

Features of Plot and Compositional Structure in A. Abdiev's Stories

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Abstract: The article focuses on the development of the short story genre between 2013 and 2023. It provides a detailed analysis of the stories "Mal qora" (Cattle Shed), "Jirtiq etik" (Torn Boots), and "Moyinlaw" (Confession) from the collection "Karakalpak Song" by the well-known scholar and writer A. Abdiev.

Keywords: Prose, theme, genre, short story, writer, plot, composition, character, conflict.

Introduction: In Karakalpak prose of 2013–2023, the short story genre, with its ideological and thematic richness and diversity, reflects many aspects of life. It addresses such themes as honest living, pure love, and the typical contradictions encountered along one's life path, including impatience and haste versus patience and endurance, doubt versus trust, as well as other complex and multifaceted aspects of human psychology.

In this process, writers reveal and depict a wide range of life materials, incorporating them into plot structures, compositional frameworks, and conflict-based components, striving to create works that meet artistic and aesthetic demands. In this direction, relying on diverse materials of real life, the construction of plot and composition increasingly reflects the individuality of each writer, highlighting their unique creative activity and personal approach.

LITERATURE REVIEW AND METHODOLOGY

In the field of prose, the short story genre has been examined by academician M. Nurmukhammadov [1:440] in his research, while S. Bahadirova [2:171], A. Amanova [3], and during the period of independence Z. Ktaybekova [4:130] have conducted specialized studies. In this direction, among the writers actively

contributing to the development of the short story genre, it is possible to mention G. Yesemuratova, A. Atajanov, O. Oteuliev, A. Abdiev, H. Otemuratova, and M. Tawmuratov. These authors are considered to have reached a high level of mastery in short story writing.

Unfortunately, there are almost no critical reviews or literary analyses that evaluate the short story genre or provide scholarly criticism of individual works. Especially in recent times, it seems that insufficient attention has been paid to this issue. Only in the later period, particularly in the 1990s, the problems of craftsmanship in the short story genre were thoroughly analyzed by the well-known literary scholar, academic, and critic I. Oteuliev in his scientific articles "Possibilities of the Short Story Genre" [6:75–84], "The Voice of the Soul," and "Reflections on Love" [7], whose ideas can be fully taken into account.

The short story genre is a dynamic and flexible genre. It actively engages with all aspects of life, including its smallest details. In short stories, as well as in other literary genres, each writer's works demonstrate their own specific features in constructing plot and composition. Similarly, in the development of contemporary short stories, A. Abdiev's creative activity attracts particular attention. His ability to select plots from real life, organize them compositionally

through inherent conflicts, and depict them appropriately reveals a high level of artistic skill and realism.

In order to explore these aspects, we turn to the writer's collection "Karakalpak Song" [5], which includes a number of short stories. Although the traditional narrative style based on the objective chronological principle of plot construction—often reduced to familiar "templates"—may seem outdated, A. Abdiev revitalizes these approaches by breathing new life into them. He skillfully selects key events, objects, and phenomena as compositional centers, highlighting specific plot details and thereby achieving notable poetic success.

RESULTS

Based on these perspectives, in the story "Mal qora" (Cattle Shed) [5], the writer, although in the introductory part somewhat overuses slightly dry narration that does not fully correspond to his artistic potential, gradually brings the plot development onto a more engaging path. The storyline begins with the literary character Babaniyaz building a separate house for his son Ataniyaz and sending him to live independently. From this point, the plot unfolds in a well-structured compositional and narrative manner, increasing the reader's interest.

Thus, from these moments onward, the conflict begins to emerge in the work—particularly the disagreement and opposition between father and son—which attracts readers of all kinds and maintains its relevance through its modern thematic resonance. Consider the following example:

"Working tirelessly, almost to the point of exhaustion, he managed to build a four-room house within two or three years. When he told his son to move into the new house, the latter replied: 'Yesterday I happened to stop by and see it, brother! I didn't like the layout of the house. It is not built in a modern style. There is no bathroom or bathhouse. The kitchen should be located separately so that the smell of food does not spread into the living area. If you had built it with a two-story garage from the beginning, then it would have been modern... In short, I didn't like it,'—and he refused to move in" [5:54].

Before this, the author enlivens the initially dry narration found in the opening parts of the story by

introducing additional details. In particular, in order to justify the father's intention of moving his son to a better and cleaner house and sending him to live independently, the writer incorporates episodes from the father's youth, when he had lived for some time in a rented place. Through his own words, he describes the many shortcomings of that period—its extreme cold, poor living conditions, the strictness and greed of the landlord, and other difficulties. These elements serve as additional plot details, enriching and animating the narrative.

However, even under such circumstances, Ataniyaz does not agree to move into the new house. Eventually, following the proposal of a person willing to exchange the cottage, he agrees instead to build a cowshed. From this point onward in the story, the "cowshed" becomes the central element of the plot and compositional structure, and the events unfolding around it develop into a coherent literary narrative.

"—No problem. Let's build a cowshed and exchange it before anything changes. It's District '25,' a place where educated and intellectual people live!

—I've already done my share of work. Besides, I'm exhausted from the burden of construction. If you want a cowshed, you build it yourself.

—How can I build it?! — Ataniyaz exclaimed in surprise.

