

DEVELOPMENT OF VIEWS ON THE SUBJECT

*Baltabayeva Makhfura Makhmudovna**2nd year master's student, Literary Studies Department,
Karakalpak State University
Teacher of native language and literature at school No. 11,
Gurlan district, Khorezm region*

Abstract. The article provides information about the subject and its components such as exposition, node, development of the story, culmination, resolution, and expresses views on this issue, sometimes putting forward the author's own views.

Keywords: work of art, subject, exposition, node, development of the story, conflict, collision, culmination, resolution, plot, composition, character, idea, goal.

Абстрактный. В статье дается информация о теме и ее компонентах, таких как экспозиция, кульминация, развитие, кульминация и развязка, а также высказываются мнения по этому вопросу, иногда представляющие собственные уникальные взгляды автора.

Ключевые слова: художественное произведение, сюжет, экспозиция, кульминация, развитие событий, конфликт, коллизия, кульминация, развязка, сюжет, композиция, персонаж, идея, цель.

Since fiction is a unique reflection of human life and reality in general, and the subject is an important component of fiction, its main product, a work of art, there is a need to study the subject in a wider context, to give it a general philosophical interpretation beyond the scope of a literary work. This is a natural and legitimate need. After all, in a work of art, reality is depicted (depicted - means to take a picture, draw, the word *musavvir* also comes from this root), which allows for different assessments of reality, in particular, interpretations from a philosophical and esoteric perspective, and scientific study.

Any person who has reached the age of one has a specific life path. Even a newborn baby has traveled a nine-month journey in the mother's womb, so the child's life in the womb can also be called a unique path. In general, we can call the past and present life, the life path traveled, various events that occurred during it, in a figurative sense, and if necessary, in the literal sense, a subject. This means that the subject has a natural-scientific basis. Usually, the original lexical meaning of the term carries a large informational load, it is always present in the essence of the event and works constantly. The term subject entered literary science from French, and in Vladimir Dal's famous "Explanatory Dictionary of the Living Great Russian Language" it is explained as "the subject, the knot and content of the work". Here we will pay attention to the word "subject". It entered our language through the Russian language, meaning a thing, an object and is explained as follows: "Any concrete material thing that is perceived through the senses, exists outside our consciousness".

So, since the original, lexical meaning of the subject is the subject, and the subject means the thing and phenomenon being described or narrated, it follows that as soon as the term appeared,

it was emphasized that it constitutes the phenomenon to which it is related, that is, the fundamental essence of the work of art.

One of the first theoretical sources in world aesthetics and literary criticism, Aristotle's "Poetics (On the Art of Poetry)", contains the following idea: "Therefore, in any tragedy there should be six elements... These are the parts of the narrative, characters, language, idea, spectacle and music. Two of these parts (language and music) belong to the means of depiction, one (spectacle) to the method of depiction, and three (narrative, characters, idea) to the subject of depiction."

Here, an explanation is necessary. By poetry, Aristotle means fiction in general, and by tragedy (along with the epic, of course) a work of art in general. Some sources of that period even mention the idea that Homer was the first tragedian, including the tragedies "Iliad" and "Odyssey".

In Aristotle's time, the term "narrative" (Greek mythos, myth - word, story) was used instead of the current subject.

We return to the essential elements of tragedy, that is, a work of art. It seems that the great thinker mentions the narrative, that is, the depicted event, as the first element of tragedy, and in the chapter entitled "Characters, Language, and Idea: Its Importance," he specifically emphasizes "But the most important of these parts is the flow of events."

In the definition of tragedy in this work, the narrative, the flow of events also occupies a central position: "A tragedy is not a narrative of a certain volume, with different parts polished in different ways, but a description of an important and complete event."

Here, the main position of the narrative (event) in the work is emphasized, and its two necessary characteristics are indicated: first, the event in the work must be important, that is, not a casual, incidental event, but an event of special social importance, and second, it must be complete, that is, whole, without gaps, and brought to the end, to the end.

These two characteristics of the event depicted in the work, that is, the subject, are especially important, the first is of particular note. In a work of fiction and non-fiction, it is necessary to capture events of social value, and not to be distracted by fleeting, trivial, and ambiguous events, which is expressed in the essence of the idea. Aristotle summed it up in just two words - important and complete.

"In tragedy, it is impossible to describe many parts of the events that are happening at the same time, (Tragedy) can only describe that part of the event that is shown by the actors on the stage. "Epic, since it is a story, can describe many parts (events) happening at the same time."

