



## THE SKILL OF DETAILING PLOT AND COMPOSITION IN A WORK OF ART

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### ABOUT ARTICLE

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**Abstract:** This article analyzes Ozod Sharafiddinov's essay-memoir "Speech or the Starry Moments of a Writer's Life," which is deemed worthy of special interpretation and analysis within the context of the issues of the time and society. Additionally, distinctive features of the literary portrait of the writer Odil Yoqubov are highlighted.

### INTRODUCTION

The literary and scholarly communities clearly recall the historic speech delivered by Odil Yoqubov, Secretary of the Writers' Union Presidium and People's Deputy of the USSR, during the 1989 Congress of People's Deputies in the former Soviet Union. In his role as a representative of Uzbekistan, Yoqubov boldly exposed the oppressive regime that had dominated Uzbekistan for 70 years, addressing not only the party officials and government but the world at large. This remarkable speech was broadcast across the Soviet Union, as the policy of glasnost had ushered in an era of transparency, allowing the full proceedings of the Congress to be televised since the late 1980s.

This speech, which later appeared in various publications under the title "The Speech that Shook the Kremlin," openly criticized the injustice, unwarranted oppression, and detrimental effects of the "Uzbek Affair." Yoqubov emphasized the harsh realities faced by Uzbek cotton farmers and the severe economic and social decline brought on by the monoculture of cotton production.

Years later, in 2002, critic Ozod Sharafiddinov revisited this pivotal moment, publishing his reflections in an essay-memoir titled "Speech or the Starry Moments of a Writer's Life." Through an in-depth analysis of this memoir, Sharafiddinov's unique style becomes apparent, characterized by his vivid and skillful integration of life facts with the events being narrated. This article examines Sharafiddinov's approach, using key excerpts to analyze his stylistic mastery. For instance, in the following passage:

“— The floor is now given to People's Deputy Odil Yoqubov...

Hearing this from the chairman, Lukyanov, Odil flinched. Interestingly, he had been eagerly waiting for these very words from the chairman since early that morning. In fact, not just since the morning, but

for several days... Could it be that all of Odil's concerns would remain unspoken once again?" (O., Selected Works., 2019.)

In this passage, where the harmony of artistic and journalistic expression is embodied, Ozod Sharafiddinov's mastery of detailing plot and composition, based on the demands of literary aesthetics, becomes evident. As one begins to read the nearly twelve-page essay, the impression arises that Sharafiddinov himself participated as a deputy in the 1989 Congress. This is because the author skillfully portrays the reality by incorporating his own perspective. As evidence of this, consider the following excerpt:

"Every day, as soon as he returns from the Congress, the phone starts ringing before he can even enter the room. Some ask politely, while others mockingly, 'When are you going to speak?' The other day, someone asked, 'Are the deputies from Uzbekistan attending the Congress or too busy going from shop to shop in Moscow?' You don't know how to respond. After hearing such things, how can you sleep? Yesterday, during the break, he ran into Islam Karimov in the foyer. 'You seem uneasy, Odil aka?' Karimov asked. Odil replied that he was frustrated because he hadn't been able to speak. 'If you happen to get the chance, you won't embarrass us, will you? What are you planning to say?' asked Islam Abduganiyevich." (O., Selected Works., 2019.)

In this segment, Sharafiddinov effectively merges personal narrative with the external world, reflecting his ability to blend fact with a personal viewpoint, thus vividly conveying the tension and significance of the situation.

In the provided passage, the author presents the events in a chain-like manner, intricately connecting them in such a way that the reader feels as if they are reading a work of fiction. The dialogue between Islam Karimov and Odil Yoqubov in the foyer, Karimov's assistance for Yoqubov's speech, and the incompetence of a female deputy from Uzbekistan are portrayed with such logical coherence that one gets the impression Ozod Sharafiddinov himself is observing the conversation from a distance, actively participating in the unfolding events.

As an observer, the character of Odil Yoqubov is vividly depicted, illustrating his deep concern for his nation and its future. The narrative reveals that "Odil had prepared the text of his speech before the Congress began. Since then, he reviews it at least once a day, adding new thoughts and editing... But today, for some reason, he has left it in the hotel room. He's becoming increasingly anxious day by day. He is restless about not having been given the floor. Of course, Odil knows his speech by heart and could easily speak without the text. However, if he were to lose his composure or miss an important point out of excessive excitement, he would be embarrassed. No, he must go back to the hotel and get it. Hurriedly, Odil dashed out of the hall, found a car, sped back to the hotel to retrieve the text, and fortunately, they hadn't given him the floor yet by the time he returned." (O., Selected Works., 2019.)

This vivid depiction not only highlights the urgency and tension Odil experiences but also captures the complexity of the political atmosphere at the Congress. The careful intertwining of personal and political elements enhances the narrative, allowing readers to grasp the stakes involved in this pivotal moment.

As you read the compelling narrative details above, you witness the author's profound insight into Odil Yoqubov's psyche, capturing even the subtlest nuances with a high level of artistic thought. The portrayal of Uzbek women enduring oppression and humiliation, with nearly 500 of them setting themselves ablaze in despair, the comparison between American exploiters and their Soviet counterparts, and the detail of academic Sakharov clapping in support of Odil Yoqubov in the hall—all

these elements are presented in a way that solidifies the concepts of national identity and selfhood without resorting to excessive emotion.

