

About The Plot Of Luqmon Borikhon's Novella "The Mysterious Teacher"

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Abstract: Analyzing the structure and composition of a literary work is one of the pressing issues in the field of literary studies. In this article, the concept of the plot of a literary work and the essence of composition, the specific features of compositional analysis and methods of analysis are illuminated on the basis of the talented writer Luqmon Bo'rixon's novella "The Mysterious Teacher".

Keywords: The Mysterious Teacher, plot, composition, literary work, novella.

Introduction: It is well known that by the plot of a literary work is meant the development of events in the work, the relationships between the characters and the sequence of specific changes within the work. The plot is reflected as a set of numerous problems, contradictions and events. In the process of analyzing the plot, the main conflicts of the work, its core themes and the characters' spiritual experiences play an important role. M. Gorky defines plot as "the history of connections, contradictions, sympathies and antipathies and, in general, of people's mutual relations, of the growth and formation of one or another character." The word "plot" (syujet) comes from the French sujet meaning "thing, content, subject." It is closely related to the characters' traits and performs an important function in recreating human nature in a literary work. The plot is formed and developed through the actions of the characters. Plot exists in all types and genres of literary works. However, in lyrical works, especially in short poems, it is not so noticeable. In such works the plot is manifested not as the development and proportionality of events, but as a flow of feelings and thoughts. The primary function of the plot is to organize the life material in such a way that it makes it possible to artistically examine the problem placed at the center of the work. According to the interrelation of events, the plot is divided into two types: chronological and concentric. "The plot consists of parts called exposition, knot (complication), development of events, climax and resolution. However, plots differ from one another

in their structure and in the way they are manifested. In some works, events are arranged in a gradual (chronological) order. For example, in Oybek's "Qutlug' qon" ("Sacred Blood") and Sadreddin Ayni's novel "Qullar" ("Slaves"), the plot is built in an orderly fashion as exposition, knot, development of events, climax and resolution. In some works, however, events begin from the knot (A. Qahhor's short stories "The Thief", "The Patient") or from the climax. Abdulla Qahhor's short story "The Opening of the Blind Man's Eyes" can serve as an example of this, since it begins with the words: "Thus it was decided that Ahmad the strongman would be slaughtered." Beginning the plot of a work with such words that immediately attract the reader's attention is also considered a distinctive feature of the writer's style. [1, p. 77]

Each element that constitutes a literary work has its own place, and the connections between them determine the overall aesthetic impact of the work. The elements of the plot include the following: exposition (from Latin: "to state, to explain") – this is the introductory part of the plot, the situation that comes before the complication in the plot. In the exposition, information is given about the characters, their mutual relationships, and the main events. The exposition determines the directions of the main events in the work. The following types of exposition exist: direct, delayed, and reverse. If the direct exposition comes before the complication, the delayed exposition appears after the complication, while the reverse exposition is given at the end of the work.

The complication (tugun) is the beginning of the conflict between the characters, the riddle or problem posed in the work. Usually, the events of the work end with the resolution of this riddle.

The development of events is the intensification of events in the work and the changes in the relationships between the characters after the problem has arisen.

Climax (from Latin: "peak") is the highest point of the development of events.

Resolution is the solving of the problem, the conclusion of the struggle between the characters. In the resolution, the characters' traits become clear. In the resolution, the idea arising from the conflict and events is expressed.

The novella "Sirli muallim" ("The Mysterious Teacher") by Luqmon Bo'rixon, a writer and Honored Cultural Worker of Uzbekistan, is one of the works that possesses a distinctive compositional structure. As an epigraph to the novella, the author has chosen the lines by Abdulla Oripov: "Muallim haqida so'zim ushbuldir, Muallim kamolot ichra ko'zgudir" ("Here is my word about the teacher, / The teacher is a mirror in perfection").

In the novella, the main events are presented through explanatory letters. It would not be a mistake to say that this ensures the work's engaging and mysterious character. The work begins with the complication and the events continue in an obscure manner right up to the end of the story. The true essence, however, is clarified only at the end of the novella. The complication is an important point that sets the events of the work in motion; it is the riddle posed in the text. When skillfully employed, the complication draws the reader into the work, making them interested in the flow and outcome of the events being depicted. Usually, the complication is given immediately after the exposition and serves as an impetus for the beginning of the events.

