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## PLOT AND COMPOSITION UNITS IN THE WORK OF ERKIN A'ZAM

**Abstract:** This article explores the issue of plot and composition units of the work of Uzbek writer Erkin Azam. Therefore, it has been analyzed stories and novels of writer.

**Key words:** Plot, composition, story, novel, node, method.

**Language:** English

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### Introduction

Erkin Azam's works have created a new dimension in Uzbek literature in terms of plot and composition. This is because the events in the writings are the focus of every reader. That is, whether he is an ordinary reader, a high-ranking reader, or a literary critic, he still has to read the literary work with a different logic. Because, the writer created his works based on his own plot and composition.

Plot and composition are tools for creating the work. They without each other are like a human who does not have arms and legs. This is illogical if there is no one in the work. In the "Guliverning sayohatlari", it is like the discovery of a "scholar" living in Laputa starting home building from the roof, not the foundation.

When it comes to the plot's function in art, it must first be said that it organizes the material of life that enables the artistic study of the problem of art. Thus, while the plot forms the theme in the work, its nature depends on the content and the creative intent of the author [1,108]. Indeed, the events that are based on the plot of the work are chosen at the discretion of the author, and whatever idea writer proposes, he uses the elements of the plot in his own way. In addition, the composition is the piece of work. In short, the

unity of plot and composition determines the success of the work.

### Research Methodology and Analysis of Subject Matters

If you look at the image method of the Erkin Azam, it seems that he is simply describing the events. However, in the course of events, they come together and play an important role in the emergence of the idea of the work. For example, the movie "Zabarjad" begins with the following images:

"... The little girl floats to the surface of water and then without any motion begins to sink.

The father, who threw himself into the water from the shore, caught the girl in three or four attacks and threw her over the head. Then, after two or three times, he floats on the surface and suddenly disappears..." [2, 96]

Then Zabarjad's interview with someone we do not know is described. Then there is the joyful conversation of a girl named Zabarjad with her neighbors on the way downing stairs to work. In this way, events continue to develop, and even the image of the girl at the beginning of the book is forgotten. When we arrived in the middle of the work, looking at Zabarjad, his mother Vazira suddenly said:

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"- ... you know, I'm not even going to step in that abandoned grave! As soon as I got there, my old heart would be restored and I would mourn again! Go! Go! You are a killer! Daddy died for you, for you!" [2,96]

At this point, we suddenly remember this incident, and we realize that the girl who was rescued by her father was drowning in the river.

In this unconventional image-making process, the writer uses various elements of the plot, based on the essence of the work. In some of his works, the author makes full use of plot elements only nodes, events, and culmination. The exposition is found in the works in which these three elements of the plot are present. This causes the reader to get different opinions. For example, let's take a look at the plot of Erkin Azam's novel called "Shovqin". In addition to filming the life of the filmmakers, the book tells about the turbulent days of the "Reconstruction" and the widespread political processes at the national level.

In the novel, Erkin Azam describes historical processes as if they were in front of our eyes or in a movie screen. Let's look at one of these images:

"Some grumpy woman with frizzy hair started to hit her bag on the side of the tank:

- Go away! Go away! Go away!

The soldier on the hill squeezes his shoulder indifferently, licking his ice cream.

Another woman, dressed in a mask, asked her:

"Boy, when are you going to start?"

The soldier threw his shoulder back and crumpled down a paper of ice cream he had eaten.

The two women used their bags and got into a fight." [3,168]

We acknowledge that in the novel we see three main elements of the plot (node, story development, and culmination). However, the exposition also exists, and it only occurs sporadically. That is, no time and place are described at the outset of the work, nor is there any information about the hero's appearance or inner world. The work begins:

It can be said that, "The two message from a remote city caused to change his life unexpectedly which was going on evenly » [3, 5].

The exposition is found in many parts of works of Erkin Azam. Because of giving the presentation of the exposition in different parts rather than in the beginning of the work, the reader becomes aware of the period and time in which the events take place, and the character of the heroes of the work. The writer does not present the story or scene he describes, nor does he provide details about the characters. This will make the reader more attentive. Because the reader has to go deeper into the work to find out where the events are taking place and what the characters are.

The writer uses the exposition in the different parts of novel called "Shovqin". The novel seeks to introduce the characters, to characterize, to provide information about the society in which events are taking place rather than to portray period and time.

The reader will be able to understand both the heroes' character and the period and time in the work. This information is sometimes expressed in the author's language and sometimes in the heroic language.

"When Atay escaped from his friends and sat he rear seat down his leader group musician Farhod Ramazon suddenly disturbed."

