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PLOT CONSTRUCTION IMAGE IN OMON MUKHTAR'S TRILOGY "TO'RT TOMON QIBLA"

Abstract: In this article, Omon Mukhtar's trilogy "To'rt tomon qibla" ("Ming bir qiyofa", "Ko'zgu oldidagi odam", "Tepalikdagi xaroba") differs from the traditional novel-trilogy in that the protagonists do not move from one novel to another, the direct connection of protagonists thoughts and feelings, dreams and unstable nature of the spiritual changes in the imaginary world have been studied. The "development of thought" shows the diversity of plots, their complementarity and perfection from work to work. And also, the concentric, retrospective, and associative plot types are effectively and appropriately used in this trilogy.

Key words: novel-trilogy, plot, instability, thought flow, series.

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Introduction

In Uzbek literature, the trilogy, which is a form of the novel, is developing and evolving. The existence of specific patterns of the form, the emergence of new forms, shows that the Uzbek trilogy also plays a role in its development.

"Trilogy (in Greek trilogy - in the sense of three words) - three independent works that form a whole with its common theme, leading idea, main characters, plot connection." [1. 319] In the "Dictionary of Literature" the term trilogy is defined as follows: "A trilogy (Greek tri - three in a compound word and logos - word, story, narrative) - the plot, the possession of the characters of three works with relative independence in terms of compositional structure, the continuity of plot lines, the unity of the author's intent and the resulting whole a book consisting of a combination of wholeness due to a concept. In ancient literature, a series of 3 tragedies was called a trilogy. There are many trilogies in world literature that combine dramatic works as well as trilogies that combine epic works." [2. 335] Although these definitions differ in some respects, one complements the other. In particular, the commonality in the plot and aesthetic idea combines three separate

collections of independent works, creating an artistic integrity. The sequence of events in all three works is united by the author's ideological and aesthetic purpose. Hence, the main feature of the form of the trilogy is manifested in the fact that it consists of a collection of dramatic or prosaic works combined with a single plan of the author. The trilogy is also available in other literary genres.

"The novel is by nature a genre that does not recognize literary patterns and is prone to change and renewal. Even in the view that the genre features of the novel could not be determined at all, there was truth. Because each inscription, which reflects the state of mind of a single person taken separately, emerges as a unique novelty in the novel genre. After all, soul moods and spirit moods are always unique," writes literary scholar Kazakboy Yuldashev. Agreeing with scholar's opinion, book lovers rejoice at the increasing number of works that have gone on to describe the unexpected state and changes in the mental state of a creature called man.

Here we turn to the novel-trilogy, its artistic and ideological commonality, the commonality of the theme, the concept of "instability" in the system of images are among them. The term "instability" is a

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conditional term applied here to characters who appear between novels or in at least two books.

As the literary critic D. Turaev noted: "One of the important principles of the development of our national prose in recent years is the expansion of the range of topics as a result of freedom in the creative process, the plot of works of art in different styles of our people's psychological experiences." [3. 21] As rightly noted, artistic reality is expressed on the basis of different plots. Omon Mukhtor, the author of the trilogy "To'rt tomon qibla" in the modernist direction, puts forward the idea: "The work should reflect the complexity of the human psyche!" about his works. [4. 419] This work has not yet been studied in detail. There are some comments in the preface about the features of some forms of the book. The role of the trilogy in Uzbek literature is partially studied in this way. Omon Mukhtor's trilogy "To'rt tomon qibla" studied the formal and semantic peculiarities, the art of the trilogy, the historical truth and artistic texture, the issues of imagery and writer's individuality in the trilogy, the principle of plot construction with character types. "In literature, types such as chronic and concentric are often singled out as specific aspects of the plot". [5. 88] In the chronic plot, the life of the protagonist, its formation and development are described in sequence. In a concentric plot, events are arranged in the order of cause and effect. [6. 203] But there are also types that are often overlooked in later period prose, such as retrospective and associative. It is also important to note that the plot types present in most works are mixed.

The first type is that in the construction of a chronic plot, the writer may not be able to go deep into the process of character formation. The second type is based on a whole conflict in the concentric plot, which combines deeper and, in some cases, insoluble contradictions of life events and the character of the protagonists. This type allows the development of a multifaceted and complex chain of events and destinies, the rapid unfolding of contradictions. Due to this, the construction of such a plot is one of the most widely used types in novel writing today. As you know, the plot has its own components. The plot is unique to all literary types and genres, even the lyrical genre. But a major epic genre, especially the novel genre, comes in handy to use the potential of the plot and its elements. "The writer's talent, individual style and skill are reflected in the ability to serve the plot and its elements to reveal the ideological and artistic intention" [6. 10] Accordingly, the placement of the plot elements in the work in a specific style is also important. The plot of Omon Mukhtor's novel "To'rt tomon qibla" is typical of modernistic or some detective epics, that is, the work often begins with a knot, sometimes with a delayed exposition, and sometimes with a fictional exposition.

