POETIC STRUCTURES IN A STORY "BORSA KELMAS DARVOZASI" BY SAID AKHMAD

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Abstract: This article is about poetic structures in a story "Borsa kelmas darvozasi" by Said Akhmad.

Key words: image, micro-image, theme, idea, composition, plot, genre, style

Entities as *image*, *theme*, *idea*, *composition*, *plot*, *genre* and *style* are poetic structure of the literary. As components of poetic structure they are inseparable from each other, but as basic categories of the theory of literature they may be treated in isolation.

The world of a literary work is the world of its characters, situations, events, etc. similar to those of real life. Literature cognizes and interprets life by re-creating life in the form of images inspired by life and in accordance with the author's vision. It means that, for instance, "Borsa kelmas darvozasi" from Said Ahmad is not just about torture in the camp, but a literary character created by the narrator and his thoughts, his vision and his understanding of feelings to be released from inequality have urged him to create. In giving the image the author transmits to the reader his own philosophy of life, his ethic and moral code. All images in the literary work constitute a hierarchical interrelation. The top of this hierarchy is the ***macro-image***, i.e. the literary work itself, which includes *the image of life*, *the image of characters* and *the image of the author*. At the bottom of the hierarchy there is the ***micro-image*** (tropes and figures of speech), which builds up character-images, event-images, landscape-images, etc.

For instance, one of the character-images in "Borsa kelmas darvozasi" painted a picture of guards who had a fearless faces.

"Baxtsiz insonlarni ko`raverib beti qotib ketgan soqchilar uchun bular odammi yoki go`shtga topshirish uchun kushxonaga olib ketilayotgan molmi, bari bir edi."

(For the guards, who had fearless faces by seeing unhappy people, it was the same whether it was a man or an animal that being taken to the slaughterhouse for meat.)

Or the landscape- image can depict view in desert with lonely camel.

"Mis kukunlaridan zanglagan cho`l yashil tusga kirgan. Olisda adashgan yolg`iz tuya qimirlamay turibdi. Sarobda uning aksi, xuddi chayqalgan hovuzda ko`rinayotgandek goh cho`kib, goh paydo bo`ladi."

(The desert, rusted from copper powder, turned green. Lost and lonely camel in distance was standing motionless. In the mirage, his reflection seemed once to appear and sink back as it is seen in a waving pond.)

In the reader's mind images can create not only visual pictures and other sense impressions, they also arouse feelings, such as warmth, compassion, affection, delight or dislike, disgust, resentment. Our emotional responses are directed by the words with which the author creates his images. Said Ahmad can create the such images compassion, dislike, disgust, grieves, resentment and so on.

The reader s feels compassion while reading in some paragraph of a story:

"Ikkala qo`l beixtiyor orqaga tortiladi. Tortilganda avtomat kishan bilak suyaklarini sindirib yuborgudek qisadi. Kani endi bu azobga chidab bo`lsa! Mahbus ingrar, vahshiy bir ovozda bo`kirardi. Yerga dumalab dodlardi."

(Both hands were involuntarily pulled back. When pulled, the automotive handcuffs squeezed the wrist bones so much, that it could break them. If onlyone could bear this torture! The prisoner was groaning and roaring in a wild voice. He cried out loudly, rolling on the ground.)

The theme of a literary work is the represented aspect of life. L.V. Borisova believes that the theme of a story is the main area of interest treated in it. The topic of the passage is usually stated in the first sentence, although other positions are also possible.

You can see it in the following paragraph:

"Maydon yonboshidagi temir yo`ldan guldirab, qichqirib shumshuk poezd o`tadi, baland, salobatli ko`prik tagiga bosh suqib so`ngsiz, poyonsiz temir izlardan bobolarimizni olib ketgan yoklarga, borsa kelmas Sibir tomon yo`l oladi. Bu yo`ldan yopiq vagonlarda yuz minglab yurtdoshlarimiz qon qaqshab o`tganlar, qaytmaganlar."

(Under a high, massive bridge, the dark train passes and roars brutally on railway at the side of the square, and it makes its way from endless, footless railroad tracks to the place where our ancestors were taken to the gate of the

death, to Siberia. From those roads, in those closed wagons thousands of our compatriots were massacred. They never returned back.)

In the process of developing the theme the author expresses the ***idea*** of a literary work. It is the underlying thought of deductive character and emotional attitude transmitted to the reader by the whole poetic structure of the literary text . The most important idea is the *message* of the literary work .

Plot is a sequence of interlinked events in which the characters are involved, the theme and the idea revealed. The plot of any story involves character and *conflict*, which imply each other. ***Conflict*** in fiction is the opposition (or struggle) between forces or characters .

L.V. Borisova classified conflicts into ***external*** and ***internal***.

Different types of *external* conflicts are usually termed in the following way:

1. Man against man (when the plot is based on the opposition between two or more people);
2. Man against nature (the sea, the desert, the frozen North or wild beasts);
3. Man against society or man against the Establishment;
4. The conflict between two different sets of values

In the story, there is external conflicts; man against man, man against society.

The arrangement of plot structure components may be portrayed in a variety of ways. Thus, ***composition*** is the way, in which the literary work is arranged. Accordingly, composition may be :

- ***Level*** (or straight line)– all the element of the plot structure are presented in their logical or chronological sequence ;
- ***Retrospective*** or ***rocky*** – the exposition may be placed inside the story so that the reader is at once plunged into the event development; or there are flashbacks to the past events ;
- ***Circular***– the closing event in the story returns the reader to the introductory part.
- ***Frame***– there is a story within a story; the two stories may be contrastive or parallel.

Story was written in retrospective or rocky composition. As the reader feel himself to be plunged into the event process while reading. The reader can be a person instead of the narrator, prisoners who were in tormenter and ect. and also composition of circular can be found in a story. It begins with a A piece of song, sung in tears by a daughter of "The enemy of People:

> *Bu vatan qanday vatandir, har go'shasida turmalar,*
> *Qo'ngani bir yer topolmay osmonda yiglar turnalar.*

(What a homeland it is, prisons are in everyplace
Crying cranes[1] in the sky, unable to find a landing place)

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1- Symbol of prosperity. The writer wants to explain that cranes only land in peaceful place

And it ends the rest of this song sung in teras by a daughter of "The enemy of People".

Siz asir bo'lgan tsafasni tishlarim birlan buzay,
Buzmasam mahshar kuni bag'rimni armon tirnalar..

(Break the irons captivated you with my teeth
If not, my heart in Mahshar[2] filled with remorse).

The composition of a literary of this story is represented through **the first person narration** which the narrator is being his own protagonist in the story.

The story, "Borsa kelmas darvozasi", written by Said Ahmad depicted life in the camp at Stalin period. The writer uses the poetic structures: *image*, *theme*, *idea*, *composition*, *plot*, *genre* and *style* masterfully that every sentence describes the event can draw the image in reader`s mind and arouse the feelings such as compassion, delight or dislike, disgust, resentment.

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