterious to many [Disputes over the location of this medieval city do not subside in the scientific world to this day. The author of "Turtle Tarazi", however with some reservations, joins the opinion of Dr. Tuya-Kazakov, who believes that excavations should be conducted somewhere between the Ili bulge and the Aral Depression - Note. author]" [2, p. 4]. From the first lines of the novel "Turtle Tarazi" the author emphasizes the sense of the variability of the world in the artistic description of the events of the novel. The city in which the events take place has neither a historical nor a legendary character in itself. Its main coordinates are sand, which is as unstable and unstable as the time in which events occur." There were only loose sand dunes on all sides of the city, and they lasted for dozens of days." It is interesting to note that the author here describes the space in terms of intervals of several tens of days. Thus, from the very beginning Timur Platonov connects the material world with the world of time and space, perceiving them as a single whole, a picture of reality reflected in his consciousness. This multi-dimensional description of events acts as a kind of background of reality, creating a mythical mechanism of the plot of the novel and creating fantastic allusions.

The theme of duality has been a constant and very active feature of fictional discourse for centuries. It has been present in the literary discourse for centuries and manifests itself in a variety of forms, such as. The mask, from the theme of the masquerade to the fundamental question of the literature of the century...

In the novel "Floating Eurasia" we already see a whole system of duets that sometimes replace each other, jump out and crush each other. At other times, they replace each other, jump out and crush each other as Davlyatov – Salih, Mirabov – Nahangov, Babasol – Sharsharov – mentor femudyan, Anna Ermilovna – Haisha, the tramp Muzima – Subkhan – engineer Bayt-Kurganov (Davlyatov: "He is part of me, this Salih, moreover, the part most active in doubt and questions. After all, I am an ambivalent person, like most of today's types, I have two very opposite feelings for everything, I painfully split up").

I must say that the topic of duality is not new in literature. Such characters are also found in the works of Gogol, Hoffman, Dickens, Bierce, Wells, Poe, France, Stevenson, Shelley, detective literature and Gothic literature, but only Timur Platonov was able to create such a thing. He uses this spectacular technique in his unique philosophical grotesque: the doctor, Davlyatov's colleague, Mirabov, a humanist by definition and by profession, sacrifices his life for the sake of saving the world, the director of the Institute of Atheism – Nakhangov, a strong, domineering, shameless and unscrupulous man who imagines himself Alexander the Great.

Another significant hero of the novel is Nakhanganov. Nakhanganov, the neighbor of the main character Davlyatov, instructs a young man. He is a seismologist, and the antagonism of the necessary plot is doubled in his portrait. A young seismologist takes on the role of the Old

Testament prophet Salih, who prophesies to the world. The Old Testament prophet Salih predicts that at the end of the XX century, punished for the sins of people living in modern cities, the world will suffer a terrible earthquake. The almighty. Nakhangov, who harbors Davlyatov, not only calls on people to repent of the vices of the second "I", "ego", publicly expelling him as an exorcist and breaking off relations with him, which are ambivalent in nature. Ambivalent duality makes him a flat, one-dimensional person. Nakhangov forces Davlyatov to succumb to all kinds of temptations of goodness and publicly renounce the seducer Salih, that is, to expel faith in the eternal God from his soul. The whole million-strong Shakhgrad, living in anticipation of imminent death, embodies this immanent split of the hemisphere in dynamic changes of scenery, remarks, portraits and landscapes, is incited and inflamed by the most incredible provocative rumors that among them, modern, civilized people who enjoy all the benefits of post-industrial society, modern means of communication, the Internet and digital. Finally, the Old-world herald of the apocalyptic death of Salih appeared. Having assessed the measure of good and evil created by the citizens, weighing them on precision scales, he must either avert a terrible earthquake from the city, or release the destructive energy of the last Judgment from the bowels of the earth.

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