

COMPOSITIONAL CHARACTERISTICS OF STORY'S PLOT

Sidikova Shahnoza Kamoliddinovna

Basic doctoral student of TSUULL named after Alisher Navai

shahnozasiddiqova340@gmail.com

Abstract. In the article The plot features of Ahmad Azam's stories are analyzed. Plot composition and its artistic functions in the narrative structure researched. Elements of artistic plot in the story structural nature, their genre-specific compositional construction thoroughly trained.

Keywords: story genre, plot elements, plot composition, exposition, resolution, node, climax, development of events, image system.

Literary experts were absolutely right when they said that "Ahmad Azam's works do not describe events with a beginning and an end as usual." This idea, in turn, expresses the fact that the plot and composition of the author's stories and novellas are manifested in a unique way. The basis of Ahmad Azam's stories are plots based on the dynamics of internal movement. Literary critic Dilmurod Kuronov states that works based on this type of plot have appeared in our literature since the 80s, and that this type of plot has been tested in small prose forms, as well as in a number of dramatic works. He cites the example of Ahmad Azam's works: in zam's short stories "The continuation of this day" and "Askartog's sides", the events are important not in their own way, but in terms of the motivation of the process in the character's psyche. As a result, during the play, turns and changes occur not in the life, fate or social status of the characters, but rather in their psyche, the plot is formed from this series of turns and changes" [1.1711. This situation is especially evident in literary novels. For example, let's take the short story "Someone Gone". The events of the work consist of thoughts from head to toe. The character reflects throughout the play. Understands the essence of national values, concepts of national identity. A person who has forgotten his identity is not the previous person in his imagination, he is someone else.

Novella "What's left?" The rhetorical question begins with the sentence. From the very first sentence, the reader moves with the hero. The reader, curious about who read the title, now begins to search for that elusive thing with the first sentence. At the same

<http://conferencea.one>

Hosted from Canberra The Australia Sept31th 2024

time, he gets acquainted with the life of the hero and some related events. At the beginning, the hero describes his head. It is this detail of the puzzle that is contrasted with the detail of the cap, which is central to the novella. Through the sentence "I have only a hat left on the shelf, with its cocoons falling out," we learn that the hero did not leave the hat he wanted to throw away at home.

At the same time, from the thoughts that only the hat remained in the old rental house, the sentences mentioned before attract our attention: "I sweated until I collected everything because the necessary stone had no weight. And outside, it's as if someone is rushing to be, be, be, be. So who is the one rushing the hero? What about someone who is said to be gone in the title? Are they related? The reader will find answers to such questions while reading the novel. It turns out that both the protagonist and the person who moved away are actually the same person - a modern person who has left the hero who has remained true to his values and identity. "I haven't moved yet"... Through these comments, the hero's confession that "I", my identity remained there, it was not me who moved, but someone else" becomes clear. He finally realized his identity, and the long-haired one, who forgot his identity and did not know his values, moved not only from the house, but also from the hero's body and soul.

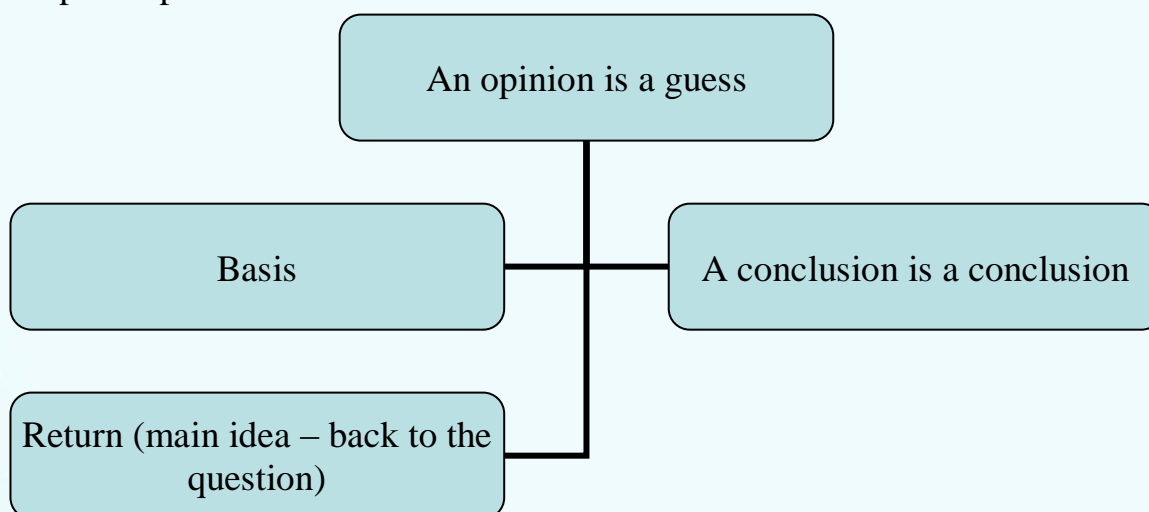
As mentioned above, the writer skilfully packed all the thoughts he wanted to say into a single cap detail. The detail of the cap, which is a symbol of national pride, faith, and identity, served as a summarizing detail in the composition of the work, holding the events at one point and revealing the spiritual image of the character.

