

**RESEARCH ARTICLE** OPEN ACCESS

# Compositional Compatibility In Postmodern Interpretation

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**Received:** 13 October 2025 **Accepted:** 09 November 2025 **Published:** 30 November 2025

## ABSTRACT

This scientific article studies the theoretical foundations of compositional coherence in the postmodernist interpretation, its artistic and aesthetic role in the poetics of the novel, and the functional possibilities of this concept in modern literature. On the example of Sh. Butayev's novel "The Fortified Moon", the mechanisms of realization of compositional coherence through polyphonic imagery, the nature-society-man triad, symbolic details, and landscape-portrait harmony are analyzed. The layers of the story in the work, the spiritual transformation of the characters, the philosophical load of the images of nature, and symbolic interpretations are considered in an interconnected manner. A deep understanding of the harmony of freedom, liberty, natural survival instinct, and artistic thinking in the reader's mind is interpreted as the main aesthetic criterion of this compositional integrity. The article provides a theoretical and analytical review of the relationship between composition and polyphony in postmodern literature.

**Keywords:** Postmodernism, compositional compatibility, poetics, polyphony, landscape imagery, portrait description, symbolic interpretation, nature–society–human unity, character transformation, narrative architecture.

## Introduction

The only aesthetic criterion that organizes and harmonizes the poetics of a work of art is its composition. Therefore, compositional harmony is considered to be related to all the components in the cells of the work. The main essence of the novel is measured by the degree to which this term is the organization of reality in the focus of the writer's attention. Academician M. Koshjonov said about this: "The features of artistic composition are not limited only to determining the center and its essence, qualitative signs. Another important issue of composition is harmony. However, correspondence is a very relative concept. It is impossible to talk about abstract correspondence. It is not possible to talk only about the correspondence of something to something, to someone. It is possible to talk only about the correspondence of something to something, to someone. When it comes to a work of art, it is possible to talk only about the correspondence of certain details, episodes and scenes to the characters and images, to the artistic purpose of the writer in the given work. If we are talking about the coherence of chapters and scenes in the

framework, then in this case we can also talk about their coherence with respect to their centers, as well as about feeling and determining their coherence with the general center. In particular, the conditions for compositional coherence are determined by an extremely broad concept, the plot being interesting to the reader, its similarity to real-time proportions, the clarity of the idea that the writer wants to convey, and the versatility of the paths leading to the original goal. "The Fortified Moon" is a novel with elements of polyphonic imagery. The writer is redeveloping compositional coherence on the basis of the nature of polyphonic speech. In the context of existing reality, the triad NATURE-SOCIETY-HUMAN is finding its solution.

Fate throws the heroes of the work into such trials that they understand their actions, their mistakes in the destinations and places they have reached, all as the mistakes of their ancestors. Instead of correcting the mistakes made, they only exacerbate them. They deeply love the mechanism that formed a community of people from the former Soviet

Union, who were kulaks, traitors, bureaucrats, officials, and servants of the flesh, who never complained that there was nothing but eating and drinking and thinking about nothing but their own stomachs. They do not regret it. In the novel, the rays of Mother Nature, which began to return to the village abandoned by the saigas(birds), are a symbolic image. The astute reader should understand that human nature is also like this:

“The air of late autumn was very harsh. Perhaps for this reason, even the animals that constantly roam the fields and steppes were not visible, and silence reigned. When Murtazo reached the foot of the Three Old Men peak, the sun was gradually beginning to shine. He left Gulbodom (his horse) below. Throwing his bag on his shoulder, he himself climbed up. When he reached the top of the peak, he began to look around anxiously, looking for a more convenient place to carry out his intention. His gaze suddenly fell on a deep, almost pond-like, peak. He sprinkled the bottom of the pit with hay and released the chicks there, then covered it with a net. He piled stones around the net. Murtaza examined the work he had done with awe. When he was satisfied, he went to lie down under a fir tree much lower down. Lying down under the fir tree was an excuse, and he suddenly remembered Anna. Her pleasant gestures involuntarily tickled his nose.

A strange feeling gripped Murtaza's entire body. He even thought painfully that the events that had happened once with Anna, by chance, would never happen again, and that even if they did, it would never be the same. He absentmindedly folded his belt in front of him, pulled one end of his chapati, and began to chew it, adding it to the meat.