This quote contains at least two theoretical conclusions about the subject. First, the events included in the subject of the work must be strictly selected, first by the creator, and then, if the work belongs to the dramatic genre, according to the laws of the stage. That is, the period or set of events captured in the work is not equal to the subject of the work. In other words, they are not the same thing. The subject is only a part of reality that is drawn into the work of art, a selected part, according to the requirements and needs of a certain ideological concept envisaged and intended by the author. From this, one of the characteristics of the subject, perhaps the main one, is the principle of selection. This applies to all works of narrative nature, even lyric poetry. Secondly, while the principle of selection is applicable to both types of works, the selection of events in dramatic and epic works differ from each other. In this case, the internal laws inherent in each of them begin to work in a specific way.

These considerations of Aristotle are also confirmed in modern literary criticism. Literary critic Bahrom Jalilov writes in his informative monograph "Issues of the Poetics of Uzbek

Dramaturgy”: “Life events are not equal to an artistic subject. They are material for the subject. Life events pass through the prism of the writer’s mind and become a subject. It can be depicted in different forms according to the writer's chosen theme, ideological and aesthetic purpose.

This is the reason why completely different works are created in world literature based on the same period and the same events. Because the events are internalized to the creator's ideological purpose and concept, as a result, a new subject and a different work are created from almost the same material. Only a creator who can create a great subject can create a great work of art. This once again determines the special place of the subject in fiction.

If you remember, Aristotle placed character and idea after the narrative and included them (narrative, character, idea) in the subject of depiction. It can be said that the subject of depiction is a general, general phenomenon and constitutes the linguistic entity of a work of art. The three elements in the subject of depiction - narrative (plot), character, idea - can be studied both separately and in an interconnected way. Character is closely related to the narrative, that is, the subject, at one time it exists and acts within the subject. The word character also comes from the Greek language, meaning a distinctive feature, and in this sense it has become a literary term. Creating a full-fledged character, a character in general, is beyond the power of any writer. For this, you need to be truly creative.

In order for a character to rise to the level of a character, he must have an individual spirituality and character that is unique to him, sharply distinguished from others. If the generalizing essence of the character is strengthened and, being an artistic individual, it combines certain human features, it becomes a type. A literary type is a perfect manifestation of character.

Indeed, the subject is formed due to the action of the characters. In other words, the characters are the main force that sets the subject in motion. After all, the character usually means a specific feature of a person, thing and event, their distinguishing and distinguishing aspect from others, and in this case, first of all, a person, a person. Any work of art is essentially about a person, and in any case, it discusses a person, his life, fate, sorrows and joys. Various images participating in a lyric poem or fable - such as a flower, a mountain, a nightingale, animals - such as a wolf, a fox, an elephant, literary heroes - also eventually intersect with a person, his life and fate. It is precisely because they are essentially related to a person that such works are created and live.

As is known, Aristotle, while listing the six elements that make up a tragedy, mentions the idea after the narrative, character and language. Just like the character, the idea is in one sense a phenomenon adjacent to the narrative, in another sense it is like an intangible elixir that lives in the structure of the narrative, seeping from the essence of the subject. It is possible to learn about the events described in the work by reading it and have a clear idea about the characters, but it is difficult to understand the idea at the heart of the work from the senses. This requires some time and consistent thinking.

Therefore, academician Izzat Sultan writes: “In fiction, the ideological content lives within the framework of the vital content.” This statement contains a deep meaning about the connection of the subject with the idea of the work, the delicate relationship between the two phenomena. Pay attention to the word “lives” in the excerpt. The ideological content does not have an independent entity of its own. It lives invisibly in the body of the vital content, that is, the subject. As is known, the depicted everyday events, that is, the vital content, constitute the shell and core of the subject of the work. In the course and process of the expression and image (expression means, image draws) that are exchanged in the work, the idea of the work gradually takes shape. Therefore, the artistic idea is not a frozen thought or a thought that is

expressed somewhere in the work in the form of an aphorism or wisdom. Perhaps situations, thoughts (including aphorisms) are a dynamic concept, an intellectual pause, born from a set of multi-stranded and contradictory connections between dialogue, monologue, etc. This is the reason for various opinions and disputes about the idea of this or that work. After all, it is certainly not easy to summarize all the situations in a work of art in one point.

About the connection between subject and fabula. The lexical meaning of fabula in Latin is “narration, history”, and it is often used in conjunction with subject, sometimes understood as a phenomenon. In the Russian edition of Aristotle's “Poetics” in 1957, the term narrative (actually mythos), which we have mentioned many times above, is translated in the form of fabula, which is adequate to the narrative in the Uzbek language. We, as seen above, considered “narrative” to be a term that emerged in the new era, something like a subject.

