

Poetics Of Artistic Plot In The Works Of Luqmon Burikhon

Soxiba Khamroyeva

Doctoral Student, Jizzakh State Pedagogical University, Uzbekistan

Received: 20 March 2026; **Accepted:** 21 April 2026; **Published:** 11 May 2026

Abstract: This article analyzes the poetic model of the artistic plot through the examples of Luqmon Burikhon's novellas, "The Young Man Who Met Khidr" and "The Mysterious Teacher." Utilizing structural-semiotic analysis, the study identifies methods of meaning construction through conflict, plot development, motifs, and composition. The research demonstrates that Burikhon's plots function as complex systems where information delay, temporal shifts, and psychological dynamics harmonize to expand the potential of the genre in modern Uzbek prose.

Keywords: Artistic work, plot, Luqmon Burikhon, novella (qissa), conflict, analysis, composition, psychologism, narrative model.

Introduction: Writers utilize a diverse array of literary tools to depict the complete panorama of life—encompassing numerous individuals, events, human relationships, thoughts, and emotions—in a manner that is as authentic, complex, and interconnected as reality itself. Certainly, the techniques employed by one writer are distinct and cannot be equated with those of another. However, there are certain fundamental elements derived from the universal characteristics of literature. These include literary language, plot, composition, and genre. These characteristics manifest in a unique and idiosyncratic manner within the creative output of every writer.

In Uzbek literary studies, the consistent analysis of the poetics of artistic plot as a distinct scholarly problem began in the second half of the 20th century. Nevertheless, demonstrating the "hidden mechanisms" of plot construction in the novella genre—specifically those generated through internal psychological movement, the semantics of details, and compositional shifts—remains a highly relevant issue. While plot is sometimes interpreted merely as a chronological sequence of events, modern poetics demonstrates that it is a meaning-producing system. This system shapes conflict not only at the level of external confrontation but also through the choices within a character's

consciousness, internal experiences, and cognitive ruptures [2; 8]. From this perspective, the plot construction, development of events, authorial gaze, and narrative methods in Luqmon Burikhon's novellas, such as "The Mysterious Teacher" and "The Young Man Who Met Khidr," necessitate rigorous scientific analysis to understand how they amplify artistic impact. As noted in literary theory, "A plot fulfills its designated function only when it possesses internal integrity—that is, when it allows for a vivid recreation of the causes, nature, and developmental paths of the depicted conflict, while simultaneously captivating the reader's attention and compelling deep reflection on every element" [1; 57].

In Luqmon Burikhon's prose, the plot frequently originates from mundane, everyday situations and gradually ascends to a symbolic level. The chain of events is distinguished by its use of memory, intuition, and internal decisions as "events" in their own right, rather than relying solely on external action. These features indicate an expansion of the poetic potential of the plot in the Uzbek novella; however, the specific artistic mechanisms of this expansion are often confined to general descriptions in existing research. The author's novella, "The Young Man Who Met Khidr," narrates the experiences of Qorjov—a simple, blunt,

honest young man from a village. Initially, Qorjov himself does not believe the story he told his friend Husan about encountering Hazrat Khidr, having intended it merely as a boast. However, as the narrative progresses, he begins to believe in the reality of this encounter. The reader witnesses this transformation throughout the development of the plot, as Qorjov repeatedly affirms this conviction himself. Research Objectives and Analysis of "The Mysterious Teacher"

Research Objectives

The objective of this article is to provide a scholarly analysis of the poetics of artistic plot in Luqmon Burikhon's novellas, focusing on the following tasks:

1. To identify the unique characteristics of the plot's stages in both novellas;
2. To distinguish between the external and internal layers of conflict;
3. To explain the construction of the "hidden semantics" through motifs and symbolic details;
4. To justify the poetic innovation in Burikhon's novellas compared to theoretical perspectives.

