



COMPOSITIONAL FEATURES OF TERCET IN WORLD LITERATURE

SA Khodjaev,

Senior Lecturer at the Literary Studies department, Fergana State University

Article history:	Abstract:
Received: 20 th April 2022 Accepted: 20 th May 2022 Published: 30 th June 2022	The article discusses the role and importance of the principle of the tercet in the creation of fiction. It is shown that the trilogy has subtle, cohesive, etc., depending on the nature of the event chosen for the work. Sources of world literature have been used to prove the opinion. Works in foreign languages have been translated from the original
Keywords: Composition, Architectonics, Image, Plot, Tercet, Conflict, Tercet Principle.	

I. INTRODUCTION

The principle of the tercet used by the writer in the creation of a work of art and its incorporation into the composition of it as a special feature is an important element that ensures the unity of form and content of the work of art. Therefore, in the process of studying the analysis and interpretation of a work of art in literary criticism, it is important to examine the composition of the work of art and study the principle of the tercet in it.

II. LITERATURE ANALYSIS AND METHODS.

A study of the sources revealed that the problem was claimed by ancient theoretical scholars. For example, it was called the "alternating trio of stanzas, antistrophes, and epics in lyrical choirs" [5, stb, 39]. It mostly applies to more dramatic or tragic works. But what is important for us is the existence of the principle of tercet in the composition of the work. Another theoretical source states that "in any case, the productivity of genre identification is undoubtedly at the heart of the whole structure of the work" hero-author-reader "" [5, p.105]. Elsewhere in the same source, the traditional notion of the tercet is expressed as follows: "Scholars also refer to the concept of re-examining the traditional tercet (epic, lyric, drama) of modern German scholars" [5b 111].

Apparently, there is a tercet principle in literary theory. However, in recent years, scientific research, especially in the field of art architectonics, has paid less attention to the principle of tercet. However, in the composition of the work, the tercet and its various forms are the main means of ensuring the emergence of semantic components. In fact, the tercet exists in literature as a principle of artistic perception, depiction of reality. In particular, "The main principle that makes up the structure of a fairy tale is binary. However, the principle of the trinity is also involved in the construction of the plot, and it makes significant changes to it without violating the binary nature of the structure" [6]. It should be noted, first of all, that it can be observed at different levels of the literary text. In the course of

the research, it became clear that the works of art with a tercet basis are complete, and in such texts the tercet feature is reflected in the main part of the reality. For example, in all works, artistic reality is reflected in three-dimensional form, according to the compositional expression. In some works, depending on the plot structure, parallel or changeable aspects of the tercet were also noted. We will focus mainly on these three aspects of the problem under study.

III. THE RESULT.

In all works, artistic reality is reflected in three-dimensional form, according to the compositional expression. Since the principle of the trinity in this poem is the basis of the composition, in turn, the course of the work of art, it should be considered as a central feature.

In some works, depending on the plot structure, parallel or changeable aspects of the tercet were also noted. In this case, the composition of images in parallel in a play, the principle of the trinity, as well as the trinity in the composition of the planetary plot, built on a similar motif. In this article, we will focus on these three aspects of the problem under study.

IV. ANALYSIS.

It is known that in the composition of a work of art, the tercet has a special place in the construction of the image or plot. Because fiction encompasses existence, whole life. Existence, on the other hand, manifests itself in three dimensions. "Because the unity of form and content in a work of art is manifested in a specific space and time" [2,152]. Therefore, it is reasonable to say that the plot construction in the composition of any work of art is manifested in three dimensions. For example, the events of the novel "Personal Recollections of Joan of Arc" by the American writer Mark Twain wrote in the French past. In the artistic re-creation of these historical events, the writer describes the events of the work in three dimensions. This can be seen in the following passage:



"Our domremy was like any other humble little hamlet of that remote time and region. It was a maze of crooked, narrow lanes and alleys shaded and sheltered by the overhanging thatch roofs of the barnlike houses. The houses were dimly lighted by wooden-shuttered windows—that is, holes in the walls which served for windows. The floors were dirt, and there was very little furniture. Sheep and cattle grazing was the main industry; all the young folks tended flocks. The situation was beautiful. From one edge of the village a flowery plain extended in a wide sweep to the river—the Meuse; from the rear edge of the village a grassy slope rose gradually, and at the top was the great oak forest—a forest that was deep and gloomy and dense, and full" [8, C.13].

