E-ISSN: 2997-9439
American Journal of Education and Evaluation Studies
https://semantjournals.org/index.php/ AJEES

| Research Article

Check for updates

Synthesis of Compositional Integrity in the Poetics of the Mini-Novel

Makhmudova Dilshoda Kurbonbayevna
Doctoral student at the Samarkand State Institute of Foreign Languages

Introduction.

One of the fundamental principles of a literary work's structure is determined by its compositional unity. Compositional integrity is manifested through the close interconnection between fabula and plot, the logical progression of events, and the subordination of all artistic elements to a unified aesthetic purpose. In any literary text, the perfection of plot construction serves as a crucial factor in defining the degree of artistic generalization of reality.

While the fabula represents the actual chronological sequence of events, the plot reflects their artistic interpretation and the form reorganized by the author. Only when these two concepts function in harmony can the internal logic and semantic coherence of a literary work be ensured. Furthermore, the proper organization of the compositional structure guarantees the dynamism of narrative development, the consistent unfolding of conflicts, and the completeness of the system of characters.

It is precisely through the proportional interaction of these elements that a literary work is able to represent reality in an aesthetically convincing, emotionally impactful, and intellectually profound manner. Therefore, in literary studies, the issue of compositional unity is regarded as one of the primary criteria for determining the ideological and artistic value of a literary work.

Research Methodology

This study aims to identify the artistic and logical foundations of the synthesis of compositional unity within the poetics of the mini-novel. The historical-literary method was employed to examine the process of formation of the mini-novel genre and its poetic characteristics. A structural-analytical approach was applied to analyze the relationship between fabula and plot, the compositional structure, and the coherence of artistic elements.

In addition, the comparative-typological method was used to compare mini-novels produced in different literary contexts in order to determine both the common and distinctive features of compositional unity. The analytical-descriptive method served to substantiate theoretical conclusions through the examination of specific literary texts. The combination of these methods ensured the scientific validity and reliability of the research findings.

Result and Discussion

In literary studies, the issue of plot and fabula has been consistently examined as an important structural component of novel poetics. In particular, the modifications that have emerged in plot construction under the influence of historical processes are regarded as a significant factor indicating the level of development of artistic thinking. From this perspective, the study of compositional integrity and plot evolution is of great scholarly importance in understanding the internal laws of the literary process.

For example, Hamdam's work "Na'matak" is interpreted by the author as a work created in the genre of a "mini-novel." This genre designation indicates not only the work's compact size but also that it embodies the principal artistic and compositional elements characteristic of the novel genre. In our view, the mini-novel represents a condensed model of the traditional novel form, in which plot conciseness, the compressed presentation of events, and the preservation of compositional integrity appear as defining features.

The term "mini" in the genre name indicates that the work is small in volume yet possesses a complete and substantial artistic content. In such works, the author does not aim to depict large-scale social realities; rather, the focus is on artistically generalizing a significant moment in human life, an inner psychological experience, or a specific event. For this reason, mini-novels are often distinguished by a compact plot, a concentrated conflict, and a limited system of characters.

In this regard, Professor, I. Yakubov, expressing his personal reflections on Hamdam Ulfatbek's work Na'matak, notes that in contemporary literary practice short and compact works are increasingly becoming prominent. As a result, he emphasizes the need to develop the ability to comprehend the worldview-related growth and transformations of several generations within a limited, dense environment, and to penetrate the essence of each issue. On this matter, the scholar states: "As we know, this work is based on a complete event that has its own beginning, development, and conclusion. U. Hamdam reveals the essence of human character through depiction. The narrative is not overloaded with excessive detail, and the complexity of development does not lead to fragmentation of events; rather, it is structured in a manner close to drama. The narrator maintains a 'detached observer' position. The reader feels as though they are witnessing an event unfolding on the stage of life. U. Hamdam's poetic mastery is manifested in extracting a life philosophy from an everyday occurrence, discovering symbolic images that address eternal and timeless problems, binding experiences to wisdom, and directing attention toward the human 'self' as a focal point. He constructs the plot line in such a way that each generation's fate is revealed through unexpected twists. The Na'matak event represents a fragment of life. It demonstrates the processes of growth, rupture, and renewal within a life situation. Based on this, it is more appropriate to define the genre of this work not as a 'mini-novel' but as a fine example of the modern novella"[1;6].

Indeed, as can be understood from the above analysis, the terms mini-novella and mini-novel reflect symbolic interpretations that indicate experimental tendencies within a condensed creative environment. The writer U. Kholmirzaev also approached creativity as an "experiment," laying the foundation for dialogue-short story and dialogue-novella forms. Against the backdrop of brief and intense destinies, he sought to shed light on complex and pressing issues of social life.

In the introduction of the work, the following introductory scene unfolds. The writer approaches the issue with such subtle emotional sensitivity that at first the reader does not even realize that it concerns the fate of Na'matak's two opposing sides; instead, a question-and-answer mode characteristic of one perspective gradually prepares the ground for the subsequent development of events: "The Na'matak grew from the hard ground that had turned gray in the middle of the blue courtyard between two households. No one planted it deliberately; it sprouted on its own, so to speak. Perhaps such things are born of bitter, harsh destinies—after all, neighbors' lives are not always easy… Maybe someone brought it there unintentionally; who knows?" [2;92-93].