Analysis of "The Mysterious Teacher"

In the novella "The Mysterious Teacher," the poetics of the plot is based on the principle of incremental information disclosure and the construction of "mystery" as an internal center of the character's perception. The plot's complication is formed by vague cues regarding the teacher's persona, as seen in Najot Gaybulla's sudden appearance: "I hope everything is alright! Who could this be?... What is he doing in our remote settlement? Or is he an entrepreneur looking for a place to rent? Maybe he intends to start a small business?" [7; 73].

In this work, an asymmetrical distribution of information is observed between dialogues and episodes. Crucial information is often bypassed, and certain details—such as the explanatory letters written by school staff—disclose the teacher's identity gradually. This compositional delay maintains internal tension. The climax manifests as an interpretational shift—a radical transformation in the perception of the teacher's image. The author does not reveal the essence of the "mysterious teacher's" enigma all at once; instead, he discloses it gradually through the unfolding progression of events. This compositional delay does not accelerate the plot rhythm; on the contrary, it maintains internal tension. The climax does not manifest as a situational "explosion," but rather as an interpretational shift—a radical transformation in the perception of the teacher's image.

"Could it be that I felt resentful? Why?! Was it because I realized I could not teach as well as the new teacher?

I left the inspection in a gloomy and agitated mood. Teacher Qalqonov immediately summoned me to his presence."

— Well?

— Bad.

— Why?

— He actually knows how to teach.

Teacher Qalqonov looked down at the floor. I gazed at the crystal-clear sky stretching beyond the window.

— Don't be upset, — the director began after a deep breath. — You are also good teachers. You are teaching to the best of your abilities, aren't you?

— This is different." [7; 90]

The novella answers the pivotal question of what a contemporary educator should embody through the actions of Najot Gaybulla: his ability to organize engaging lessons, his selfless act of providing textbooks at his own expense for a resource-depleted school, and his creative equipping of the geography classroom. A notable detail is his distribution of tropical fruits, such as bananas, to help students internalize the knowledge gained during lessons—a gesture that reinforces the pedagogical impact through sensory experience. Although he lacks formal academic training, he finds a way to obtain a diploma. This paradoxical element is subtly embedded in both the title of the work and the protagonist's name (Najot meaning "salvation" or "escape"). The driving force behind his actions is a profound, borderline sacrificial love for the profession and the students, a sentiment vividly captured in the various explanatory letters throughout the novella.

The resolution centers on a transformation within the character's perception, maintaining the poetic function of ambiguity. The teacher's final confession—"Yes, my diploma is fake... but I cannot live without the children"—reveals that "mystery" is used more as a compositional strategy than a thematic subject. The novella answers the question of what a contemporary educator should embody, drawing a literary parallel to the character of Duishen in Chingiz Aitmatov's "The First Teacher."

Analysis of "The Young Man Who Met Khidr"

In "The Young Man Who Met Khidr," the poetics of the plot manifest through the manipulation of temporal layers and the externalization of internal experience. The novella utilizes an inverted plot (*in medias res*), beginning directly with the complication: "Just yesterday, I was a rustic villager... and today, here I am reclining in the seat of a magnificent car?" [6; 4].

The narrative then retroactively explores the events leading to this state, forming a spiral model. The climax

is reached gradually through the repetition of motifs and temporal shifts, particularly when Qorjov is hired as a watchman in Bekqul Turaqulovich's garden. In this novella, spatial markers and material details function as pivotal nodes. For example, the linguistic nuance of the word "manager" (interpreted as "meni jer"—"he exploits me") reveals the intentions of the antagonist, Toshtemir. Thus, the transformation of psychological states becomes a full-fledged component of the plot dynamics.

Comparative Results and Conflict Structure

The analysis shows that in Burikhon's works, the plot components are arranged in accordance with a multi-layered conflict structure. Traditionally interpreted within social or moral frameworks, conflict here strengthens its psychological and epistemological layers.