The writer describes Murtaza's portrait in every detail with great love. Because the hero of the work did not know that, developing from event to event, the evil within him would lead to a great tragedy. He did not analyze his selfishness and heartlessness. He did not understand that this very image was actually a trap set for himself. Although the writer perceived what Murtaza wanted from this life in deep philosophical and symbolic images, he could not penetrate the hero's dreams and thoughts. Because he was embodied in the novel's architecture as a character formed. Even the environment is powerless to change him. He had already turned into a tyrant who did not listen to his family. “The portrait to a certain extent reveals the inner world of a person and therefore prepares us for a quick and correct understanding of events in the plot. In addition, the portrait

also determines the author's attitude to the person being depicted, that is, it gives us a foreshadowing of the role that this person will play in the plot: from the appearance of Otabek embodied in the exposition of the work, we begin to understand that he is the main positive hero. On the contrary, the appearance of Homid or his associates begins to cause us to have a negative attitude towards them from the very beginning. A. Kadiri pays special attention to the creation of the portrait of Kumush. So, the portrait also performs a certain ideological and aesthetic function in a work of art. Indeed, in any work, just like a character, a person, a hero, an image, a portrait is in a certain sense a means of realizing the writer's goal and purpose! The plot of the work is revealed on the basis of this means. It prepares the ground for a certain reality to acquire a realistic essence before the reader's eyes. The portrait and landscape image in Sh. Butayev's novel "The Fortified Moon " also emerged in this way. In it, the environment and social life, the gallant mood characteristic of the highlanders, composure, courage and simplicity occupy a special place in the literary work. The continuous changes taking place in the psyche of Murtaza and the eagle wearing a leather cap are revealed in a way related to nature:

“At midnight, Murtaza rode Gulbodom and put the eagle, whose leather cap had not yet been removed, on his saddle. He set off towards Qarovultepa. The snow-covered Bozdala(description of a field) was visible from here as if it were in the palm of his hand. The air was clean and cold. Murtaza was burning with the dream of seeing a lame wolf, or some other wolf, and of throwing the eagle, whose blood was rushing from its body, at it as soon as he saw it. This bird no longer spares. Its nerves have been sharpened day and night, as if sharpened on a flint, and it has become as thin as a feather - it tears the creature it has caught to pieces. Gulbodom standing on the hill with an eagle on his shoulder, would always be anxiously pacing. Below Tuyqus, in Bozdala, Yolgiz Karabash (name of his dog) could be seen limping. The milky moonlight made it possible to clearly see his every move. The owl wolf, having left his foot in the trap and returning to the cave in Rangon Mountain, howled, feeling that he had tortured his soul so much and made a mistake, that no one could share his sufferings anymore, that the pressure of the ominous ghosts had intensified in this cold and scary cave, where, who knows, mankind had once sought refuge and settled in the times when the earth was covered with ice.

These images are considered the final ending-portrait-

landscape in the novel "The Moon in the Fortress". The revenge of the eagle, whose wings were clipped and trained only for hunting, is Murtazo. He throws dust into the eyes of his owner, not the Lone Blackbird. The eagle's beak penetrates the brain of Murtazo, whose eyes do not see this world in the darkness. The damage he causes to nature, his unthinking steps eventually lead Murtazo to tragedy. The novel ends with a talk about Zakir the nightingale. This novel's exposition also cites Zakir the nightingale as one of his last stories about Bozdala (description of a field). Murtazo, having become a slave to his own ego, ruined his life. The novel contains a well-founded perception that every creature, be it a person or an animal of nature, falls into a whirlpool of misery if it does not have a natural instinct for survival. Because, under any protected event in the work, the thirst for freedom is reflected. The eagle is also an eagle with its freedom. The continuous changes in the nature of mankind, the result of not being accustomed to living freely and independently from childhood, and the control of others, etc., lead a person to tragedy. Therefore, both the main conclusion drawn from the novel and the reality conveyed to the reader are the manifestation of the concept of freedom and liberty in the triad of nature-society-man. It can be said that this is the reason why the writer truthfully illustrated this ancient law in the form of various individuals, groups and people. After all, the diverse details woven into the story will not leave any reader indifferent. They will allow them to draw their own conclusions.

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