

Distinctive features of plot types in the novel "IMOM MOTURIDIY"

Bobojanov Alisher

Lecturer at Berdakh Karakalpak State University, Uzbekistan

Received: 21 December 2024; **Accepted:** 23 January 2025; **Published:** 25 February 2025

Abstract: This article examines the plot and compositional features of Luqmon Borikhan's novel *Imom Moturidiy*. The narrative is constructed using chronological, retrospective, and concentric plot types, each distinguished by specific conflicts and dramatic developments. The study explores the novel's key plotlines, particularly those of *Imom Moturidiy* and *Vosiq La'liy*, *Idris Shomiy*, and *Khalid Khalaj*. Additionally, it analyzes the role of artistic detail and stylistic elements in shaping the novel's narrative dynamics and psychological depth. Through its plot construction, the author harmonizes historical reality with artistic truth. From a literary perspective, this article aims to investigate the novel's poetics by elucidating the unique characteristics of its plot structure.

Keywords: Plot, composition, retrospective plot, chronological plot, concentric plot, dramatism, artistic detail.

Introduction: The plotlines in *Imom Moturidiy* immerse readers in diverse settings. The storyline involving *Imom Moturidiy* and *Vosiq La'liy* explores themes of friendship and betrayal, scholarship and humanity. The narrative arc of *Idris Shomiy* delves into separation, loss, slander, and conspiracy. Meanwhile, the plotline of *Khalid Khalaj* portrays ambition, arrogance, vanity, and ignorance, all intricately interwoven with historical reality.

As V. Khalizev argues, there are two main types of novelistic plots: chronological and concentric. In a chronological plot, events are primarily linked by the passage of time. "The structure of a chronological plot," writes Khalizev, "allows the author to explore reality with maximum freedom across space and time" [2;88]. Although the novel's retrospective episodes appear fragmented and non-linear across different sections and chapters, the depiction of past events ensures narrative cohesion. Furthermore, the retrospective plot structure effectively situates characters within a specific time and space, reinforcing the story's internal logic.

The storyline centered on *Idris Shomiy* holds particular significance. Chapters such as *The Mysterious Letter*, *Idris Shomiy*, *La'liy's Torment*, *Javod's Crime*, *The Day*

the Secret Was Revealed, and *Execution* are arranged in a sequence that, if read linearly, resembles a chronological plot. However, rather than strictly adhering to conventional chronology, the novel's structure emphasizes logical coherence, creating a distinctive plot configuration. The interplay of events within the retrospective plot framework highlights their dialectical and chronological interrelations.

According to literary scholar T. Boboyev, artistic plots can be categorized into chronological, retrospective, concentric, and associative types [3;123-124]. A chronological plot presents events in sequential order, while a retrospective plot often begins with the climax before using flashbacks to reveal prior occurrences. Some plots are structured with such intense dramatic tension that it becomes difficult to distinguish elements such as exposition, complication, climax, and resolution—this is known as a concentric plot. In contrast, associative plots are not driven by a sequence of events but rather by the internal emotional and psychological turmoil of the characters.

The turning point in *Idris Shomiy's* storyline is an event that entirely upends his life, setting off a chain of conflicts. His backstory—his upbringing, the tragic fate of his father, his manipulation by the Mu'tazilites, his

loss of family, and his eventual transformation into a fanatical avenger sent to Samarkand—is not presented through direct narration. Instead, it is revealed through a retrospective interplay of the author's and the characters' perspectives.

Born as Aron, Idris Shomiy becomes consumed by vengeance after his father falls victim to an anti-Muslim conspiracy. His affiliation with the Mu'tazilites, his adoption of a new identity, and his recruitment into their ranks lead him to Samarkand, where he seeks retribution. As the plot unfolds, his increasingly complex character is revealed through a combination of episodic developments and deeper psychological insights. The crucial conflict arises when Idris Shomiy distorts the meaning of Imom Moturidiy's letter to the governor of Samarkand, triggering a series of confrontations that escalate into broader political and ideological struggles.

A striking use of artistic detail can be observed in the passage where Khalid Khalaj approaches Imom Moturidiy:

"As the governor rode toward Moturidiy, a sudden wind began to blow from the front. ... The wind grew stronger, hurling dust and debris into the riders' faces. Suddenly, a massive walnut branch cracked and fell across the path. His horse reared in terror, and Khalid Khalaj, thrown off balance, suffered a crippling injury." [4;180,184].

This scene not only foreshadows Khalid Khalaj's downfall but also elevates Imom Moturidiy as a figure of divine wisdom. The storm functions as an externalization of internal conflicts, reinforcing the novel's interplay between character psychology and environmental symbolism.

The characterization of the novel's plotlines reveals the following distinctive features:

1. In the plotline of Imom Moturidiy and Vosiq La'liy, there is a harmony between character development and the logical progression of events.
2. The plotline of Idris Shomiy is predominantly driven by the sequence of events.
3. In the plotline of Khalid Khalaj, character development and event progression are interdependent.
4. In the family-oriented plotline, psychological depth and character expression take precedence.

The first part of the novel consists of the exposition of all plotlines and the development of conflicts. The second part centers on the climax of events, while the third part presents the resolution of overarching conflicts [5;16].

Luqmon Borikhan's Imom Moturidiy exemplifies a synthesis of tradition and innovation in narrative structure. The novel's multi-layered plot expands its thematic reach, enhancing its epic scope. While the novel employs a blend of chronological, retrospective, and concentric plot elements, the dominance of monologue-reflection as a narrative technique positions the retrospective plot as the novel's central framework. Through this structure, the author achieves both a nuanced depiction of historical events and a profound psychological exploration of his characters.

Ultimately, the novel's plotlines not only convey historical realism but also explore the moral and philosophical dimensions of its protagonists. The interplay of causality and consequence, particularly in the arcs of Idris Shomiy and Khalid Khalaj, serves as a driving force behind the narrative's progression. Imom Moturidiy stands as a testament to the enduring power of historical fiction in illuminating both the past and the human condition.

REFERENCES

- Gachev G. The Life of Artistic Consciousness. Moscow, 1972.
- Khalizev V. Drama as a Phenomenon of Art. Moscow, 1978.
- Boboyev T. Fundamentals of Literary Studies. "O'zbekiston", Tashkent, 2002.
- Luqmon Bo'rixon. The Novel "Imam Maturidi". Tashkent, "Adabiyot", 2022
- Sa'dullayeva Moxira. Issues of Artistic Mastery in Luqmon Bo'rixon's Short Stories and Novellas. PhD dissertation abstract in Philology. Urgench, 2023.