—Just build it the way I built the house, quickly and efficiently, if you want the cottage." [5:58]

Thus, although Ataniyaz, who had grown up somewhat spoiled, did not immediately accept his father's words about building the cowshed himself, he later agreed to move into the new house. If we pay attention to the father's words, he says:

"—I will provide the money. I have calculated the cost of bricks, the labor payment for the builders, wood, straw, cement, stone—everything comes to about ten million. I will hand over that amount to you... There is nothing difficult about it. Just take the risk and begin!" [5:58–59].

After that, together with his wife, bedding, and other belongings, they move into the new building. While settling into the new house, Ataniyaz faces several disagreements and conflicts with hired workers. Despite these challenges, he manages to construct the cowshed and additional structures in front of it. He

endures significant difficulties—constantly going back and forth to the market, to timber yards for materials, and other places. With the support and suggestions of his wife, he also puts effort into maintaining and improving the building, reworking certain parts, and even cultivating small crops such as tomatoes, cucumbers, and onions.

In this way, the plot and conflict centered around the “cowshed” are gradually resolved, and the compositional structure of the story reaches its conclusion.

The writer’s story “Jirtiq etik” (Torn Boots) appears, at first glance, to echo a motif from oral literature: the story of a shepherd who, after fortune smiles upon him and he is chosen as a king, places his old worn boots—once tied to his feet during his shepherd life—beneath his throne.

However, the writer transforms this “torn boot” into a powerful artistic detail. On this basis, he constructs a thematically modern and highly relevant plot, skillfully organizing events around the symbolic image of the “torn boots.” Through this, he vividly reveals essential human qualities such as integrity, modesty, contentment, the avoidance of greed and unjust enrichment, as well as the importance of repaying kindness—even when it is unexpected. These moral values are portrayed with great artistic mastery.

At the same time, for some readers, it may seem that instead of the torn boots, the story could revolve around the hidden secrets of a sack of money—its possible theft or other concealed aspects—which remain unexplored.

The story begins with events that are characteristic of contemporary life. In particular, it opens with scenes from the household of the protagonist, Satmurat, an extremely poor man. These scenes are presented in a plot-compositional form that effectively reveals the characters’ personalities, behavioral traits, and psychological conditions.

“—Father, how will we pay for our studies?” asked the eldest son.

—I am freezing in this short jacket. Please buy me a coat, father! — said the daughter, shyly but with a pleading voice, unable to hold back her request.

—We will find a way, my son, my daughter...

—Father, I don’t have boots. I’ve been walking in shoes and I’m freezing — said the youngest child at that very moment, holding his cold feet and almost crying.

—Didn’t you receive the assistance money from the local office? — Satmurat asked his wife.

—They gave it earlier. I spent it on food, tea, even salt—we had nothing left. I also took a sack of flour and some butter from our ration shop. There’s nothing remaining,” [5:68].

In the subsequent development of the narrative, the plot is enriched through artistic details that deepen the characterization of the protagonist. These include scenes in which the literary character, Satmurat, steps outside and sits on a bench, appearing to rest, while recalling even more difficult moments of his past. At times, he even considers selling the modest house in which they live. Comparing his dwelling with the luxurious house of his neighbors, Satmurat becomes dejected and sinks into a state of quiet despair.

Such episodes are presented in a concise plot-compositional form and reflect the realities of contemporary life. The appropriateness of the artistic depiction—through dialogue, recollection, and carefully selected plot details—enhances the expressive sharpness of the narrative and plays an important poetic role in shaping the literary image.

A. Abdiev deeply perceives the subtle and complex aspects of the human intellectual and emotional world. He skillfully explores both the noble qualities of human reasoning and the weaknesses encountered along this path—whether they arise from misunderstandings or indulgence in youth, mistakes made in love, misjudgments, doubt, and other inner psychological processes. He takes these internal experiences as the central themes of his stories and novellas, and accordingly selects titles that accurately reflect and symbolize their underlying ideas.

Beyond the works analyzed above, in the story “Moyinlaw” (Confession), the writer also depicts such inner psychological experiences—particularly those related to youthful impulsiveness and personal mistakes—within a coherent plot and compositional unity.

In this story, a young woman named Nesibeli marries early. However, upon learning about certain aspects of her husband’s past—his previous relationship with

another girl and his failure to commit to that relationship—she decides to separate from him and returns to her parents' home late at night. In the exposition of the plot, these events are concisely and clearly introduced through Nesibeli's own narration, as well as through dialogues between her and her mother, forming an effective compositional structure.

Indeed, it is difficult to deny that resolving the narrative in a celebratory and ceremonious manner after a period of error reflects elements characteristic of outdated socialist realism. Nevertheless, the life experiences of Nesibeli and Bahadir, as well as those of their parents and in-laws, are effectively transformed into literary conflicts. These conflicts are skillfully represented through a well-structured plot and compositional framework, demonstrating a high level of artistic achievement and placing the work among the notable accomplishments of contemporary Karakalpak prose.

In particular, the narrative stands out through the expressive storytelling of the main character, Nesibeli. The presence of additional, intricately woven subplots within the main storyline enhances the artistic depth of the work. Through these elements, the writer's poetic mastery becomes evident, revealing both his considerable talent and his ongoing creative exploration.

CONCLUSION

In general, all the stories included in A. Abdiev's collection "Karakalpak Song," as well as those published in the press, are characterized by thematic diversity, richness of life material, and variety in genre and style. These works require broader and more in-depth scholarly investigation beyond the scope of the present study.

They can be regarded as clear indicators of the progressive development and advancement of the contemporary short story genre.

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