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Название публикации: «THE APPROACH OF PLOT AND CHARACTER IN A WORK OF ART»

Аннотация

Ушбу мақола асардаги сюжет ва характерлар ҳақида. Тоҳир Малик қиссаларидаги характерлар, уларнинг ўзига хос хусусиятлари таҳлил қилинган. Сюжетнинг муҳим элементлари тадқиқ этилган. Мақола сўнггида умумий хулосалар берилган.

Аннотация

Эта статья о сюжете и персонажах пьесы. Анализируются персонажи рассказов Таира Малика и их особенности. Исследуются важные элементы сюжета. Общие выводы приведены в конце статьи.

Annotation

This article is about the plot and characters in the play. The characters in Tahir Malik's stories and their peculiarities are analyzed. Important elements of the plot are explored. General conclusions are given at the end of the article.

Калит сўзлар

Асар, тур, жанр, характер, сюжет, воқеа, детектив асар, сирлилик, тугун, қамоқхона, зиддият, сўз санъати.

Ключевые слова

Произведение, тип, жанр, персонаж, сюжет, событие, детектив, тайна, узел, тюрьма, конфликт, искусство слова.

Key words

Work, type, genre, character, plot, event, detective work, mystery, knot, prison, conflict, word art.

The role of the plot in the art work is a unique depiction of life, the expression of the necessary idea. In each round, the plot in the genre is unique. By plot we mean, in most cases, certain events or sequences of those events. In fact, the more the plot events are connected around the characters, the more consistent and regular the plot is about the history, growth, formation of this or that character type [1].

The famous Russian playwright N. Pogodin states that "in my work, both the event and the word are governed by the image." In fact, no matter which work of fiction you pick, the characters of the work come to mind before the plot of those works. When we capture the work "Satan" ("Shaytanat"), the images of Asadbek, Zaynab, Elchin come to mind, and only then the events that happened to them gradually take place. This means that in a story, the events are inextricably linked with the characters.

Astonishing humanity by incorporating miraculous magic is a primary feature of various fields of art. After all, complex and somewhat abstract things always seem valuable and attractive to a person. This idea is inherent in the art of speech, that is, in fiction, which is aimed at an in-depth study of the complex and colorful aspects of human destiny. Tahir Malik's works contain large and small mysteries and riddles related to the complex process of crime and its disclosure, which served as the basis for the birth of the work, which will keep the reader interested until the end of the events.

Most importantly, the mystery surrounding the crimes triggers the events of the detective work, serving as an important tool in shaping images and characters. In particular, the secrets of the death of Nafisa in the author's story "Dead do not speak" ("Murdalar garipmaydilar") [2], the wife and daughter of Akmal Berdiyurov in the novel "Scare" ("Talvasa"), Mirkosim Mirtillaev in the story "Goodbye, childhood" ("Alvido, bolalik") have a similar status. In most of the writer's works, a mysterious event or an abstract criminal case occurs, and then the search for him begins. The mystery will never be solved. There will be various obstacles in front, and

the author or the author's detective protagonist will continue to search in the wake of a mysterious incident. Finally, by the end of the work, the mystery is revealed or a trace of a mysterious crime is found.

In the stories of Tahir Malik, we can observe a series of knots. In his works, crimes are committed in succession. These crimes confuse both the detective and the reader. Tahir Malik's works such as "Satan", "Goodbye, childhood", "Scare", "Dead do not speak" ("Shaytanat", "Alvido, bolalik", "Talvasa", "Murdalar garipmaydilar") are vividly reflected. For example, in the novel "Scare" ("Talvasa") [3], Akmal Berdiyurov's wife and daughter are killed. His son disappears without a trace. There is no word on whether he is alive or dead. The perpetrators of this crime panic and kill a lot of people.

In "Goodbye, Childhood" [4], Qamariddin beats an innocent man on a bridge with schoolchildren Asror, Dilfuza, Ghayrat, Salim. "The shark" (nick name) also kills two in order to cover up its crime. In The Story of the Dead, Nafisa and her colleague are killed in order to gain great wealth, and in prison, thieves try to kill each other. Too many will be sacrificed to get out of that hidden wealth. Wealth does not fulfill anyone, it does not bring happiness. Both of these plays tell the story of organized criminal gangs. In such works, crime, that is, murder, is also committed in large numbers and in succession. Every crime or murder committed represents a knot in the work. Every crime is connected to each other in some way.

Knot after knot, or "puzzle", is one of the peculiarities of the plot of Tahir Malik's story. While most detective samples cover a single crime and the complex process of uncovering it, a number of detective stories reflect the process of unraveling the knots caused by a series of crimes. "Goodbye, Childhood" tells the story of a single crime and its revelation, while "The Dead Don't Speak" and "Scare" are a series of crimes, and there are several murders.