This piece provides artistic information about the people and the nature of the village where Joan of Arc was born and grew up. Mark Twain describes the location of the village of Domremi, its length, width and surface. We can observe three dimensions in this image. In other words, while emphasizing that the nature of the place where the village is located, the author also gives information about its surface. Moreover, its length from the banks of the Maas River to the hill, and its height, is represented mainly by its thatched roofs and the swaying birch behind the hill. This means that while using a landscape image, the writer conveys it to the reader in three dimensions, through the impact images, while depicting the exact location. The image itself suggests that the writer's events begin here. Here the above passage reveals that an important part of the overall composition is the exposition for the plot. It can be concluded that the three-dimensional image is an important means of artistic influence in the composition of the work and an expression for the composition of the work of art. So, the core issue in this play is the three-dimensional representation of reality.

In addition, the works of art include the literary text, the protagonist, and the reader tercet. "To accept a work as a different reality (in relation to our reality) - all that we readers do not have, where heroes live and act - is to reconcile the reader's point of view with the mind, that is, the point of view of one of the protagonists; it is required to regard everything as reality and to forget the existence of the author and the text" [3, 172]. As a result, there is a need to analyze the relationship of artistic reality in the text, the protagonist and the reader trinity. Indeed, in real life there are many events based on the symbolism of the trinity, a number of literary structural elements such as situation (disposition, fable), creative thinking style, work structure, plot, composition, system of images. In

particular, the trio can be found in the issue of the mobile plot.

In fact, "Theory of mobile plots, the theory of migration emerged in the second half of the nineteenth century. According to it, the presence of similar plots in the oral works of different peoples explains the migration of literary works from one cultural-historical region to another cultural-historical region" [11, 268]. But the image of a stepmother, a poor father and a daughter in a mobile plot is an example of a trinity in terms of images. For example, in fairy tales such as "Zumrad and Kimmat", French writer Charles Perrault's "Cinderella", Russian folklore "Morozko" ("Santa Claus"), we see a polite girl (Zumrad, Cinderella, Anastasia (Nastenka)), stepmother, poor father trinity [9, 10, 7]. In "Cinderella" father is dead and helpless, and in the other two plays he is alive, but unable to defend his daughter from his wife. At the same time, the main motive that determines the composition of the work in each plot is the stepmother, and the interaction of these images plays a key role in revealing the problems of jealousy and darkness. For example, the girls who were the main characters in all three-fairy tales were sincere, hardworking, intelligent, patient, and their mothers died. Stepmothers, on the other hand, are rude to stepdaughters for their own benefit. He contributes to the upbringing of his daughters (there are two girls in "Cinderella") to be lazy, lazy and ugly. Although the mobile plots in these tales (the literary text is also S.X.) are close to each other, the place and time of the events are different. For example, in "Zumrad and Kimmat" it happens in a village near the mountains and forest, when the weather is not cold. In "Cinderella" and "Morozko" ("Santa Claus") occurs in the Russian forest and in winter. But they also have a forest image. However, the planetary plots that have been transferred to these tales change depending on the lifestyle and location of the people to whom they belong. On the other hand, the reality, character, and reader relationships in the fairy tales enumerated have become a universal principle and have retained their integrity.

In fact, the theory of the "planetary plot" was one of the teachings of the so-called comparative-historical school in literature. In Russia, this school was founded by academician A.N. Veselovsky [1, 12], who, in general, made many useful contributions to the study of cultural relations between different peoples and to prove the necessity of history in literary-theoretical work. The theory of the "planetary plot" was one of the weakest and most false teachings of the school of comparative-historical ...



On the one hand, this is the case, but it is possible to observe the originality of the appearance of the planetary plot in the work of art of each nation. For example, in mobile plots based on the motive of step motherhood, the depiction of an event, the use of artistic expressions, the naming of characters, the behavior of the characters who performed the evil are based on the folk customs and lifestyles to which they belong. To prove the point, let's take the fairy tale "Zumrad and Kimmat". "Once upon a time there was a small house on a big river. The old man, his daughter Zumrad, his stepmother and his precious daughter Kimmat lived in this house. The old woman had no idea that she had seen a stepdaughter named Zumrad. When he beat her and used her from curse to night, he did not give peace to the poor "[9, 235]. It is worth noting that the exposition depicts a large stream and a lonely, small house on its banks.

