



Concept of Plot in Drama

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Abstract: This article provides information about the main content of the literary work and a plot with a series of interconnected events that reveal the character of the images in it.

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The basis of all genres of dramaturgy is the plot. It is derived from the French word and means a series of interrelated events and incidents that reveal the main content of the literary work, the character of the images.

A plot is a unique organizational system of life material captured by the playwright. Maxim Gorky, talking about the plot, defines the plot as follows: "Relationships, contradictions, likes, dislikes and interactions of people in general..." So basically it's character development. At the moment, this is only one side of the concept of plot, on the other hand, it consists of a specific set of events. Because it is precisely in certain events that the interaction of people is manifested. Thus, the plot consists of a clear system of events in the play.

Ostrovsky well revealed this integral connection of the plot on the example of his play. In Ostrovsky's plays, all dramatic collisions and tragedies occur as a result of the conflicts of two classes, such as adults and children, rich and poor, selfish and irresponsible. Naturally, the result of such conflicts should have a sharp nature and randomness should remain an echo. Thus, the basis of the plot is the relationship between people in such a life situation, the conflicts that represent the situations and circumstances typical for it, and the author's generalization.

If the plot expresses the main conflicts, then the fabula is a chain of events in which the conflicts are realized. That is, Aristotle's opinion that this work is a "composition of events" where the collision of the work is revealed is confirmed. After determining that there is a content, a plot, a fable, we come across complex concepts such as the "theme" and "idea" of a dramatic work.

Consistency of events is very important in the construction and development of the plot. Not all events happen on the stage itself, it can be known through words, messages, and actions. Relationships on stage and behind the scenes are incredibly important. The basis of the drama is determined by the same actions.

M.Gorky defines the concept of plot as follows: "The plot is the interaction of people, the confrontation between them, their sympathy or dislike for each other, the relationship between people or the growth and formation of these characters." This definition is somewhat close to dramatic works.

It is noteworthy that writers and playwrights defined the concept of plot in different ways. Rather, this concept has been interpreted differently over the years. Some writers, dramatists and theoreticians interpreted the plot as "a connection of facts" (Aristotle), some as "one of the forms of composition" (L.I. Temofeyev). V. O. Shklovsky understood it as "composition". Izzat Sultan

defines that "plot belongs to form". Today there are such views as that "plot and content are of the same concept" or "plot is an element of a work". And Bentley calls the plot not "the story of a character," but the essence of life. There are also opinions that this is the main meaning of life.

Aristotle emphasizes that the plot must be passionate (pathetic) as an important element of a work of art. In fact, it is impossible to imagine a performance without passion. "Standard" work without passion cannot interest the public. On the contrary, the effect of the work weakens.

It is impossible to agree with the opinion of some experts that the plot and content coincide. Because content is a broader concept than plot. The plot includes certain structural elements of a work of art (sections, parts), that is, the exposition, knot, development of events, climax and denouement, and the content includes the work of art as a whole. All of its components go back to the content. Great connoisseurs of the West and the East very correctly proved in their time that the plot and the content are not the same thing.

Experienced theorists pay special attention to the fact that when creating a plot, one should not lose sight of real events. The phrase "Life itself tells the writers what the plot should be" was also quoted. It is known that each author has a different approach to events and current problems facing society. When a playwright creates the plot of a work on the basis of life, he creates taking into account the changing reality of life. Life events and various processes are absorbed into the essence of the work in artistic images, which forms the basis of the plot of the work. Because it is appropriate that how to include life events in your works, how to build a plot, depends on the worldview of the writer, his ideological and aesthetic goals.

Through the plot of the work, the duration of events, the interaction of characters, the conflict between them and the specific characteristics of the participants are expressed in different genres.

"When a playwright takes up his pen, he creates with regard to the interests and needs of the artistic tastes of readers and spectators. But he must not include in his literary work frivolous things, buffoonish antics, or actions leading to corrupt activities, in the hope of being successful with some viewers of low taste.¹

The playwright tries to comprehend life in his own way, create a work, create a plot, with an artistic perception of his views, depending on his imagination. When an artist writes a work, chooses events and shows the characteristics of characters, he does not create a work based on the external characteristics of situations and events. His attention should be focused on the faces, situations and conflicts that reflect the problems of the time, which can serve as a broad and deep embodiment of the main idea of the work. As a result, the playwright has the opportunity to show the action in the plot as a whole, inextricably linked with the character. Only a large-scale plot with a deep artistic reflection makes it possible to express socio-historical reality more deeply and comprehensively, effectively show people of their time in artistic images. It should not be forgotten that the plot in a drama is a process that has features, including the plot, development, denouement.

Some theorists also define plot as the story of a character. In fact, the plot defines the essence of the logic and human behavior of the protagonist. The logic of the plot determines which path a person will take. The story must have a beginning, middle, development and end. Each of its syllables requires its own expression and reality. Only then will the prologue, exposition, knot, development of events, climax, denouement and epilogue of a part of a dramatic work find a reasonable expression.

The exposition in a dramatic work expresses the place of the event, circumstances, future intentions and actions, dreams and hopes. At the same time, it also serves to reveal the character of the hero, his inner world, what kind of person he is. The exposition in a work prepares readers and viewers for the main events while providing information about the situation prior to the main events.

2.1 ¹ Abdusamatov H. Drama nazariyasi.T.: G'afur G'ulom nomidagi adabiyot va san'at. 2000 yil,108 bet.

“The playwright’s goal in providing expositional information is to help the audience understand the inner workings of the situation, opening the way for a journey into the inner worlds of the characters. The exposition serves as a guide to the correct understanding of the audience”².

The exposition in dramas is often short and concise. The knot is depicted in different ways depending on the skill of the author, sometimes it is reflected in a line, and in some cases it has a more elongated shape. And the node develops and quickly reaches its apogee. The node, which is selectively illuminated by the author, is characterized by its dramatic nature, the disclosure of the intellectual and spiritual wealth of a person.

Sharpening the setting and tightening the connection between knots is the key to defining the whole structure of a work, and also helps to define its artistic idea and content.

There is no doubt that the drama reflects conflicts, brings them to a climax, and itself goes through a certain stage in the development of dramatic action. These stages sometimes launch the plot, events and characters upwards, sometimes they bring calmness, and sometimes they bring it to an intermediate state. The climax reveals the characters and shows who is who, and the struggle of personalities, which dramatically unfolded events, bringing internal conflicts to their climax. The denouement of the climax does not interrupt the events, does not spoil the tension of the action, does not weaken the plot. The play takes place in stages. In the course of events, various contradictions, various entanglements and internal conflicts arise.

It should be noted that in different plays a variety of plot elements was manifested. In some works, the exposition prepares the knot, while in others the events may start from the knot. They may remain unexposed or appear after a node. In this case, the node appears suddenly, unexpectedly and quickly prepares the ground for the development of events, reveals conflicts between characters and serves to reveal the character’s activity, launches the action.

There are works in which the plot begins with a development of events or a climax, and this tension persists until the end of the work, and the dramatic action does not subside.

There are also plays in which events are not given a very dramatic tone. Plot processes, the direction of events, characters and transitions from one situation to another in such works do not occur abruptly and in a complex way, the course of action continues calmly and consistently.

In conclusion, we can say that the playwright finds a special character for each hero. Approaching in a drama style, the characters get stronger as the events unfold. In each scene, the dialogue between the characters reveals the development of events.

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