The result is a series of nodes specific to the plot of the story, resulting in several plot lines. The plot lines of Akrom Berdiyurov and Boron, Shark and Hanifa, Kamariddin and Asror, Dilfuza, Nuriddin, Tengiz and criminals, Nafisa, Matluba, Samandar and Tunsunali are the plot lines in the works. The author of the work is

tasked with identifying these auxiliary nodes, determining the degree of dependence on the main node in their plot, and the role of the work in solving the main problem. Creates a chain of conflicts in the plot.

Contradiction is another means of ensuring the course of events in the work and giving the plot a unique appeal. In examples of realistic prose, the interpersonal as well as the contradictions between the individual and society create a kind of mystery. A characteristic feature of Tahir Malik's work is that he does not say everything openly, and entrusts the reader with the responsibility of drawing important conclusions through subtle gestures. In realistic prose, mystery is an important element of plot development. In other writers' works, mystery seems to be an invisible symbol, while in Tahir Malik's stories, mystery is the "soul and blood" of the plot. The story "Goodbye, childhood" describes the interpersonal conflict. Qamariddin hates all people because his parents left him. Because when he is in need of love, no one gives him love, and even his own mother envies him. That's why he wants revenge on people, he's upset with people. The corpses do not speak, and Talvasa depicts both interpersonal and interpersonal conflicts. The storm is fed up with the injustices of life. He is dissatisfied with Akmal Berdiyurov and the society in which he lives. The sea is also fed up with people and society, the evils and injustices of its destiny. He also has a strong hatred for people and society. He blames people and society for the tragedy of his fate and the loss of his life. Writer Tahir Malik was able to convincingly portray the contradictions in both of these plays.

Another important condition for good luck to a writer is the ability to keep a secret in the plot of a detective story. In particular, while reading the author's stories, the reader does not know who the culprit is until the last minute, and rushes to the end of the work. Until then, he manages to suspect each of the protagonists of the story. There are only one or two characters left in the play that the reader does not suspect, that he does not think should be. Surprisingly, at the end it turns out that it is not the people who did not make a good impression on the reader, but one of the people he added to the list of unique people who is a criminal. In "Scare" and "Dead, Do not Speak" the writer also showed the ability to keep a secret. While reading the play, we

doubt Nafisa's death from her father (Toshbolta), her husband (Samandar), her stepmother (Adolat), her fancy man Tursunali, and her wife Matluba. We believe the killer is one of them. But when the work comes to an end, we find out that a criminal named Koshak, who was serving his sentence in prison, did not even suspect it. It never occurred to us that Koshak was a murderer. Because how can he kill Nafisa while he is serving his sentence in prison? Why? The answer to all this is one - great wealth. In the novel "Scare" ("Talvasa") we also suspect petty thieves in the death of Akmal Berdiyurov's wife and daughter. However, Akmal Berdiyurov himself knows the identity of the killer. But he keeps this secret in the hollow of his teeth until the end of the work. Only when they meet the killer himself face to face reveals the secret. We can't say such good things about the story "Goodbye, childhood". Because the writer reveals everything when a murder is committed. In other words, Qamariddin beat Mirqosim Mirtillaev to death.

Children also see it with their own eyes and even take part in beatings. The identity of the perpetrator is known to all. The writer could not keep the killer a secret. How can the work be read with curiosity and impatience when everyone knows who the killer is? In this play, one of the features of the detective plot of the writer could not effectively use the ability to keep a secret. As soon as the author of the detective specimens with the noted aspects puts a title to his work, he becomes aware of who the perpetrator is and how the crime was committed.

Tahir Malik also chooses the theme for his work, identifies the main and auxiliary nodes in the plot of the work and, most importantly, exposes the perpetrator, his actions and deeds through very convincing evidence. In the hands of a detective, he holds evidence that no one can doubt, reliable in exposing the crime. So, proof and persuasion are the most powerful tools of word art, that is, fiction.

In short, if the events of a work of art are inextricably linked with the characters, their origin, development, the plot will be so consistent. The nature of the plot of the works of the writer Tahir Malik, such as the mystery, the sequence of knots, the intensity of the image, the predominance of narration, the art of disclosure, are clearly

visible in all his works. The writer chooses the events of the work from the dramatic moments of human life.

The problem of space and time is very important in the plot of Tahir Malik's works. The place and time of the crime are important in uncovering the crime in the play. Detectives find material evidence at the scene of the crime. They begin to determine when and for what purpose the crime was committed. The importance of these aspects in uncovering a crime, in apprehending a criminal, is immeasurable.

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