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THE DYNAMICS OF PLOT IN THE POETICS OF THE NOVEL

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ABOUT ARTICLE

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Abstract: This article explores the complex relationship between fabula and plot in James Joyce's novel "A Portrait of the Artist as a Young Man", emphasizing the philosophical and mythological dimensions of human existence. The author analyzes the inner dynamics of the narrative, showing how Joyce's creative method transforms real-life experiences into artistic structures. The study highlights the use of myth, religion, and morality as key factors shaping the spiritual world of the protagonist, Stephen Dedalus. Through a deep analysis of artistic chronotope, the article reveals how time and space in the novel acquire symbolic meaning. The research also discusses the typology of static plots and the dominance of inner movement in the psychological structure of Joyce's prose. The interaction of reality and imagination reflects the universal human quest for meaning and identity. Joyce's mastery lies in his ability to connect the spiritual and material worlds through language and form. The article concludes that the novel represents not only an individual's moral awakening but also the evolution of modernist consciousness in twentieth-century English literature.

Introduction. At the beginning of the 20th century, within world prose, a diversity of expressive forms began to emerge, shaped by poetic and dialectical relations. Inspired by

English prose, Uzbek writers in their artistic pursuits strengthened the concept of personality and the intensity of philosophical and social relations in their works. It is worth noting that this article attempts to provide a detailed answer to the question of what factors contribute to the enrichment and perfection of modernizing Uzbek literature.

The relation between fabula and plot. Social life helps to determine the direction of an individual's will, as it serves to structure the socio-political, religious-mystical, moral, and cultural foundations of each era. The current state of world literature also reveals that it is an inseparable link in the chain of social realities that took place between the 19th and 20th centuries. The complex realities of that time emphasized the idea that life should be shown as it is — if it is worth living, one must live it well; if not, one should renounce it. This notion reflects the development of human self-awareness and the evolution of spiritual values. The rapid passage of time, the decline of centuries-old classical traditions, and the growing spiritual needs of people all led to profound changes in human consciousness. It's very rise to an entirely new stage fully confirms our opinion. The new era has brought forth a new person — one who is determined to open the door to new problems and social issues. Now, not totalitarian regimes, but countries possessing intellectual capital are gaining advantage. Nations are stepping onto the path of ensuring the balance between labor power, national borders, family, values, and spiritual-material harmony. For man is the child of reason. Humanity has changed — its spiritual and social nature has become much more diverse.

The socio-political, cultural, and educational transformations that took place in Turkestan brought tremendous shifts to the destiny of all humankind. In the last century alone, not one but two world wars occurred, bringing humanity immense suffering and irreparable losses. Among those affected were writers who sought to reflect this oppression and tragedy in all its complexity through their literary works. The tragedy of the individual was revealed through various artistic images, becoming a reflection of the writer's own fate. Many authors, victims of the false methods and ideology of the Soviet regime, refrained from telling the truth about life. The system punished them severely. This situation revealed that man, indeed, is the child of logic and reason — for those who spoke the truth were imprisoned or executed. Under such circumstances, society became divided into two groups: those who approved and those who rejected. The deniers always upheld the banner of justice, while the approvers took the side of the regime to survive. This socio-cultural reality was vividly reflected in the novel as in a mirror. By the early twentieth century, the generation following Abdulla Qodiriy up to the 1950s was restrained, prepared to use communist ideology as a weapon. The reason lies in the

nature of the genre itself — the novel, by essence, expresses a relatively short epic period, making it fundamentally distinct from other genres.

The fabula (plot) of any creative work (or writer) develops from the raw material of life's reality; it is not ready-made but evolves through the processes of revision and artistic transformation. It transforms into a plot, becoming refined, selected, and polished, until it evolves into a coherent expression of meaning; in this process, the memoir remains a panorama of the writer's personal, individual world. For the memoirist arranges the reality of life. In the process of reworking that reality, the writer observes life attentively, much like the interval between birth and death. When discussing the poetics of fabula, it is first necessary to recognize that the phenomena of human and creator form a unified vision. Whatever a person aspires to, within them exists the imagination of that reality.

As Mavlono Jaloliddin Rumi stated: "If a body does not contain a piece that is united with a magnet, it will never be drawn toward the magnet. The unity between them is a hidden thing, invisible to the eye. That which exists in the human imagination leads one forward. For example, the imagination of a garden leads to the garden, that of a shop leads to the shop. Yet these imaginations conceal the truth. Thus, if the imagination of something draws you toward it, you move in that direction because the imagination has shown you that thing as beautiful. However, when you arrive, you may regret it and say to yourself: "I thought this was good, but in reality, it is not so". Therefore, "imaginations are like tents in which someone may be hiding". Clearly, Rumi pays special attention to form, meaning, content, and imagination. Similarly, the fabula exists in the writer's thoughts and imagination before it develops into a full-fledged plot.