1. Psychological Conflict: Evident in Teacher Norxol's internal crisis regarding her own pedagogical limitations.
2. Social Conflict: This is evident in "The Young Man Who Met Khidr," where the protagonist Qorjov inwardly rebels against the recurring corruption of district officials. These officials systematically embezzle state livestock tended by his father, using excuses such as winter losses or predator attacks to falsify documents [6; 8]. Qorjov's indignation stems from his inability to tolerate such hypocrisy and his frustration with his father's perceived passivity.
3. Intimate Conflict: Present in both works, though psychological conflict remains the dominant force.

As N. Karimov emphasizes, "The deepening of the hero's spiritual world in the development of artistic thinking in Uzbek literature leads to innovations in form and composition" [5; 3]. In Luqmon Burikhon's novellas, this is visible as a deliberate complexification of plot construction. Ultimately, these works expand the possibilities of the genre by harmonizing the poetics of the plot with psychological rhythm. In an artistic work, every action, thought, gesture, or event is never accidental. Each must have a specific setting, time, and cause; furthermore, each must be grounded in revealing a necessary fragment of the work's ideological burden. This grounding is defined as a motif. In "The Young Man Who Met Khidr," the image of "Khidr" is invoked repeatedly. Specifically, the various strokes of luck in Qorjov's life are consistently attributed to his encounter with Hazrat Khidr. This is evidenced by Qorjov's frequent repetition of the phrase: "It seems my meeting with Khidr was indeed real!"

Burikhon's prose is also distinguished by the integration of detail into the plot. Details do not just describe; they connect events and conceal information, compelling new interpretations. By maintaining a traditional narrative structure while enriching it with perceptual and semantic complexity, these works function as "transitional" texts bridging traditional storytelling and modern poetic solutions.

Conclusion

In conclusion, the poetics of the artistic plot in Luqmon Burikhon's novellas demonstrates a complex, meaning-producing system. While "The Mysterious Teacher" relies on the intensification of perceptual ambiguity, "The Young Man Who Met Khidr" focuses on the actualization of internal experience through temporal shifts. In both works, the internal and external layers of conflict complement one another, effectively harmonizing the plot rhythm with psychological dynamics. This study scientifically substantiates that Burikhon offers a new narrative model that expands the psychological and semantic potential of the contemporary Uzbek novella.

References

1. Xudoyberdiyev, E. (2007). Adabiyotshunoslikka kirish [Introduction to Literary Studies]. Tashkent: Iqtisod-moliya.
2. Shklovsky, V. B. (1983). O teorii prozy [On the Theory of Prose]. Moscow: Sovetsky Pisatel.
3. Quronov, D. (2018). Adabiyot nazariyasi asoslari [Foundations of Literary Theory]. Tashkent: Akademnashr.
4. Qobilova, Z. B. (2002). Adabiyot nazariyasi [Literary Theory]. Tashkent.
5. Karimov, N. (2004). XX asr o'zbek adabiyoti taraqqiyoti muammolari [Problems of Development of 20th Century Uzbek Literature]. Tashkent: Fan.
6. Bo'rixon, L. (2007). Xizr ko'rgan yigit: Qissalar va hikoyalar [The Young Man Who Met Khidr: Novellas and Short Stories]. Tashkent: Sharq.
7. Bo'rixon, L. (2024). Sirli muallim: Qissa va hikoyalar [The Mysterious Teacher: Novella and Short Stories]. Tashkent: "Read book" LLC.
8. Karimov, B. (2016). Ruhيات alifbosi [Alphabet of the Soul]. Tashkent: Gafur Gulom Publishing House.
9. Parandowski, J. (2022). So'z kimyosi [The Alchemy of the Word]. Tashkent: Yangi Asr Avlodi.
10. Quronov, D., Mamajonov, Z., & Sheraliyeva, M. (2013). Adabiyotshunoslik lug'ati [Dictionary of Literary Criticism]. Tashkent: Akademnashr.