When we again think about the relationship between subject and fabula, we mainly rely on a number of data from the book “Issues of the Poetics of Uzbek Dramaturgy” by literary critic B. Jalilov. In the chapter “Plot and fabula” of the book, the following statement of the great Russian playwright A.N. Ostrovsky is quoted: “The plot often means almost the entire content with all its details, while the fabula is an unvarnished description of a specific event, incident.” According to the scientist, the Literary Encyclopedia, published in 1925, gives the exact opposite opinion to this idea: “The plot is a branch, and the fable is its petal, the subject is a skeleton, and the fable is the “cloth that covers its bones.” The author of the book does not agree with this opinion and expresses his point of view through the opinion of another scientist: “G.N. Pospelov correctly defines the relationship between the subject and the fable: “The fable, by its artistic significance, only provides material for viewing the subject of the work.”

We fully agree with this idea, that the subject is the being of a work of art, its living body, and that the fable, which is sometimes used alongside it, is, figuratively speaking, the skeleton of a person, while the subject is the typical person himself.

Here is another point. It is known that almost all of Shakespeare's great tragedies were created on the basis of stories, fables that existed before and were told by others. Shakespeare's genius, taking them as a basis, created new subjects, which in turn created great works. Despite the fact that many artists before Shakespeare were familiar with these fables, only Shakespeare was able to create great works of art from them. In this sense, the great Russian writer Leo Tolstoy, in his large article “On Shakespeare and Drama,” comparing the events of Shakespeare's tragedies with previous fables, in particular the plot of “King Lear,” and concluding that the previous fables were better is not correct. However, if it were not for these works of the great playwright, no one would have remembered those fables, and none of the historians of the time would have been interested in them. As another great playwright A.N. Ostrovsky wrote, “Shakespeare, who used ready-made legends, was happy: he not only did not invent a lie, but also inserted the truth of life into the lie of the fairy tale.” These truths of life alone turned ordinary fables into artistic masterpieces.

The subject is infinitely rich in poetic mysteries, from the fable, to a wide and diverse range of artistic details.

Since the subject constitutes the content of a work of art, it is to one degree or another connected with all the components of the work. But its connection with two phenomena - conflict and composition - is absolutely inseparable. First, about the relationship of the subject to the conflict.

“Conflict provides the direction of the subject and content of the entire work. It is impossible to “create” a subject without conflict. Because “in its deepest essence, the subject is a moving

collision.” The following quote is from the three-volume work “Theory of Literature. The term “collision” is taken from the book “Basic Problems in Historical Enlightenment” and is often used in scientific literature as a synonym for conflict.

The philosophical basis of artistic conflict is one of the universal laws of life, the doctrine of the unity and struggle of opposites, that is, dialectics. If the living world is not viewed from the perspective of dialectics, it is difficult to understand its essence. Only when creators depict serious life conflicts based on the relationships of heroes can they create full-fledged images and lasting works. It is impossible to enter the field of literature by seeing and showing the smooth, superficial side of life. It is known from the history of literature how negatively the “theory of non-conflict”, which was once a tradition in Soviet times, has affected the development of current literature.

Conflict is embedded in the entire being of the subject and at one time is the force that sets it in motion. As stated in the quote above, “The plot is a moving collision”, that is, a conflict. In a work of art, a specific event, incident is described, and its description does not arouse anyone's interest. When a creator takes up a pen with the intention of writing a specific work, he draws attention to the conflicting, sometimes bloody points of current life or the distant past. This is an unwritten, unrecorded law of literature. The abundance and popularity of works about various upheavals, disasters and catastrophes that have occurred in history are proof of this law. In an original work of art, a situation or situation that has arisen from the heart, contradictions and conflicts, and the suffering arising from them are almost always depicted, which determines the exceptional place of the conflict in the development and process of the subject. Therefore, conflict is the core of the subject, an important factor that gives it life.

The relationship of the composition to the subject depends on the relationship of form and content in the work of art. It seems like. We know that if the content expresses the meaning and essence of a work of art, then the form is the manifestation of this essence, its embodiment through words, images, various means of expression and imagery. If the subject is a beautiful and perfect expression of the content, then the composition is the order and method of arrangement of the events embedded in the subject. The order of arrangement. As the dictionary says, “composition is a formal category that realizes the content of the work in the most perfect way.”