In general, it is Ahmad Azam's unique style to build the entire work on the basis of a small detail, thereby expressing the essence of his thoughts and observations. This situation can also be observed in the author's short story "A Man Carrying a Flower". In this work, a single detail (bouquet detail) served as a means of connecting all the events and thoughts in the work, emphasizing the author's purpose. As in a number of stories and novellas of the author (for example, "Kulf tili", "Biri kam dunyo" short stories, the story "Kichik scientific Hamdamov", this novella also begins with an action-sentence:

"A man carrying a bouquet of flowers" is passing through a busy city street" [2:86].

From the first sentence, the following sentences describe the main detail - the image of the bouquet and the author's initial reaction to it. After that, the gaze is focused on the

hero, and the man and the bouquet, which are depicted in relation to each other, are in turn contrasted. In fact, this shows the contradiction of the ideas expressed in the novella. During the development of the events, the important situation in the novella and the problematic situation related to it are shown by the question: why and for whom did this man buy a bouquet? The system of subsequent events of the work can be divided into several separate parts:



That is, the observer's gaze was fixed on a man carrying a flower. He began to think about who the bouquet was dedicated to. At first, his reasoning is related to the assumption that the man bought flowers for his friend, and the basis for this assumption is presented: "Let's say today is the birthday of his friend. That's how he got the bouquet." But again, other thoughts appear in the mind of the observer. As a result of new considerations, a conclusion contrary to the basis and assumption is made, and the original issue is returned to the idea of who the flower was taken for: "But it is not necessary to buy such a big and beautiful bouquet for a friend... It is possible to go to a friend's birthday without a bouquet and even dry, on such a day, the friend's It's a great gift to be able to talk about uplifting things. A friend does not look at the hands of the guests on his birthday, but looks at the road, thinking that if all my friends, the closest ones, at least one of them comes, I would not be alone" [289].

With these considerations, we return to the question. The reason why the assumption "friend" cannot be an answer is explained by additional thoughts: "No, a man did not throw a bouquet to his friend, when he threw a bouquet to a friend, he did not carry the

bouquet like that, a person carries a bouquet of flowers for a friend as a normal, everyday necessity, as a simple object, for example, a candle.”[2:97]. During the description of the work, comments will continue in this manner. We can say that the trinity of the man, the bouquet and the surrounding people in the novella is united by the narrator's gaze and the relationships he expresses on behalf of the representatives of society. The real problem in this work is the flaws in human nature. It is clear from the last sentences of the novella: everything comes to mind. Look, a man is carrying his big and beautiful bouquet in the fog. Will not the peace of man be disturbed?” [[2:104]

In the novella, the situation of making a problem out of ordinary reality and through this approach to current issues in the life of the society is shown. In the background of an ordinary man carrying flowers on the street, the thoughts, doubts, and nature of humanity are discussed. As an example of a series of short stories (for example, "A Man Carrying a Flower", "Someone Was Gone", "My Poem About the Homeland, I Didn't Have the Strength to Write"), we can see such situations in the creative construction of Ahmad Azam's works:

- Topic: in the observation, a sentence is given, which is the basis for the opinion, and leads to the topic.
- After that, a certain description-picture of this or that event, event or environment, situation is drawn.
- The narrator's or character's thoughts are connected to it, besides the main idea, additional thoughts that the work wants to express are also mentioned.
- After that, the work ends with a sentence that makes the situation clearer or more complicated.