At the beginning of the fairy tale, Santa Claus does not describe nature: "There was an old man and an old woman. The old man had a daughter of his own, and the old woman had a daughter. The old woman was beating and licking her daughter, licking and licking and licking and licking and licking and licking. The girl did everything without words, she did everything perfectly. People couldn't look at him and praise him. Because when the old woman heard this, she would be cursed and beaten again" [7, 3].

There are also differences in the beginning of the story in "Cinderella": "He was a rich and famous man. His wife died and he remarried. His second wife was so cruel and angry that she could not be found in the world. He had two daughters who looked like venomous snakes. Her husband has only one daughter, who is modest and sincere, and who, like her mother, is one of the rarest in the world." [10] Apparently, in the fairy tale "Zumrad and Kimmat" the old man and his wife, who live in a house by the river, are told about one of their daughters, while in "Santa Claus" and "Cinderella" there is no story about the river and the village. "Ayo Bobo" says that he has an old man and an Uzbek girl and one daughter. Cinderella says that the wife of a rich and famous man died. After such an acquaintance in the morning, the oppression based on the motive of stepfather is explained. In all three, the mother is told not to see her stepdaughter, to oppress her.

In "Zumrad and Kimmat" there are no concepts, images, images and details about the European nature and life of European peoples in the plot of the fairy tales "Cinderella" or "Santa Claus" ("Frost"). There are also similarities in the motives of stepfathers, but it seems

that there are a number of differences in the artistic and aesthetic tasks associated with the appearance of poetic and stylistic interpretations of images, nationalism, populism, ideological influence.

V. CONCLUSION.

1. In general, the symbolism of the trinity in planetary plots is a common leading feature of this type of plots in all nations. Although the trinity of characters or reality, the protagonist and the reader, in the various fairy tales we have analyzed above, also seems to be, in a broad sense, an event that occurs in any work of art, in reality it is not. Because the migration of mobile plots from one nation to another folklore was a process associated with the interdependence of the lifestyles of different peoples at a certain stage of social development. In this sense, the social factors of encounter in other works of art, in particular in the written literature, are the product of intercultural interaction, creative influence.

2. As an adjunct feature of the trinity in a work of art can be said about the use of a trinity of two or more plots in the work at the same time.

3. In the study of works of art, the relationship of images in the composition of the work, the location of the plot and its components more vividly express the core, adjoining and traveling features of the trinity.

LIST OF LITERATURE

1. Веселовский А.Н. Историческая поэтика ; авт. вступ. ст. И.К.Горский ; сост., авт. коммент. В.В.Мочалова. - М. : Высшая школа, 1989. — 406 с. <http://medialib.pspu.ru/page.php?id=502>
2. Йўлчиев Қ.В. Лирик шеърда бадий макон муаммоси. Сўз санъати халқаро журнали | Международный журнал Искусство слова | International journal of Word Art. №5, 2020. — Б.148-152. <http://dx.doi.org/10.26739/2181-9297-2020-5-23> <http://dx.doi.org/10.26739/2181-9297-2020-5-23>
3. Коллектив. Теория литературы. В 2 томах. Том 1. — Москва: Академия, 2004. — 512 с.
4. Коллектив. Теория литературы. Том III. Роды и жанры (основные проблемы в историческом освещении).— М.: ИМЛИ РАН, 2003.— 592 с.
5. Литературная энциклопедия терминов и понятий / Под ред. А.Н.Николюкина. — М.: НПК «Интелвак», 2001. —1600 стб.



6. Мелетинский Е.М. С.Ю.Неклюдон, Е.С.Новик.Д.М. Сегел. Троичность. IV. (1969)/ 130-131; 4.5) <http://diction.chat.ru>.
7. Морозко. Русская народная сказка. – Петрозаводск: Карелия, 1975. – 16 с. sheba.spb.ru
8. Twain, Mark. Personal Recollections of Joan of Arc. Published: 1896. – 427 p.
9. Ўзбек халқ оғзаки ижоди. Кўп томлик. Зумрад ва Қиммат. Халқ эртаклари. – Тошкент: Фафур.Фулум номидаги Адабиёт ва санъат нашриёти, 1987. – 320 б.
10. Шарль Перро. Золушка. <https://thelib.ru/books/>
11. Қуронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2013. – 400 б.