In high artistic works, subject and composition are almost the same thing. Because the events in the subject form the composition with their arrangement, don't they? This is like looking at the same thing with two different purposes. If you look from the point of view of the subject - you see the subject, if you look in order to determine the composition - you see the composition. That is why composition is defined as "the arrangement of parts, images and artistic means in a work of art in an order that serves a certain ideological purpose, their criterion and correspondence in the image", let's pay attention to the phrase "criterion and correspondence in the image". Requirements such as the parts and images of the work being neither more nor less, but in the same measure, complementing each other, and corresponding to each other, also apply to the subject. Therefore, from this point of view, composition can also be defined as the formal architectural perfection of the subject.

Theoretical books and dictionaries express almost the same opinion about the components of the plot. They are usually five: exposition, node, development of the plot, culmination and resolution. We will briefly describe each of them based on the textbook “Theory of Literature” by Academician I. Sultan. Thus, exposition is “the introduction that precedes the beginning of the plot and conflict”. Node is “the initial realization of the conflict and the impetus for the

development of the plot”. Development of the plot is “... the process of gradual opening and resolution of nodes and conflicts”. Climax is a critical and high point in the plot and “the most acute, decisive moment of the conflict between the characters”. Resolution is “the resolution of the conflict that emerged at the node and developed in the plot, the completion of the struggle of the characters”.

The forms of the plot are presented differently in different sources. Most dictionaries record its two forms, a chronicle subject and a concentric subject. If the events in the work are described one after another and consistently, this is a chronicle subject, if the events of the work are organized around a common center - an event or a hero, this forms a concentric subject. In addition to those mentioned in E. Khudoiberdiev’s textbook “Introduction to Literary Studies”, three more subject forms are certainly mentioned, relying on specific sources: a retrospective subject, in which the event moves back in time or completely. Associative subject. The scientist writes about this: “This is a subject based on psychologism, in which, along with an objective image, subjective feelings, memories, and imaginations are also reflected, internal experiences, thoughts, and passions also take place in the subject (Oybek’s novel “Kutluqqand” is known for such a subject)”.

I cannot agree with this opinion to a large extent. That is, in our opinion, this cannot be an independent subject form, since the circumstances mentioned in the definition are characteristic of almost all of the above forms. Including the subject of the novel “Blood of Remembrance” in this form is also controversial, as the subject in the novel has a chronicle character. It is natural that the subject of the novel contains “inner feelings, thoughts and passions”, but it cannot be considered a work with an associative subject, in our opinion.

The last subject form indicated by the literary critic is a synthetic subject, in which almost all of the signs of the above subject forms are present in a mixed form.

There is another important issue regarding the subject, which is the quality of the subject, its perfection. It is called an encyclopedic dictionary for young people in the visual arts.

“The subject is very important in a work of art, but it does not guarantee success in itself. A broad subject can be turned into a fleeting incident or anecdote, as in the salon art of the last century, or, conversely, as the classics did, a simple subject can be enriched with serious content. A work of art acquires true perfection when the great vital meaning embodied in true skill is revealed through the subject.”

A work of art whose subject is perfect is perfect.

Literary literature, in short, consists of a set of literary works. All talk, thoughts and reflections about literature are bound to be about and around these works. Therefore, a literary work is the main phenomenon that creates literature, giving it material and spiritual strength. We always say that a writer creates a literary work. On the surface, this is true. But if you think about it more deeply, you can come to the following conclusion: a literary work creates a writer. This is a reverse process, but in essence it is the same. A particular creator has gained a name and position in literature only because of his particular work. Therefore, the literary works he created are of sole and decisive importance. Without a literary work, there is no writer.

As has been repeatedly repeated above, one of the main elements for a literary work is the subject. Since it is in the text of a literary work, it is an artistic subject. While we say that the subject is a crucial component in a work of art, we should not lose sight of other components - the idea, the purpose of the work, and the characters.



References:

1. O'zbek tilining izohli lug'ati, 5 jildli. 3-jild. –Toshkent: O'ME, 2006.
2. Aristotel. Poetika (Poeziya san'ati haqida). –Toshkent: G'.G'ulom nomidagi Adabiyot va san'at nashriyoti, 1970.
3. Jalolov B. O'zbek dramaturgiyasi poetikasi masalalari. –Toshkent: "Fan", 1984.
4. Sulton I. Adabiyot nazariyasi. –Toshkent: "O'qituvchi", 1980.
5. Hotamov N. Sarimsoqov B. Adabiyotshunoslik terminlarining ruscha-o'zbekcha izohli lug'ati. –Toshkent: "O'qituvchi".
6. Xudoyberdiev E. Adabiyotshunoslikka kirish. –Toshkent: "Sharq", 2008.