Let's take a closer look at this. First, let's talk about the short story "The Man Carrying Flowers". In this short story, he sneers about some of the new behaviors in the society: "Anyway, father is too high above the flower, we don't know that any older man presented a flower to his father. The way of women is different, then... recently, new customs are emerging, and we still do not know" [2:81].

The writer talks about such new actions in the novella "Ketgan Birovedi". Through his thoughts on growing his hair, he refers to people who strive for modernity and forget their identity. Also, the attitude to our national values during the Soviet era is given with the help of thoughts about the hat: "Why isn't the other hat so expensive, if the hat wears

out, or the cap gets mothballed, not so much, you feel sorry for your money, you throw it away, you don't throw away the cap. Otherwise, there are many educated people who These passages are additional points mentioned above, within the main point. Now, let's dwell on the final sentence that clarifies or complicates the situation in the literary works. The sentence "I haven't moved yet" in "Somebody Gone" unravels the knots of the work. More openly reflects the state of the hero. A person who is able to realize his identity shows that he could not turn away from that house and values. The situation will be clarified. In the case of "The Man Carrying a Flower" or a series of short stories and stories that we have analyzed, the last sentence makes the situation clear and at the same time makes it more complicated. This happens now in the reader's mind. Through the last sentence, the reader has questions other than the questions that appear in the work, or the questions begin to change when certain answers are found. In particular, reading the last sentences of "The Man Carrying a Flower", the reader wonders why the human race is the way it is, not who the flower is named after. At this time, he is in a state of self-examination. The reason for this is the clear manifestation of internal movement consistency in Ahmad Azam's works. That is, in the works of the author, the story consists of the internal world of the character, the processes that took place in his soul, rather than the external activity of the character. Accordingly, it can be said that most of the author's stories and novellas are built on the basis of an associative plot.

We can also witness the writer's use of retrospection in the description of some works. "The essence of this method, called retrospection, is that the writer seems to stop the events of the plot, that is, only the time flowing forward, and moves on to describe the event that happened in the past. Although it is not classified as a separate type of plot, in some literature it is distinguished as a retrospective plot from the point of view of plot composition [1. 189-190]. In particular, the events of the novel "Tugmachagul" can be an example of such a retrospective plot. In this short story, the narrator remembers the events of the past when he accidentally met his childhood sweetheart Habiba years later, and delivered Habiba to her destination in his car. He recalls his adventures. In addition, the same situation can be observed in the author's story "The Man Who Lost His Shadow". The story begins with the abstract sentence "I don't even know what happened to me then, and I still can't explain it now." The hero uses the flashback method to explain that abstraction - to explain to the reader what happened. Speaking about the composition of

<http://conferencea.one> Hosted from Canberra The Australia Sept31th 2024

Ahmad Azam's stories, it is appropriate to dwell on the title, first and last sentences of the author's works. Several of the writer's stories begin with the introduction and description of the hero, that is, the beginning of the work consists of a description of the main character. The stories "Unfair Moses", "Karim from Almisaq", "Adam's Olas" are among them.

This is how the first sentences of the story "Unfair Moses" begin. At the same time, it will become clear during the story that the author did not choose the name Sherkozi for his hero for nothing. It is pointed out that his nature is characterized by the presence of a lion and at the same time the meekness of a sheep. Sherkozi takes the life of any person from his heart by saying "Jonim-Jonim". Such images in the story indicate that the work begins with a character-sentence. At the same time, such an expression gives impetus to the development of the story. The nature of the main character is revealed during the events of the work - in the description of the conversation with his wife, brother, son, etc. As mentioned above, in this story, the characters close to the main character and elements of the composition of the story serve to show the characteristics of Sherkozi. Even the bird mentioned in the story is not simply depicted in the work. In turn, the image of the bird contradicts the title of the story. A bird's plumage is on the outside of a bird, but a human's plumage is invisible to the naked eye, its plumage is inside. Described as gentle at the beginning, Sherkozi does unexpected "tricks" during the story, uses his tricks, etc. But it is not only in Shergoza. Reading the story, you can't help but think: really, it's within everyone's reach. It is impossible to fully understand and know the human race. Like the characters in the story, each person has secrets that they cannot show to others, that they cannot tell. It is these thoughts that are hinted at in the story through Sherkozi's brother. In the work, the following sentences from Sherkozi's language are quoted: "Everything is about to turn upside down... Is Musakulboy good this year?" Writing a book is so hard, isn't it? Yes, it's not easy to know what's inside people."