... Ramadan who is romantic person and lived in the Komsomol, called his son as Atay according to the time.(author's speech)

... - I have already said that I am an Uzbek girl. May I show my passport? Our grandparents are from Tashkent. I was born and raised in Tashkent; I graduated from high school in Tashkent. My mother is Polish and her parents came from Ukraine during their stroke."- (Gulya Lagutina).

Information about increase of height and moustache or bring up spirit is described in the beginning of story called "Pakananing ishiq qissasi". This means that there are places where Erkin Azam used the composition not only in spontaneous ways, but also in order, in an orderly way.

"Pakana always falls in love with someone on his way. You see, he loves those who are older or taller. When he gets home, he creates an imaginative image that is even more beautiful than the original. His is an artist and he gives the paintings that he created to their owners. They are surprised by paintings and say thanks to artist. Either however... when they meet with artist again, they go silent, or Pakana sees them other boys. It has always been so" [4, 4-5].

We have seen that Erkin Agzam's exposition does not provide detailed information about space and time in the exposition, but the author avoids this technique in cinemas. Because the film is a material for television, the image of nature, the scene of the event, the location of the event is a necessary feature. If there is a mismatch between the event and the time, the content will be compromised. Therefore, the writer accurately describes the location and time of the events in the film.

Story called "Suv yoqalab" is a work that has attracted the attention and respect of many readers and literary critics. The film is also based on this work and has become one of the most prominent films in Uzbek cinema. It tells the story of a self-sacrificing man, Bolta Mardon, who led the nation and lived with their concerns. The beginning of the work is described as follows:

"Spacious yard. In the middle of the three-story building, there is a high-rise. A tree-lined garden is situated in beyond Ishkom.

The end of summer. In the morning.

A sophisticated sixty-five-year-old man walks along a stone pavement on the right-hand side of the open kitchen, barn, straws and poles. A long white coat on his shoulder, a copper obstruction in his hand, he did his ablution and he is going back.

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“The event that triggered the start of the Node story is the place where the work is confronted. Unlike the exposition, the node is a necessary element of the plot; clearly, it may not be sufficiently exaggerated in the plot as well as in the underlying dynamics. The node is usually given at the beginning of the work after the exposition. Sometimes, with a specific artistic or aesthetic purpose, its role may change. However, some large-scale works may encounter more than one node in the plot.” [1, 16].

In the works of Erkin Azam, the events of the work begin with the origin. For example, in the novel “Shovqin”, the main character of the book, Farhod Ramadan, receives a double message from a distant city. The first of these emails is from Ravshan Akobirov and the second is from Vika. It is interesting to ask the reader a question. Why are these reports disturbing Ramadan's rhythmic routine? Seventeen years have passed since Farhad did not see the city. The author says he is scared to go there. So why is he scared? Certainly there must be some reason for such contradictions. There is a reason. We find the reason behind the events. Farhad remembers this reason during the "flight" from Ramadan to the culmination, returning seventeen years to the imagination, and events unfolding in the past. This piece is based on a retrospective plot. When the plane landed, he was welcomed by his beloved Vicki, his friend Ravshan Akobirov and his son Farhod Farhodovich, who is remembrance of his seventeen years ago love. It is at this culmination point that the work ends.

### Analysis and results

The author ends the work at the culmination point and refers the conclusion to the reader's judgment.

We cannot admire the writer's skill in plotting and composing. Because the plot and composition were able to convey their elements to the idea and

content of the work. Through the image of Ramazan Farhod, writer unifies the events of these three times at a single point and links them together. Farhod with the aforementioned heroes shared their pain in a good and bad day, felt sad and upset, but at the same time, they are related to each other.

This work will eventually become clear to the reader. This can be called the "small solutions" or "invisible solutions" in the novel. International oldster Sobirjon Manurovich was the father of Gulya Lagutina, Vika's grandfather, sister of Parizoda Ravshan Akobirov, and Barfina Akobirova was the grandmother of Parizoda and Ravshan Akobirov. In addition, Sobirjon Mansurovich gets acquainted with Farhad's father Mirzo Ramadan.

With his paintings, the free-roaming man awakens in us the deepest emotions of the soul and moves our hearts. The main reason for this is the existence of universal ideas in the works of the writer, the heroes being familiar to us, the relevance of the theme and the integrity of the plot and composition.

In short, Erkin Azam closely linked elements of plot and composition to the essence and meaning of the work. The layout of plot elements enhances the authenticity of the events in the writings, the interchange of dialogue, monologue and author's speech, the relevance of narrative, compelling stories, the aesthetic effect of portraits and environmental images.

As we have seen above, Erkin Azam created different works in terms genres. The writer has chosen elements of plot and composition in the story, narrative, and novels to match those genre characteristics, and he used them in genres and dramas to match those genres. All these aspects have led to the close observation of his work from readers, literary critics and filmmakers, and this interest is growing today.

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