COMPONENT PARTS OF THE PLOT

(In the example of the story "Woman" by Javlon Jovliyev)

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Annotation: In this article, it was studied how the concepts such as subject and its components, composition and conflict, used in literary studies, were reflected in the stories of the independent writer Javlon Jovliyev, comparing them with the bright works of our literature.

Key words: story idea, plot, composition, conflict, culmination.

Introduction: The narrative of the works of the independence writer Javlon Jovliyev describes events that actually happened in life. We chose for analysis the story "Woman" from the collection of stories "Meeting of Two Hearts" by the writer.

First of all, let's talk about the plot. From the beginning of the story, it is clear what the story is about and the atmosphere of its main characters. The idea of the story: the "daily" life of a devoted woman of the past captivity, who sacrificed herself for her children and family, is described. Let's compare: A. France in the story "History of Humanity" does not directly tell the main idea of the work to convey to the reader the idea that "People are born, suffer and die", but " as an incident in life. In the same way, in the well-known and popular story "Thief", as an example of "a farmer's stolen ox", he was able to reveal the image of bribery and careerist in the society.

"Plot" allows us to understand the system of events described in the work. During our course, we proceed from the same point of view and by "plot" we understand the plot, the system of events typical of epic and dramatic works. In the existing textbooks and manuals, the definition of the plot given by M. Gorky is given, according to which the plot is "it is the historical development and confirmation of this or that character, type". However, it is known that not all works of art show character development, growth and formation. For example, let's take the famous story "Thief" by A.Qahhor. As you know, in this story, the characters are given ready-made, during the story

does not develop, the plot shows the internal development of the event. Therefore, M. Gorky's description of the plot cannot be universal, it is true only for certain types of works (for example, "Good Blood", "Night and Day"). As long as we mean the plot typical of epic and dramatic works by "plot", it is more correct to understand the plot

as "a system of interrelated events" or "a specific situation, the internal development of one event" in the work.

In literature, the story being told is called "plot". (Plot is the French word for "subject", that is, what is being described or told.) Subgenres of literature (for example, the story) often describe a small event and its details. The subject of works belonging to major genres is multi-faceted. In this case, it is about the complexity of the subject. In both cases, the subject remains a small or large event that is the basis of the content of the work.

The unfolding of the character of the characters during the events of the plot, formation is also something. It is closer to the truth to look at it as one of the functions of the plot in the artistic work, and to understand it as the essence of the plot. When talking about the functions of the plot in the artistic work, it should be said that it organizes the life material that allows the artistic research of the work's problem. So, while the plot forms the theme in the work, its form depends on the content and the creative intention of the author. For example, in the plot chosen by A. Qodiriy for "The Past Days", Otabek is from Tashkent and Kumush is from Margilan - the most acceptable (optimal) option for the execution of creative intention. After all, the passage of the "romantic-domestic" plot line, which is the core of the novel, between Tashkent and Margilan, allows the writer to bring the necessary events into the work for the study of the problems he has thought about. In particular, events such as Otabek's execution, the Tashkent rebellion, and the Kipchak massacre are brought into the work without any violence, inextricably linked to the Otabek-Kumush line, which occupies the reader's imagination, and, importantly, they represent the author's personal will, nation. It creates an opportunity for comprehensive artistic research and expression of the problems of freedom and the fate of the nation. It seems that the most important function of the plot in the artistic work is that it serves to form and express the artistic concept.