"The complication, depending on the writer's artistic and aesthetic purpose, may sometimes be very brief, and sometimes more detailed – somewhat extended. For example, in A. Qahhor's short stories we can observe that the complications are given very briefly and at exactly the right place. In Sh. Xolmirzayev's stories, on the other hand, one can see somewhat more detailed complications that are often interwoven with the exposition. In both cases, however, the role and importance of the complication in revealing the plot and idea of the literary work is extremely great. [2, p. 268]

In the novella, a young man, deeply in love with the teaching profession, is taken as the main character.

Around him, society and a community of teachers are depicted who, despite his genuine knowledge and abilities, do not deem him worthy of being a teacher and who abuse education and the teaching profession. The main character's name is Najot G'aybulla. In the work, he appears as a geography teacher. Najot G'aybulla is one of those devoted people who see teaching not merely as an income-generating occupation but as a vocation of the heart, who envisage their life in this profession. His name, Najot ("Salvation"), is also not accidental. Only such teachers can be the SALVATION, the rescuers, of education.

The exposition of the novella is a delayed exposition; it begins after the complication, that is, the development of events starts from the moment when the correspondent (journalist) begins to read the explanatory letters written by the teachers.

First, let us dwell briefly on the exposition. Exposition is the component of the plot that provides information about the space and time in which the literary work takes place, as well as about the characters. Such information is usually given at the beginning of the plot of a literary work, before the complication, development of events and climax. Through the exposition, the reader becomes acquainted with the place where the characters act and with the essence of the problems and issues that will be raised. "Depending on the writer's ideological and artistic intention, the exposition may appear in different parts of the literary work. If it is given before the development of events, it is called direct exposition (as in the novels of A. Qodiriy and Oybek); if it is given after the plot's complication, it is called delayed exposition (as in A. Qahhor's novella Sinchalak); and if it is presented at the end of the work, it is referred to as reverse exposition (as in Sh. Xolmirzayev's short story Hayot abadiy – "Life is Eternal"). In some large-scale works, information about the characters and events is scattered throughout the entire work. Such a case is called scattered exposition. We can observe this type of exposition in O. Yoqubov's novel Oq qushlar, oppoq qushlar... and P. Qodirov's Yulduzli tunlar ('Starry Nights')." [3, p. 299]

Although the exposition does not greatly contribute to developing the existing conflict in a literary work or to strongly stimulating the subsequent development of events, it serves to determine in advance the direction and nature of the main events and their development.

While reading the novella, from what is said in the explanatory letters in the voices of the characters, you come to like Teacher Najot. All the pupils and the teaching staff had grown fond of him. Even the jealous ones among the teachers inwardly acknowledged him and were secretly vexed by the fact that there was

something different, something special, about Teacher Najot. He brought textbooks to the school, searched for and found videocassettes and television equipment for the geography classroom, and conducted his lessons with his whole being, loving his profession and the children.

When Najot G'aybulla came to ask for a teaching position, the school principal Qalqonov, surprised that his surname did not contain the "-ov" or "-ev" endings, heard him say, noticing the principal's astonishment: "We are an independent nation. National independence must first of all be reflected in our names and surnames." [4, p. 215]

The school principal Qalqonov is also a distinctive character. From his words, "Oh God, is it an insult to say 'you will be a teacher'?! Why are they ashamed of such a blessed profession? When did a teacher ever ruin anyone's livelihood, when did he ever reach into someone else's cooking pot? Has a teacher ever taken a horse-head-sized salary while they were left with nothing? Are teachers building luxurious houses and driving flashy cars? After all, they are living just like everyone else, hiding what they lack and making the most of what little they have! Oh God, oh my patron G'ulomxon, what kind of hatred is this, what kind of misfortune is this?" [5, p. 210], we can sense the lament of a man who has earned his bread and his respect all his life through this profession, and, at the same time, the expression of the low regard for teachers and the teaching profession that exists in society.