The poetics of fabula. As is well known, the term fabula has been the subject of extensive debate in literary studies. Some scholars even consider it synonymous with "plot." Fabula refers to the order in which events occur in real life, whereas plot refers to the order in which events are narrated within a literary work. Some literary critics have argued that the term fabula is redundant, yet its conceptual significance remains unchanged. However, this term has not changed its way of life. Before being incorporated into a text, fabula exists as an idea in the writer's imagination, and the idea then develops into a plot, taking into account the sequential and consistent narration of events.

For example, even in the earliest periods, fabula existed in epics related to the narration of certain events. Later, it transformed into plots, laying the groundwork for the creation of new and diverse narratives. These developments across periods hold distinct significance.

In the works of European novelists, fabula served major purposes: expressing gradual ideas that embodied heroism, generosity, and noble virtues. For this reason, the essence of

fabula is reality—an idea that has yet to be fully developed. What novelists choose to omit or emphasize logically is a unique phenomenon arising from the psychology of creativity.

The dynamics of mythopoetic works proceed through the reworking of fabula. This is because every genre, by its nature, is destined for evolution, revealed against a background of deep expression. Transforming the truth of life into artistic truth defines the literary skill of each writer. In literary terminology, fabula is considered a category of narrative theory. Its use varies: it can serve as a synonym for plot or be distinguished from it. Historically, Aristotle referred to the narrated events in a work as myth or history, while the ancient Romans called them fabula. By the 17th century, French classicist theorists used the French term “scénario” (plot) for the same concept. Therefore, there is a basis for using the terms fabula and plot synonymously, while at the same time, there is also a tendency to assign distinct conceptual meanings to each. In particular, according to the tradition initiated by representatives of the Russian Formalist school in the 1920s, the term fabula generally refers to the chronological order in which events occur in real life, whereas plot (or *syujet*) refers to the order in which these events are narrated (or arranged) in a literary work. Indeed, fabula is concerned with events as they happen in reality, while *syujet* focuses on how these events are artistically represented in the text. This distinction is especially useful when determining the temporal sequence of events in a story. Therefore, fabula plays a primary role in establishing the timing of real-life events, which in turn helps to structure the plot. When attention is paid to works with an expansive fabula, it is not difficult to notice that they often emerge from creative reinterpretations based on mythological perspectives. This process, within the system of a writer’s creative concept, further clarifies the relationship between the world and human beings.

Life is extremely complex. The golden age of English prose coincides with the early 20th century, and works written in the adventure-story style occupy a special place. Interpreting them on a broad scale imposes a significant responsibility on each of us.

Regarding one of the most distinctive writers in English prose, James Joyce, it is said: reading *Ulysses* is by no means easy. However, for a reader who fully immerses themselves and engages intellectually, the work offers exceptionally beautiful moments. Each step through the endless variety of human inclinations, passions, moods, perspectives, and experiences—through the streams of consciousness and emotions—reveals a person in a way never seen, understood, or imagined before, irrespective of their nationality, country, or religious beliefs. This discovery is profoundly original. At the same time, reading Joyce provides the reader with immense delight. A reader who embarks on reading Joyce must commit fully and read the work

to the very end. If one can patiently follow the uninterrupted inner monologue of Molly, the singer and wife of Leopold Bloom—without a single period, comma, or other punctuation mark across approximately forty pages—then that reader will inevitably be submerged into countless emotions and a river of diverse thoughts. At first, the reader struggles to understand, but in the end, this effort gives way to astonishment. If one may use such a metaphor, it is the amazement inspired by the endless skill and infinite discoveries of prose. However, after finishing the book, the reader does not simply feel overwhelmed—they continue to think, reflect, and ponder... eventually cultivating a habit of sustained contemplation. The reflections of Prof. I. Gafurov can rightly be considered an accurate description of Joyce. Joyce draws the reader carefully into the text. Even when he seems to explain what he means, he still compels the reader to think and reflect. Joyce's novel *A Portrait of the Artist as a Young Man* was written over nearly a decade. During this time, the author lived in Ireland, striving to capture Dublin—its life, atmosphere, and the worries of its people—through a complex fabula. It can be said that he succeeded in this endeavor. The main fabula (plot) of the novel is introduced in the first part in a way that lays the groundwork for the increasing complexity of subsequent events. In the novel, Joyce writes with genuine empathy about the suffering and hardships experienced by the young Stephen in his childhood, thereby tracing the complex formulas of life:

“Stephen immediately knelt, pressing his brutally slammed hands to his lap. His heart ached for his crushed, swollen hands; they did not feel like his own but like someone else's, and he felt compassion for them. Kneeling there, swallowing the last painful tears in his throat, he pressed his aching hands to his lap, stretching one hand upwards, feeling how the inspector's fingers pressed tightly against his, how his trembling fingers spread out, imagining in detail the soft flesh of his palm, swollen, reddened, and the helplessly shaking fingers suspended in the air.”

– Get to work, everyone!” the inspector shouted, turning toward the door. “Mr. Dolan comes here every day, checks everything—so, are there still lazy workers here who deserve punishment? He comes every day, remember that! Every day!”