Conflict is the core of the plot. It is known that development is the result of the struggle of opposites. In accordance with the same law of social development, life is shown in action in literature. As we mentioned at the beginning of the story, a typical day in the village with constant difficulties attracts attention, and small changes in the life of the characters began to occur (the woman's unceasing efforts to save the family, the fate of women who work as day in the village). are contradictions hidden within the lines. (the husband who appears at the end of the story contradicts the woman's running and running) Then the characters of the characters contradict each other in the end of the story. The reader, who wants to support the woman's opinion, writes about the events and difficulties of the period, etc. The work, which does not have a conflict in its subject, evokes conflicting thoughts about the world view of a woman's husband and children. Contradicting such events in life only as a result of the clash of characters

reveals the inner world of people. The conflict provides the direction of the plot and content of the whole work. It is impossible to "create" a subject without conflict. Because the subject is a conflict that moves in terms of its deep essence. There is a two-way relationship between the plot and the conflict: on the one hand, the plot summarizes the conflicts, and on the other hand, the conflict is the main force that moves the plot. It seems that plot and conflict are combined in a work of art, one requires the other. Conflict (lat., conflict) means mutual struggles of the characters of a work of art, conflicts of the hero with his environment, as well as in its meaning are understood contradictions. Because the work of art is an artistic reflection of reality and the human image is at its perform, all the conflicts that exist in the real life of a person find an artistic reflection in it. From this point of view, three types of artistic conflict are distinguished: 1. Conflict between characters. 2. The conflict between the character and the environment. 3. Internal (psychological) conflict. It should be said that these types of conflict appear in a mixed form in the work of art and are interconnected: one leads to the other, one causes the other, one is expressed through the other, etc. That is, the hero’s conflict with the environment is revealed through his conflicts with other characters, conflicting processes in his psyche. For example, Cholpon’s "Night and Day".

Miryoqub in his novel is a character who is in conflict with his environment. Miryoqub’s conflict with the environment is reached against the background of his conflicting relationship with Akbarali, which gives rise to a complex process in the psyche of the hero - a struggle of thoughts. All types of conflict also motivate the character to a certain action, which allows us to interpret the conflict as the driving force of the plot. We can see this again in the case of Miryakub: his conflict with Akbarali, which did not reach the level of an open conflict, prompted Miryokub to act - to understand his identity and place in life based on comparing himself with his beloved, a complex thought process in his psyche ("internal movement") began. As a result of these thoughts, he came to know himself as a social person, to understand his social status, which naturally pushes him to active social action ("external action") it appears that it was It is self-evident that the conflict determines the direction of the hero’s actions and, on this basis, affects how the events of the plot develop. For example, the conflict in Otabek’s mentality is that he respects the human personality as a progressive intellectual of his time and at the same time is not completely free from the influence of his time and environment. As a result, Otabek, in a conflict with the environment (the fact that he resisted when his parents tried to marry him for the second time is essentially a character-environment conflict, only this is expressed through the relationship with his parents) conceded: "Knowing a poor person is a betrayal..." was happening, and Zainab agreed to marry, saying that she would be "a lifeless statue in front of her". That is, in the struggle between the old and the new in

the meaning of Otabek, the former had the upper hand: he could not protect Zainab's person and her rights at that time. Later, when he found out about Zainab's love for him, Otabek felt deeply guilty, and therefore, despite Kumush's strict demands, he dared to answer her. He could not, as a result he unwittingly paved the way for tragedy. It seems that the conflicts in the psyche of the hero arise on the basis of his conflict with the environment and people in this environment, and at the same time actively influence them - determine the development of the plot in one way or another. This is a clear proof that the conflict is the driving force of the plot. The task of the composition is to organize the components of the form in the work of art in the most convenient way to form and express the artistic content.

Components of the subject. Javlon Javlon's story "Woman" begins as follows: "She was a hired worker on a farm. She works on cotton, potatoes, onions, sesame seeds for a daily wage, her husband is unemployed, and the family survives only on the money he earns. This year, the water was good and there was plenty of work. That's why the three women have been sweating non-stop since early spring

The story began with this passage. It gives the first information about the story in the reader's mind. This part of the work is called exposition. ("Exposition" (Latin) means "explanation", "explanation") Exposition is an introduction that precedes the beginning of the plot and conflict. One of the important conditions and qualities of the exposition is that it should be short and meaningful. Even this small exposition is not limited to giving us information about the hero and the circumstances in which he begins to act, but also prepares us for a proper understanding of the hero's further adventures. Exposition used by the story writer is very used, and some writers give this part in the middle of the work. The writer used the chosen method mainly in the works of the detective direction. At the beginning of the work or story, there is a little talk about a crime or a crime, and it keeps the reader hooked.

