



## READY PLOTS AND THEIR PLACE IN LITERATURE

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**Annotation.** We can understand the term „plot” (fr. Sujet-object, theme) as one of the most basic principles that make up the creative process in literary studies. If we analyze this concept in a broader way, the plot is the events that happen in the lives of the characters of a certain work and the culminating set that occurs in the relationship between the characters and the relationship between them, which is related to this process. Conflicts and the process of growth and change are understood. In this regard, the well-known Russian writer M. Gorky said: "The third element of literature is the plot, that is, interactions between people, contradictions between them, sympathies (likes) and antipathies (dislikes), between people in general relations are the historical development and formation of this or that character, type".

**Key words.** Sympathies, antipathies, type, impressiveness, volatile processes, artistic idealism, impressiveness.

The creation of the existing plot in the work of art is controlled by the ideologically formed content. It is in this case that a chain of events is formed that unites the conflicts occurring in the life of the hero's characters in accordance with the essence and requirements of the work and finds its reflection in their lives. In turn, the series of events in the work increases the artistic idealism and impressiveness of the work.

In such processes, the tragic nature of the work requires its volatile processes, tense situations, and the development of violent events. We can see this in William Shakespeare's tragedy Othello. Here we can say a funny character. We can see this in the story "The Teacher of Literature" by Abdulla Qahhor, one of the famous Uzbek writers. From the above, we know that the logic of the characters of the work is directly connected with the logic of various events that take place in it and complement each other in terms of meaning. For example, Otabek, the main character of the novel "The Past Days", which is considered the masterpiece of Uzbek novels, reflects the image of loyalty by remaining loyal to his beloved Kumush. We can see the proof of this in the fact that Otabek married Zaynab as his second wife, but he said to Zaynab, "see me in front of you instead of a lifeless statue." Also, even when Kumush abandons Otabek and agrees to marry Komilbekka due to the cruel incitement of one of the heroes of the play, Hamid, to Otabek, Otabek says to him "I believe in you" and remains faithful to his trust and love for Kumush. He sacrificed his life to save them, and he ruthlessly fights with the base people like Hamid, Mutal, and Sadiq and defeats them. From this, the reader understands that the main character of the work, Otabek, is an honest person, has a strong will in all aspects, and that he exaggerates his original boyhood by summarizing the aspects characteristic of a real Uzbek boy. It plays a key role in justifying the essence of his

strong character, expressing his ideological credibility, and vividly imagining this hero. As a result, all of them together create an ideological content.

We can understand that the content of the characters in the plot is interrelated, the contradictions between them, the sympathies and antipathies that show the essence of the work, and that it makes the conflicting situations in people's lives invisible. In the work of art, it becomes invisible in the form of a struggle between the existing life conflicts and the ideas reflected in the work, the characters and moods that describe the characters in it, and this situation is called conflict.

Conflict is the constant driving force behind the plot. For this reason, we can understand it as one of the elements that determine the sphere of influence, intensity and scope of the work. According to it, we can distinguish three main types of conflict.

The first of them is the conflict related to the psychological and spiritual process. According to him, the existing emotional processes in the hero's heart, as well as the mutual struggle of weak and strong aspects, appear as an example. The second is that we should understand the social conflict as a struggle between the heroes of the work of art and the social period and conditions in which they live. The third is called Personal - intimate conflict. We can understand this process as a struggle between opposing characters and groups that reflect them. The above three types, which have been recorded in artistic centuries, are mostly found in novels. Because it is common in novels to describe the way of life of people and a certain period in which they lived. However, we can see that psychological conflict takes the leading place in some works. Examples of such works are Abdulla Qahhor's novel "Mirage" and Adil Yaqubov's novel "Treasure of Ulugbek". In this respect, these works are always considered to be the best quality indicators of fiction literature. In addition, in the work "The Past Days", the conflict between the main characters Yusufbek Haji and his son Otabek's colleagues, the managers of the feudal system such as Muslimonqul and Azizbekka, is the basis of a strong social conflict. If he serves, the relationship between characters such as Otabek, Hasanali, Hamid, Mutal, Kutidor, Sadiq, Jannat old woman creates a personal-intimate conflict.

When the reader is reading an artistic or literary work, he encounters familiar images. The writer takes these images into other works, makes changes and creates his own unique style. This serves to increase the effectiveness of the work. In the literature, this is known as a traveling plot or an absorbing plot. In the lyrical form, it helps to bring out the beautiful artistic art called talmeh. It is used as a plot or image and it is given as a quote. As a result, the text that is unfamiliar to the reader becomes understandable. In the field, this phenomenon is called intertext. Kristeva's semiotics is defined by Linguistics as follows: "Any text is composed of quotations; any text is an absorption and transformation of another"

If we analyze the plot of the planet in a wider way, it is mainly used in literary works, it has the power to influence the world culture, together with the world culture, it also leaves a significant mark in the history of nations. For example, in the examples of oral creativity of many peoples, one can find the plot of a father fighting with an unknown son: in the ancient epic, Odysseus is with Telegon, in Germany Gildebrand is with Gadubrand, in Iran with Rustam Sohrob. If we take the history of the creation of "Khamasa" alone, the works written by Nizami Ganjavi, Khusrav Dehlavi, Alisher Navoi, and Abdurahman Jami are all independent works, but the basis of the molding plot is the same.

The basis of a work of art is the life of its creator. The writer uses the images and events that he has seen, known, and influenced in his work. The use of almost all historical figures and events is called "ready-made" or "life" plots. For example, we compare the passage from Gulbadanbegim's "Humoyunnoma" and the passage from Pirmkul Kadirov's Starry Nights about Babur's life path.

"When that person (Humayun) was sick, His Majesty the king wanted to see the person who went to the grave of Hazrat Murtaza Ali (may God bless him). He kept the visitor since Wednesday. They watched Tuesday with anguish and impatience. The weather was extremely hot. Their hearts and lungs were burning. They asked him to pray, "O God, if it is possible to give a life instead of a life, I am Babur, I will dedicate my life and soul to Humayun". On this very day, the followers of the heavenly Master escaped. King Humayun poured water on his own head and went out and received those who came to see him. They brought him inside because of the illness of King Babam. They lay (sick) for about two or three months.

**Conclusion.** In conclusion, it is no exaggeration to say that the phenomenon of intertextuality is one of the main current topics in Eastern and Western literature and linguistics today. Because this phenomenon is one of the main means for us to fully understand the essence of the artistic works created not only in the past centuries, but also in the modern era. For this reason, since "intertext" was first introduced into science, many linguists and literary scholars have conducted research in this field. From this we can understand that the most common signal of intertext is considered to be the signal units that serve to express cultural information and activate knowledge structures related to history, literature, religion and mythology.

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