As the years passed, the bush continued to grow taller, spreading its branches in all directions, and in appearance it began to resemble a true tree. The neighbors had almost no interaction with one another: neither the young man's household nor the girl's parents showed hostility toward the plant; on the contrary, every autumn, when they came to gather the harvest of the various trees in the orchard, both sides would pick the rosehip fruits growing on the na'matak. No matter how much they harvested, clusters of fruit always remained on the upper branches. The young man would say, "Why not pick all the na'matak fruits?" and set about doing so. The girl, in turn, would

reply with gentle irony, “What are you saying, neighbor? After all, most of the branches lean toward your side, so they are yours! Don’t leave anything behind—pick them all right away.” In short, between the two households, the na’matak fruits continued to be picked without quarrel, season after season…

“Thus, seasons followed one another, passing and passing…”

Within the narrative depiction of reality, a certain symbolic mystery seems to be concealed. In the sentence “Thus, seasons kept chasing one another, passing and passing…” it appears as though the writer is subtly hinting at the approach of an impending catastrophe that will be profoundly chaotic and unsettling. The author’s artistic mastery is evident precisely here: attention must be paid to the epigraph chosen at the beginning of the introduction — “As one looks upon the world, so does the world respond in turn,” as attributed to the sages. Through its expressive weight, this epigraph emphasizes the necessity for a person to determine how to conduct themselves in the face of their own inclinations and desires.

The passage and succession of generations resonate in a markedly different manner. Here, the compositional organization also substantiates the exceptionally important role of landscape within the plot. It should be noted that among the elements of composition, the modes of portrait and landscape serve to reveal the extent to which character is illuminated, while simultaneously ensuring that the interrelated philosophical and psychological dimensions of the plot emerge in an equally universal manner. Notably, no personal names are mentioned at all. The absence of names is intentional: the meaningful interpretations concealed beneath the name Na’matak urge a deeper understanding of recurring questions in human psychology, including conflicts between nations and races.

The very designation Na’matak itself presents a fragment of nature imbued with romantic coloring. The young man and the girl are likewise portrayed as characters who, in both heart and consciousness, wander restlessly through society, unable to find their rightful place. As a result, neither their dreams nor their aspirations come to fruition. The greater the violence inflicted upon nature, the more forcefully nature responds in return. Like servants of desire, conflict gradually emerges within the artistic fabric of the mini-novel in a paradoxical form. The destruction of the spirit is not the celebration of life. It becomes evident that the mini-novel was written precisely to convey this idea:

“The young man chose a quiet day when neither family would come to the courtyard and set out alone at dusk. Holding a small bucket in his hand, he walked straight toward the na’matak. From the branches bent toward him, he picked the fruit one by one. Then, leaving the bucket inside, he returned to the city.” This scene vividly embodies a singular aesthetic category in which the truth of life is transformed into artistic truth.

Conclusion

In conclusion, the work artistically depicts humanity’s enduring aspiration, in every historical period, to live in harmony and concord, as well as its faithful commitment to the values of love and compassion. However, as time passes, the dominance of personal interests and egoistic passions leads to an intensification of conflicts in human relationships and to the weakening of feelings of empathy and mercy. As a result, harmony between generations is disrupted, giving rise to social and psychological crises.

By effectively utilizing the compact possibilities of the mini-novel genre, U. Hamdam succeeds in creating profound artistic and aesthetic content within a limited narrative scope. In the work, elements of landscape and artistic portraiture serve as important means of revealing the psychological states of the characters, thereby enhancing the overall poetic expressiveness. These

features emerge as a vivid expression of the fundamental transformations that occurred in human artistic thinking at the beginning of the twentieth century.

References:

1. Якубов И. А. “Мини-роман” яратиш йўсинидаги экспериментал изланишлар //World of Philology. – 2022. – Т. 1. – №. 2. – С. 5-11.
2. Улуғбек Ҳамдам. Наъматак (мини роман) // “Шарқ юлдузи” журнали, ,- Тоошкент, 2013 йил. - №3-сон. –Б.92-93.
3. Somerset Moem. Oy va sariq chaqa. Roman. Rus tilidan R.Inog‘omov tarjimasi. –T: “DAVR-PRESSS” NMU, 2012. – 236 b.
4. Makhmudova D Fusion of Folkloric and Modernist Styles in English and Uzbek Literature”. American Journal of Language, Literacy and Learning in STEM Education (2993-2769), vol. 3, no. 6, June 2025, pp. 395-8,
5. Makhmudova D. I., Isabayeva D. K., Holikova M. K. AESTHETIC EDUCATION OF TALENTED STUDENTS IN THE SPIRIT OF NATIONAL PRIDE.
6. ХАККУЛОВ Н. К., РИЗАЕВ И. И. Цифровая культура и неприкосновенность личности //Новые технологии в учебном процессе и производстве. – 2023. – С. 605-606.
7. Махмудова Д. Роль методики при использовании интернет-ресурсов при обучении иностранному языку //Переводоведение и лингвистика в эпоху цифровых технологий: изучение передовых подходов. – 2024. – Т. 1. – №. 1. – С. 132-134.
8. Усанов Р. Т., Хаккулов Н. К. ИЗ ИСТОРИИ ИЗУЧЕНИЯ ПРОБЛЕМЫ «НЕНАСИЛИЕ» //Экономика и социум. – 2024. – №. 6-2 (121). – С. 1406-1413.
9. Ҳаққулов Н. Қ. Сиддиқий-Ажзий маърифатпарварлик қарашларида миллий толерантлик масаласи //НамДУ илмий ахборотномаси-Научный вестник НамГУ. – 2020. – №. 10. – С. 296.