Continuing his thoughts in this same mood, Qalqonov says: "Even if a thousand Mohiguls scream their lungs out and come making a terrible racket, they will not be able to extinguish my love for my profession. Yes, I am a teacher, I am a muallim, and I am proud of this profession!" [6, p. 211].

The following sentences expressed by Ulash the agronomist in the novella are also noteworthy: "...In general, investigator, there is an unhealthy atmosphere in the school. Qalqonov, Norxol and Boymurod form a criminal group among themselves. Under the pretext that there is a shortage of teaching staff, they have divided up the teaching hours among themselves. They have even hired girls who have barely finished some run-of-the-mill college or vocational school, with great difficulty at that. All of them are relatives of these three, all of them are only superficially literate..." [7, p. 220].

At first glance, the agronomist's words may not seem so alarming, but in reality it is not difficult to realize how extremely tragic this situation is for the state of the education system. In addition, the shortage of textbooks, the fact that shortcomings are concealed

from high-ranking officials who come to inspect the school "for the sake of the school's reputation," the formal, purely for-show nature of the lessons, and the presence in the school of illiterate people working as teachers (for example, Nozima teaching primary school classes) all mercilessly expose the shortcomings related to education.

Special attention should also be paid to the character of Norxol, who became a teacher because of something her father once said: "My girl, go and study to be a teacher, it's women's work, you'll just keep four children amused." Entering Najot G'aybulla's lesson as an official inspector and observing it, Norxol's confession at the end of the lesson is thought-provoking for many:

"Suddenly the bell for recess rang. The merciless shriek of the bell brought everyone back again to the remote embrace of the distant desert settlement. Only then did I realize that I, too, was among the pupils. For quite some time, I could still hear the rustle of palm trees in my ears, and it felt as if the salty taste of the ocean water had burned my throat. Such a bitter taste usually appears when I am sobbing inwardly.

Could it be that I was hurt? Why?! Did I realize that I could not teach a lesson like the new teacher?" [8, p. 231]

Inwardly acknowledging the new teacher's mastery, Norxol says, "He really does teach a lesson." And what about the other teachers? What about Norxol herself? "We mix our endlessly whispering and murmuring pupils' noise with the notes we have prepared as a lesson plan and somehow, with great difficulty, manage to rattle them off," Norxol herself admits. In fact, there are very many teachers like Norxol and the others in the education system. Norxol is at least able to admit this.

In the explanatory letter written by the deputy principal, B.B. Boymurod, quite a number of issues are also raised. He reveals some of the reasons behind the negative atmosphere at the school, such as good teachers being forced to leave the school because of livelihood concerns and his own work as a day laborer or craftsman during the summer holidays in order to support his family.

The history and law teacher, X.X. Xurramovich, is someone who trusts himself and has "created" from himself a patriot, a nationally minded teacher. It is this very character who exposes the secret of Najot G'aybulla. He proves that Najot's documents are forged.

There is a semantic paradox in the novella: one has a higher education but does not know his own field; the other has no diploma, but is devoted to his profession.

Another peculiarity of the plot is that the work begins with a complication and also ends with a complication. The initial complication at the beginning of the work invites the reader to learn about the development of events and to read on, while the complication at the end of the work urges the reader to reflect. The words of Najot G'aybulla, for whom teaching has become part of his very being—"If destiny allows, I will come back. I will put my documents in order and return to your ranks again. Wait for me, dear brothers!" [9, p. 269]—resound in our ears, and we pin our hopes on his return and on his becoming a salvation for an education system sinking into a quagmire.

In general, through the analysis of the plot and compositional features of a literary work, not only the aesthetic values of the work, but also the author's worldview, contemporary social problems and human emotions are illuminated. The analysis of the contradictions in the plot, the system of events and the complex interrelations between the characters reveals the writer's spiritual quest and his attitude toward life. At the same time, the analysis of the compositional features of the work serves as a fundamental tool for a deeper interpretation of the text and contributes to the development of literary studies and the theory of artistic analysis.

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