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ETHEL LILIAN VOYNICH ASARLARIDA SYUJET TUZILISHI VA OBRAZLAR TIZIMI

Annotatsiya: Ushbu tadqiqotda adabiy tanqidagi syujet va obraz tushunchalari ko‘rib chiqiladi, ularning badiiy tuzilmaning asosiy elementlari sifatidagi o‘rni ta’kidlanadi. Syujet qahramonlarning harakatlari va qarama-qarshiliklari bilan shakllangan, badiiy talqin qilish uchun hayotiy materialni tartibga solishga xizmat qiladigan o‘zaro bog‘liq voqealar tizimi sifatida belgilanadi. Tadqiqot asosiy syujet turlarini - xronika, retrospektiv, konsentrik va assotsiativlarni belgilaydi va ekspozitsiya, konflikt, rivojlanish, avj nuqtasi va hal qilish kabi asosiy tarkibiy elementlarni tahlil qiladi. Bundan tashqari, tadqiqot individual va umumlashtirilgan insoniy xususiyatlarni aks ettiruvchi voqelikning estetik jihatdan qayta ishlangan tasviri sifatida xarakterni nazariy tushunishni o‘rganadi. Adabiy obrazlarni vazifasi, g‘oyaviy yo‘nalishi, ifodalanish uslubiga ko‘ra tasniflashga alohida e’tibor beriladi.

Kalit so‘zlar: Syujet, adabiy tanqid, xarakter, badiiy obraz, retrospektiv syujet, ekspozitsiya, avj nuqtasi, yechim, hikoya tuzilishi, xarakter rivojlanishi, adabiyot nazariyasi, badiiy shakl

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СТРУКТУРА СЮЖЕТА И СИСТЕМА ПЕРСОНАЖЕЙ В ПРОИЗВЕДЕНИЯХ ЭТЕЛЬ ЛИЛИАН ВОЙНИЧ

Аннотация: В данном исследовании рассматривается концепция сюжета и персонажа в литературной критике, с акцентом на их роль как фундаментальных элементов художественной структуры. Сюжет определяется как система взаимосвязанных событий, формируемых действиями и конфликтами персонажей, служащая для организации жизненного материала для художественной интерпретации. В исследовании выделены основные типы сюжета — хронический, ретроспективный, концентрический и ассоциативный — и проанализированы ключевые структурные элементы, такие как экспозиция, конфликт, развитие, кульминация и развязка. Кроме того, в исследовании рассматривается теоретическое понимание персонажа как эстетически обработанного представления реальности, отражающего как индивидуальные, так и обобщенные человеческие черты. Особое внимание уделяется классификации литературных образов на основе их функции, идеологической направленности и способа выражения.

Ключевые слова: Сюжет, литературная критика, персонаж, художественный образ, ретроспективный сюжет, экспозиция, кульминация, развязка, структура повествования, развитие персонажа, теория литературы, художественная форма

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PLOT STRUCTURE AND CHARACTER SYSTEM IN THE WORKS OF ETHEL LILIAN VOYNICH

Annotation: This study examines the concept of plot and character in literary criticism, emphasizing their role as fundamental elements of artistic structure. The plot is defined as a system of interconnected events shaped by the actions and conflicts of characters, serving to organize life material for artistic interpretation. The research outlines major plot types—chronicle, retrospective, concentric, and associative—and analyzes key structural elements such as exposition, conflict, development, climax, and resolution. In addition, the study explores the theoretical understanding of character as an aesthetically processed representation of reality, reflecting both individual and generalized human traits. Special attention is given to classifications of literary images based on their function, ideological orientation, and mode of expression.

Key words: Plot, literary criticism, character, artistic image, retrospective plot, exposition, climax, resolution, narrative structure, character development, literary theory, artistic form

Introduction

In literary criticism, the plot of a work is of particular importance. The plot is considered one of the most important elements of the artistic form and refers to a system of events in a work of art that are inextricably linked to each other and are composed of the actions of the characters[1]. In literary criticism, plots are divided into two: plot-based and plot-free. In a story, attention is paid to one event, and in a short story, drama, tragedy, or comedy, several events are narrated and, under their influence, the process of growth and changes in the character and worldview of the hero is shown. The primary function of the plot is to organize life material that

allows for the artistic study of the problem that is the focus of attention in the work.

Literature review

The plot is composed of the actions, activities, aspirations, and struggles of the characters towards their goals. In Uzbek literary studies, the traditional understanding of the plot as a system of events is also a priority[2]. For example, according to I. Sultan, the plot means “the event narrated in the work”, “a small or large event that forms the basis of the content of the work”[3]. The plot is divided into the following types:

1. Chronicle

2. Retrospective

3. Concentric

4. Associative

In a chronicle plot, events begin with one chapter and are told one after the other. A chronicle plot is more believable.

A retrospective plot is one in which events are not told one after another, but rather, at a certain point in the story, it refers to its past, to previous events.

A concentric plot is also called an investigative plot. It does not tell the story, nor does it refer to the past. In a concentric plot, the events that occurred in the process of analyzing the causes of an event come to life before the reader's eyes.

The associative plot was previously characteristic mainly of lyrical works, and lyrics are based on the poet's reaction to external events or on the feelings and experiences that arise in the poet's personality under the influence of external events.

Plot elements include:

1. Exposition

2. Climax

3. Development

4. Climax

5. Resolution

The word *exposition* is a Latin word (“exposition”), which means “explanation”. The description of the place where the events took place, the social landscape of the time, the environment and conditions in which the characters grew up, etc. is called exposition. The exposition can be located anywhere in the work.

Another element of the plot is the *climax*. The emergence of conflicts between the characters in a work of fiction is the climax. The climax often occurs when the characters meet for the first time or when they argue over a serious issue.