The second component of the subject is the node. In the story "Woman", the knot is a woman who works all day and rushes into a store surrounded by tins and makes more expensive purchases than usual, and the shopkeeper is surprised to see this. He rushes home and arranges scenes. From this quoted part, the problem that needs to be solved for the reader grows out of the "puzzle" exposition. In the events that follow, the dearness and honour of the unknown person brings out the main conflict in the play. The unfolding of the knot and conflict gradually escalates the events and reveals another important component of the plot - the development of events. The conflict and the development of the subject become more intense and reflect the culmination of the story. ("Climax" (Latin) means "peak".) The climax is the sharpest, decisive point in the conflict between characters.

Portrait and Landscape. People's appearance drawn in the work using artistic words is called a portrait. The portrait also includes the character's tone of voice,

specific gestures, and changes (mimicry) on his face due to various mental states. Basically, a portrait is drawn in two different ways. Through appearance and inner world. In the first way, the hero is confused in the mind of the reader. Sometimes this method can be abandoned. In this case, the writer places the inner world of the hero in the reader's mind through his actions and behaviour, and the reader imagines the hero in his mind. This story Javlon Jovliyev went the other way: instead of drawing the character of the hero, he draws the character of the character by describing the difficulties and hard days in his neck.

Composition. The ideological-aesthetic effect of the work also depends on the proportion of its different parts to each other. The proportion between different parts of a work is called composition ("composition" is Latin for "structure"). The composition of the work is first of all determined by the author's attitude to the depicted life material, that is, the composition is primarily an ideological-aesthetic concept. A writer's point of view is a crucial element of composition. According to L. Tolstoy, "composition" is first of all to determine the center and determine the center of the artist's point of view. The composition of this story by Javlon Jovliyev - one of the most important values for the Uzbek people, the issue of honor and dignity is revealed in a funny and sad way in the example of an unemployed husband. A. Qadiriy tries to put the most advanced people of the 19th century - Otabek, Yusufbek Haji, Kumush and others like them - in the center of the image, which determines the composition of the whole novel. Another important condition of the composition is that the development of the events above the work should be logically connected. Composition is also a method of narration, in which the writer describes the whole picture from his point of view or from the place of a character of the work. The content of the work is revealed on the basis of the meaningful relationship of the images with each other. The system of images is an important element of the composition, which is composed according to the author's creative intention. The system of images, especially when it comes to large epic works, is understood as the totality of characters in it (however, it is always necessary to remember that the system of images also includes other images in the work, things, nature, animals, etc.). The position occupied by the characters in the epic work in the reality of the work, played in the development of the plot

It differs from each other in aspects such as its role, its importance in expressing the author's artistic concept. Accordingly, the characters of the hero, the secondary character and the supporting characters are usually distinguished. A hero is a character who plays a leading role in the plot of the work, in the expression of the author's artistic concept. The secondary characters move along with the heroes of the work, in the development of the plot and the expression of the artistic concept while playing a certain role, it mainly appears as a tool that serves to reveal the character of the hero, to show the characteristics of the environment in which he moves, and his fate.

Supporting characters have a supporting function to both of the above, and they are close to artistic detail in terms of their position. For example, Otabek (the main character), Yusufbek Haji and Kumushbibi (the latter occupies a lower position in terms of the artistic concept) are the characters of the novel "The Past", and Hasanali, Uzbek Oyim, Oftob are secondary characters. My mother, Master Olim, Zainab, Hamid, and all my other characters can be shown as supporting characters.

CONCLUSION

In conclusion, we can see that all parts of the subject are used wisely in the stories of Javlon Jovliyev, which plays an important role in making the story more educated and in the heart of the reader. During the analysis, we witnessed that Javlon Jovliyev wisely uses almost all the literary and artistic methods used in the bright works of our literature.

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