Based on these ideas, the title of the story can be defined as a metaphorical title. Taking into account that the events are expressed through symbols and ironies, we can also include the titles of the author's stories "Oying Darishi", "Beauty Edges", "Mastirjamiat" as figurative titles. In addition, Ahmad Azam emphasizes the characters in naming some of his stories.

<http://conferencea.one> Hosted from Canberra The Australia Sept31th 2024

If we observe, a series of stories of the writer appear as follows:

Title = an adjective about the main character + the name of the main character

In stories with titles like this, there is a character of the character's condition or nature, or an occupational or positional word that refers to who he is. For example, the names of the stories "Karim from Almisok", "Unfair Musa", "Little Researcher Hamdamov" are proof of our opinion.

These stories, where the name of the image appears in the title, as well as the titles of the works "The Man Who Lost His Shadow" and "The Man Called Marlene" are considered image-titles. In such stories, the main character or characters take place at the top of the story, indicating that the direction of the plot is related to these characters. The creator puts his main character in the center of the whole story. According to Associate Professor Komiljon Hamroyev, these types of titles perform the following tasks:

- all elements of the story serve to show the inner world of the hero;
- the unique features of the writer's prototype are transferred to the portrait of the hero of the story;
- the artistic goal of the penman and the fate of the hero of the story combine to form the idea of the work.

Among the stories of the writer, there are several works with plot titles. Examples of this are the stories "Year of Repression", "Bus", "A Thousand Deaths", "Bad Dream", "Tigkin". In these stories, the writer tells what the story is about in the title itself. Assigns the task of showing a fragment of the event that happens in the stories to the title. In the above stories, the title covers the entire reality that occurs in the work. "In this, the writer's artistic idea is absorbed into the plot line. The special features of this type of stories are determined by the influence of unexpected sharp plot coincidences on the psyche of the characters, the use of the character's speech in telling the events of the story" [4: 87].

In most cases, the reality narrated in the works of Ahmad Azam begins with the development of events. The solution is not given clearly. Even in the story "Dutor and Tanbur" the story does not end logically. The conclusion is left to the reader. Through this, the writer encourages the reader to think and observe. Like most heroes, the reader is drowned in the ocean of thoughts. At this point, the question arises: if the reader who

<http://conferencea.one> Hosted from Canberra The Australia Sept31th 2024

reads the work becomes absorbed in thoughts in one reading, how much effort did the author put into creating these works? Let's try to find a partial answer to this question with the help of the writer himself. For this, in a certain sense, it is enough to look at the years when literary stories and novellas were written. At the end of some of his works, Adib also includes when they were written. We present this information in the table below:

It is known that the writer spent years creating his works and perfecting them. This opinion is supported by the following sentences of associate professor Marhabo Kochkarova: "Ahmad Azam devotes a long time to creating a work. For example, the story "Tiqin" is dated "1993-2007". So, the writer worked on his story for about fifteen years. It is known that he deleted this place, added it here, changed it and made a lot of edits[5:36].

To sum up, the plot and composition of Ahmad Azam's works show the following aspects:

- the work of the writer is mainly organized by plots based on the dynamics of internal movement;
- stories and short stories are often built on the basis of an associative plot;
- also, the retrospection method is used in describing some events of the work;
- stories and novellas often begin with a knot or an action-sentence, which in turn allows the reader to quickly enter the events of the work;
- the first and last sentences in the work are assigned the artistic task of showing the character of the hero more clearly or clarifying the events of the work;
- By starting or ending with a question, stories and short stories put pressure on the reader's psyche in a good way.

List of references:

1. Quronov, D. Adabiyot nazariyasi asoslari. — T.: Akademnashr, 2018.
2. Аҳмад Аъзам. Соясини йўқотган одам: Ҳикоя, новелла ва қиссалар. — Т.: “Шарк”, 2004.
3. Аъзам, Аҳмад. Ҳали ҳаёт бор...: Қиссалар. Новеллалар. Ҳикоялар. -Т.: “Ўзбекистон”, 2011.
4. Ҳамраев, К. Ҳикоя композиция. — Тошкент, 2020.
5. Қўчқорова, М. Ҳозирги ўзбек насрида бадиий шартлилик. Филол. фан. д-ри... дисс. — Т., 2020