The climax determines *the development of events*. The chain of events following the climax is called the plot. Usually, the events of the plot are developed step by step.

The highest point of the development of events in the work, the place where the conflict in it is most intense, is called the *climax*.

Resolution - the end of the development of the main events that underlie the epic or dramatic work.

Research methodology

In literary criticism, the character is one of the most important categories of art. Through the character, the writer reflects real life not directly, but through artistic generalization and individual character. Therefore, the character is not a copy of life, but its aesthetic processed form. According to the foundations of literary theory, the image is “a view of reality processed in the artist’s mind and expressed in artistic form”. This definition reveals two important aspects of the character: it is based on real life; but it is creatively processed. Therefore, the character is not always a completely real person, but a product of the author’s ideological and aesthetic views. The concept of character is also central in Russian literary criticism. In the work *Theory of Literature*, the character is explained as “an artistic generalized expression of life phenomena”. The word “generalized” is

very important here, because although the character has an individual character, it embodies the common features of many people or phenomena. For example, although the hero in a work of art is one person, an entire era, society or stratum is represented through him. The famous critic Vissarion Belinsky defines the character as “an artistic reflection of life”. This idea means that the main function of the character is to reflect, that is, to show real reality through art.

The concept of image is often studied in connection with “character”. Character is related to the inner essence of the image, that is, its; psyche, character and views. The book Introduction to Literary Criticism emphasizes that any perfect image must have its own unique character. If the image does not have an individual character, it will not look alive, but artificial. For this reason, creating an image in a work of art is not just giving the name of the hero, but the process of revealing his inner world, justifying his actions, and showing his development.

In theoretical sources, the image is classified according to several criteria: According to its place in the plot, the main image is at the center of the work, the secondary image serves to reveal the main image, and in addition, the episodic image has a short but important function. This classification is widely covered in the work Theory of Literature. According to its ideological orientation, a positive image represents goodness, ideals, high values, a negative image shows evil, oppression, selfishness. This type of separation is associated with the educational value of literature, which forms a moral assessment in the reader. According to the method of expression, a realistic image is close to life, a romantic image is idealized, and a symbolic image has a hidden meaning. For example, Mikhail Bakhtin's theories about a symbolic image emphasize that an image has a multi-layered meaning.

Result and their analysis

Olive Latham is an example of a *retrospective composition*, in which events are described from a future perspective. The novel begins with a description of earlier, less important events, and then the protagonist returns to the present, “more than a quarter of a century later” (for example: “*Something over a quarter*

of a century later, Mr. Latham, now the gray-haired director of Latham's Bank in Sussex, drove his pony-trap... The occasion was, indeed, a joyful one: his daughter Olive was coming home for a holiday." – a description of the protagonist's old age). This is similar to the retrospective narrative method: first the moments after the beginning of the story are highlighted, and then a return to previous events is highlighted. First, short present-day scenes of young Alfred and his family are shown, and then we return to those years "more than a quarter of a century later". Then Alfred's story is revealed through memories of that past period. This is a sign of retrospective composition, in which the fictional story is told from the perspective of the hero's later life. Therefore, Olive Latham's novel belongs to a retrospective plot, that is, events are recorded from the past.

The first chapters of the work introduce the main characters and their life situations. For example, an early story: *"When Alfred Latham left Cambridge, in the early sixties, he carried with him the reputation of being the brightest lad of his year."* Alfred's departure from Cambridge and his goals and interests are described. His desire to teach at a school instead of working in the family bank indicates that the story began chronologically. This can be cited as an example of *exposition*, because it explains the main characters and their circumstances.

A *climax* is said to be the point at which a problem arises in a work. In Olive Latham, the main problematic situation arises in Alfred and his family. For example, Olive may be hospitalized or have an emergency related to her. A specific example is: *"She had ceased to feel herself, or to perceive pain; the true suffering was within her heart."* This refers to Olive's inner suffering and problems.

Development of events (rise). In the following chapters, the characters take action to resolve their problems. For example: "Olive Latham herself could not quite see why she should be so unutterably wretched." (depending on the stage of development of events) or "Alfred Latham set out for the poorhouse..." (trying to save the family from trouble). In these chapters, the main conflict develops and the characters make decisions and actions.

The climax is the most important scene: for example, the outcome of Olive's treatment or the climax of a family drama. Example: "At that moment a curious change came over Olive Latham's pale face." – this is where the strongest emotions and sharp changes occur. This example can represent an extreme point.

Resolution. In the final section, the work is tied together and the problem is resolved. For example: "At last she smiled. And then they were alone together, old and happy." (the characters have a happy ending after the problem) or "Alfred Latham quietly closed his eyes, secure that his work was done". This example shows a stable resolution of the story.

Conclusion

In conclusion, the plot and character are inseparable components that determine the artistic integrity of a literary work. The plot organizes events into a meaningful structure, guiding the reader through the development of conflicts and their resolution, while the character embodies the author's ideological and aesthetic vision. Different plot types, particularly the retrospective structure, allow writers to present events from various temporal perspectives, enriching narrative complexity. The analysis of *Olive Latham* demonstrates how retrospective composition effectively reveals the protagonist's inner world and life experience, connecting past and present events into a unified whole. Furthermore, the study confirms that a well-developed character is not merely a reflection of reality but an artistic generalization that conveys broader social and psychological meanings. Ultimately, the harmony between plot construction and character development plays a crucial role in conveying the thematic and emotional depth of a literary text. The practical analysis focuses on *Olive Latham*, demonstrating the use of a retrospective plot structure and examining how narrative techniques reveal character development and thematic depth. The findings highlight the interdependence of plot and character in shaping the artistic and ideological essence of literary works.

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