"The primary function of the plot is to organize the material of life, which allows the artistic study of

the problem of the work." [7. 208] In this, of course, the process of character formation is one of the important aspects. While the dynamics of character movement, both external and internal, are typical for epic works written in the traditional style, the dynamics of internal movement or changes in the character's psyche can be said to be new, especially for works in the modernistic direction. "In a chronic plot, the" artistic time "of the work can be expanded as desired: it has a wide range of possibilities to describe the events taking place in" parallel time "or retrospect - the method of going back in time" [7. 290] In such plots, the author's observations, the natural narration of the details, and the incorporation of the text into the literary text make it convenient to use it in large epic works. This can be seen in the example of Kadyrov's historical trilogies.

"A concentric plot is characterized by the coverage of events that took place in a relatively short period of time, as well as the lack of opportunities to introduce adjacent plot lines." [7. 290] This type of plot allows the development of a multifaceted and complex correlation of events and destinies, the sharp unfolding of contradictions. "Although time is not connected with events, in the process of determining the causes of events, a wide picture of social processes, which are logically inseparable from each other, comes to life in the eyes of the reader. In the construction of such a plot, a balanced distribution of events and the appropriate placement of forces are very important." [8. 17] Accordingly, Omon Mukhtar's trilogy "To'rt tomon qibla" can be included in the list of works of concentric plot type. As the literary critic Y. Solijonov noted, "The need to be the main character in every work is one of the ancient laws of fiction. Compositional probability arises only if all the plot lines, episodes, characters in it are firmly connected with the fate of the protagonist. It is no secret that in the novels of the independence period, the emphasis is on depicting the life of the protagonist with all its complexity, internal contradictions, sharp contrasts of spiritual feelings." [9. 141]

In fact, this feature can be seen in a variety of plot works.

The main plot of the author's first novel "Ming bir qiyofa" is related to the image of a passionate and truthful man named Burhan Sharif. But we don't see this hero at all in the center of the main events. All three stories in the novel are related to this image in some way. Accordingly, he served as a vehicle for connecting the scattered plots in the novel. The protagonist of the first story is an ordinary young poet named Abdullah Hakim. He will be killed in place of Burhan Sharif at the behest of fate, and will be buried with his name. But his spirit remains wandering. Fantastic style was also used in the play. That is, it is enriched with the image of Mashkhargah (a place where all people gather on the last day) and hell. The retrospective image in the play is illustrated by

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Abdullah Hakim's look at the life he lived while in captivity, tortured by stocky men in a three-story white-and-red building driven by a driverless bus. His memories are mostly related to her lover Halima. These include the time when her father was persecuted and he abandoned her, Halima, because his mother did not like her, but he remembered that love in his heart for a lifetime and did not get married. So, for the first story, Abdullah Hakim's love story served as a retrospective.

In the second story, the protagonist is a young doctor named Sadirjon, whose retrospective begins when he meets Gulkhumor. Sadirjon's recollection of the events leading up to his girlfriend's disappearance with the nine-story building is reminiscent of the plot type above. Later events are focused not only on the young man, but also on Gulkhumor. It is depicted inside a nine-story building that has been blown away by the wind into a desert, in the process of being absorbed into that environment. But in describing Gulkhumor's character, the writer's look at her past life, the images of her grandparents, are well-founded. So, in two parts of this section, there is a withdrawal from the main plot. But this feature ensured compositional integrity.

The third story in the novel is about Nasriddin Efendi, which is shaped as the content of Abdullah Hakim's manuscript "Nasriy uzindi bir o'ylar" in the first story. It reflects the tyrannical policies of King Rahimbek II, the ruler of Kultepa, and Efendi's conclusions from injustice. Given that one of the distinctive features of this passage is that it is used to describe a character or to justify an episode of turning in his life, it served to describe the image of a man who stumbled in life because of his false faith.

The protagonist of the second novel of the trilogy "Ko'zgu oldidagi odam" is Vali. He encounters supernatural puzzles throughout the book and tries to solve them. Throughout the novel, this character sees the mysterious death of Siroj Muallim and Badalbek the pilot and one of them, Siroj Muallim, is "alive" and pursues him. In this play, retrospect is intertwined with the recollection of the lifestyles of Siroj Muallim and Badalbek until their death.

Retrospective and associative plot types are reflected in the unique adventures of the protagonist of the trilogy's novel "Tepalikdagi xaroba" Mirza Galib. His views on the personal life of the poet, thinker Lutfi, and episodes related to the Samanid dynasty and their system of government are retrospective plot views. The details of historical figures in the play, such as Babarrahim Mashrab and George Byron, give the plot a complex look.