In this context, literary scholar Professor Abdug'afur Rasulov remarked on Ozod Sharafiddinov's adherence to the principle of realism in depicting reality:

"It must be said that in Ozod Sharafiddinov's articles, controversy and dispute are almost imperceptible. Instead of digressing into the thoughts of his critics, he strives to draw theoretical conclusions—seeking the key that reveals the essence of the work. The critic aims not just to depict the situation in his works but to solve the problem and provide evidence." (A., 2016.)

This observation highlights Sharafiddinov's focus on substantive issues rather than sensationalism, further enhancing the credibility of his narrative and its emotional resonance. By intertwining real-life events and their implications with careful artistry, he invites readers to reflect on the deeper significance of these moments in the context of Uzbek identity and resilience.

The scholar's insights above vividly reflect the harmony of the journalistic spirit and style represented in the essay. Professor Umarali Normatov remarked on the freedom of thought and expression in critical writing, stating:

"It can be said that the 'Speech' essay is one of the most significant achievements of this genre in our context. Every critic-essayist naturally dreams of creating at least one such work throughout their creative career. Particularly when the chosen theme aligns with the essence of the creator's personality, heart, and aspirations, the journalistic interpretation in literature resonates like a song, elevating the work to the level of art." (O., Selected Works., 2019.)

This perspective emphasizes the importance of authenticity and personal connection in artistic expression, illustrating how the interplay between the writer's personal experiences and the broader societal context can enrich the narrative and deepen its impact. Normatov's comments highlight how Sharafiddinov's work not only fulfills the criteria of journalistic writing but also transcends it, achieving a higher artistic merit through its emotional depth and resonance.

Indeed, the meticulous author, unlike other critics, substantiates his observations with life facts rather than drawing scientific-theoretical conclusions. By employing figurative comparisons, he expresses his views based on a novel form and logical consistency characteristic of journalistic style. Consequently, the author's personal opinions capture the reader's attention. Notably, in the following figurative depiction concerning the figures of Abdulla Qodiriy and Abdulla Qahhor, the author succinctly and effectively conveys the brutal repression regime of the Soviet government that lasted from the 1930s to the 1950s:

"On that day, I beheld a strange scene on the screen— it seemed to me that Odil, passionately and eloquently speaking, was not alone on the podium. Behind him, invisible to the audience, stood the great writer Abdulla Qodiriy, whom Odil had loved and admired since childhood, and his esteemed mentor Abdulla Qahhor. It felt as if Odil was articulating the unspoken sorrows of both, with Abdulla Qodiriy and Abdulla Qahhor nodding in approval, saying 'Well done, Odiljon,' patting him on the shoulder and encouraging him. At that moment, I began to comprehend the source of Odil's extraordinary courage— whether he was composing the text of his speech or passionately shouting from the podium so that the whole world could hear him, he was relying on the traditions of his beloved people and the great intellectuals who were their children."

In this passage, Ozod Sharafiddinov, without succumbing to excessive emotion, expresses reality based on comparative details, revealing yet another aspect of the author's high artistry. According to the artistic-journalistic expressiveness at the beginning of the essay, the reader imagines the author

participating in the congress hall. In the end, it becomes clear that Ozod Sharafiddinov did not directly participate in the congress; like many others, he watched the famous speech that shook the Kremlin on television. Thirteen years later, in a friendly conversation between the critic and the writer, they recall that speech. Odil Yoqubov reflects on whether his entire oeuvre could be measured on a scale, stating with inner confidence that he is ready to place his lifetime of written works on one side of the scale and that speech on the other, acknowledging:

"I do not know; Odil's short stories and novels hold significant weight in our literature. They possess enduring value in our spiritual life due to their ideological and artistic qualities. Nevertheless, the author considers that one speech equivalent to all his works. What objection could there be to that? I am certain of one thing—on that day, just like in other places, Odil Yoqubov rekindled the flame of hope in the hearts of thousands of his fans in Uzbekistan, elevating their feelings of pride to new heights. He experienced one of the stellar moments of his life." (O., Selected Works., 2019. )

In our view, one of the life events that inspired the writing of "Speech or the Starry Moments of an Author" is precisely this conversation mentioned above. The essay was written in 2002, after this conversation, and the author clearly indicates this with the statement that thirteen years have passed since then. In our previous analyses, we acknowledged how the author observes reality as if standing at a distance, supporting the details with evidence as if he were a participant in the assembly (even though he did not directly participate in it).

This ability to weave together fiction and journalism to present an engaging narrative results from the sincere conversation built from the heart, which occurred thirteen years later. It reflects the author's profound insight as he empathetically perceives the inner world of Odil Yoqubov, articulating his thoughts as a critic, scholar, and writer. Therefore, Ozod Sharafiddinov's articles on social issues embody a blend of scientific, journalistic, and artistic thought. As a result, the author approaches the contemporary issues of his time with a modern and agile spirit, grounded in direct activism.

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