The exposition of the novel "Tepalikdagi xaroba" gives a brief account of the participants of the novel, as in the genre of drama. Then the main events begin with the description of Mirzo Galib's forced sending to the cotton harvest by his chief. Twenty days later, when the promised man was not sent, Mirza

Galib was worried about his pregnant wife and set out to get home as soon as possible. And these events served a basic task in order to describe the retrospective events through the protagonist's feelings. He sees the dead bodies of Lutfi, Mashrab, and Byron behind a curtain hanging in an unknown hole in the ruins of the hill. The lifestyle of all three artists is described through the thoughts of Mirza Galib. Lutfi's life is remembered with special affection. The reason is that the name of his best friend is Lutfulla, who was very interested in the personal life of this Lutfi, but died in the Afghan war without ending his research. It is clear from Mirza Galib's thoughts and feelings that the realization of his friend's dream and the immortalization of Lutfi's name have become the meaning of his life.

As the literary critic Damin Turaev noted: "One of the important principles of the development of our national prose in recent years is the expansion of the range of topics as a result of freedom in the creative process, the plot of works of literature in different styles of our people's psychological experiences." [10. 21] As rightly pointed out, artistic reality is expressed on the basis of different plots.

The three novels in the trilogy are created in three different forms. The fact that seemingly inviolable plots are connected with invisible members becomes clear in the process of studying their ideological and philosophical aspects.

"From the outside, the three novels (a house) ("Ming bir qiyofa", "Ko'zgu oldidagi odam", "Tepalikdagi xaroba") stand out separately, but when you open the first door (the first story) and enter, you see their integrity. As it is built on a single foundation, the destinies of the people inside are also closely connected." [11. 6] The protagonists of the trilogy have different professions, the plot directions associated with them are also different, but they are united by a single idea, that is, in the struggle of two aspects of the human psyche, of course, the positive side prevails in strong-willed people.

"...I saw the growth of events, the logical connection, the trilogy begins with the fate of one person, the scale of society, the world (in harmony of past and present), the masterful transition to the fate of mankind, I recognized the author's convincing power." [11. 6] That is, the different destiny portrayed in the play is related to the description of the different feelings in the psyche of the Prophet Man, which is a miracle of the world. "All forms of slavery are bad, but the worst is slavery of spirit! The anguish will not end until the soul is free!" [11. 8] The image of people whose consciences are tormented in the trilogy explains that it was difficult for them to get rid of this torment, and that the characters as the protagonists were not created in vain, while showing that they were left in grief.

Thus, in the novel-trilogy "To'rt tomon qibla" Omon Mukhtor effectively uses retrospective and

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associative types of plot, a way to stop the course of events and return to the history of the issue or character, as well as the description of unexpected thoughts. "Such a reversible method of plot construction is close to the molding composition that places the event into the main plot." [12. 10] The use of a more complex view of this type of plot in the trilogy is an example of a peculiar form that emerged in the process of describing the feelings of the protagonists of the novel.

"At the moment, retrospect is emerging in different forms and manifestations, such as the author's story, memories, reactions to the environment. All these dispel doubts about the possibilities of this type of plot." [13. 10-11] The success of the work was ensured by the use of this type of plot in the trilogy "Four Sides Qibla", a modern trilogy, by Omon Mukhtar. The use of this type in novel-trilogies is consistent with the specific features of this form. Since Omon Mukhtar's trilogy "To'rt tomon qibla" is a work created in a new form and with a new content, it differs in both the location of the components and the essence. The full title of the work is "To'rt tomon qibla: Uch romandan iborat Sharq daftari (Oriental Book of Three Novels)". As noted above, such a name signified the freedom of the soul of pure people. Only the peculiar vices of society, which impede the will of such people, are reflected through different destinies. The play depicts the

problems of human development or decline in the image of our ordinary contemporaries. It can be said that everyone has a global and unique talent to contribute to the development of society, to make great ideas, to make world-class discoveries. The protagonists of the Oman Mukhtar Trilogy are ordinary people, "little people." But the author believes that their the way of life and destiny that plays a special role in the development of society. Through the interpretation of these images, he wants to emphasize that the feelings of goodness and evil take root in the human heart, that the pure soul descends from it into goodness and becomes a free soul, and this soul can walk everywhere it wants.

In general, the work is an example of art, which, according to its essence, expresses the feelings of the heart, its anguish in various forms, the fate of different people, the content of the moments of life. "... There has been a shift in the focus of art - now it has begun to focus more on the interior than on the outside: the writer's task is not to describe or discover an objectively existing reality, but to relate to that reality from his own artistic world and thus together create pure subjective art (a book)" [14. 369].

This trilogy has a special place in the novel writing. Although it is compact in size, but much deeper in content. It is recognized in Uzbek prose as a work written in the direction of modernism in the gradual development of the trilogy.

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