In James Joyce's novel, the fabula materializes through complex fragments. As Stephen Dedalus's childhood hopes and dreams unfold amid such injustice, the author indicates, often implicitly, the timing of subsequent events. This is because myth and the novel always complement each other, reflecting the features of every era. Through these intricate fabulas, we see that humanity can never escape its own destiny. The complex formula of life in the Joycean world reflects absurdism. Life appears meaningless, yet people strive to find meaning in it, much like a lost traveler in a forest seeking a ray of light. Every person in the world is destined

to be lost; even the intelligent and enlightened cannot avoid it. Stephen's thoughts are always oriented toward bright dreams. Like others in his fate-bound cohort, he gradually comes to understand his destiny. It is important to note the psychological state of a person trapped in solitude. In such a society, Stephen searches for a space that could serve as a balm for his soul. Does such a space exist? He spends his life caught in this question, always holding faith that Truth and its bright day will ultimately reward him.

The artistic chronotope allows for the typification of narrative time because it carries a multiplicity of voices. Stephen Dedalus is a complex character in the novel, embodying religion and philosophy, history and linguistic knowledge, all at once.

The Static Type of Plot. When discussing the plot, it is important to remember that it is a broader concept than the fabula. In the aesthetics of the novel, the plot plays a crucial role, while the composition organizes complex semantic layers. At the same time, all the stages humanity has reached — the places, pains, and sufferings — are determined by compositional harmony and the universality of the plot type. This process provides a wide opportunity for the logical realization of events. James Joyce expresses reality through concepts. He anticipates what a person desires, how one lives, who one aims to become tomorrow, and what profession one can master — all of which he defines and clarifies in advance. Therefore, his characters are often profound and deeply reflective individuals. When assessing his time, the writer gives every issue a political dimension — merging the ideas of officials, the rich, the poor, the hungry, and the well-fed into a unified synthesis. In this regard, it is important to clarify theoretical definitions and discussions concerning plot types. According to the Dictionary of Literary Studies: "The plot consists of the characters' actions. These actions occur in space and time, encompassing both external deeds and the internal development of thoughts, emotions, and experiences. Depending on which type of movement dominates, two main types of plot are distinguished:

- (a) the plot based on the dynamics of external action;
- (b) the plot based on the dynamics of internal action.

In the first type, the characters' behavior, struggles, and conflicts in pursuit of a goal are depicted, leading to changes in their fate and social position. Events are vividly portrayed and hold artistic and aesthetic value in themselves.

In the second type, events are significant not in their external occurrence but in how they stimulate inner processes within the character's psyche. Throughout the work, changes occur not in the characters' outward lives or social circumstances but in their inner world — their spiritual and psychological transformations." In the research of the writer L. Burikhon, one can

clearly observe the tendency toward representing the second type of plot — the “internal movement” dynamic — in his literary works. At first glance, one can observe Joyce’s remarkable ability to extract universal human themes even from seemingly ordinary realities. This approach deepens the layers of irony within his narrative.

In *A Portrait of the Artist as a Young Man*, the first part of the novel focuses on explaining what kind of reality is unfolding, while the second part emphasizes how this reality develops and why it holds significance. James Joyce perfects these intricate dimensions by strengthening his focus on a plot based on internal movement dynamics. The “internal movement” enriches the narrative balance between psychological depth and realistic depiction. Within this framework, the character of Uncle Charles, who plays an important role in Stephen Dedalus’s fate, is particularly notable:

“During the first half of the summer at Blackrock, Uncle Charles became Stephen’s constant companion. He was a sturdy old man, sunburnt, with firm features and a small white beard on his cheeks. Except on Sundays and holidays, he was responsible for ordering provisions, and he would set out from the house to Carysfort Avenue, to the main street of the town where the family usually did their shopping. Stephen enjoyed going with him, for Uncle Charles would often stop along the way at stalls and open barrels of fruit, taking out a bunch of grapes still on the stem or a few apples, and offering them generously to the boy. The shopkeepers would smile; and if Stephen hesitated to take the fruit, the shopkeeper would frown and say:” Joyce uses such everyday details not merely for description but to reveal the inner emotional and moral growth of his protagonist. Through Uncle Charles’s actions, the author subtly depicts warmth, innocence, and the moral simplicity of early childhood — a contrast to the complexity and alienation that will later dominate Stephen’s life.

“Take it! Sir, are you listening to me? It’s good for your stomach!”

In the second part of the novel, the unfolding events further reveal the author’s creative concept. The unity of the artistic chronotope becomes more expansive and comprehensive. Stephen Dedalus’s fate, his long conversations with Uncle Charles, his discussions with priests in church, and his reflections and debates about life and existence all contribute to the deepening of his character.

Mythology, religion, morality, and the perception of real life form an inseparable part of Joyce’s literary style. When arranging the sequence of events, the writer frequently draws upon the family chronotope, a spatial-temporal frame that mirrors the formative environment of childhood. The chronotope of childhood thus fills the emotional and philosophical space of the narrative, becoming a foundation for the protagonist’s moral and intellectual growth.

In general, as a person moves through life—observing diverse human characters, learning from them, listening to their voices, and enduring continuous hardships—his willpower hardens to the point that no force can defeat him. Joyce’s constant emphasis on devotion, prayer, and supplication reflects this very spiritual journey. A reader who correctly grasps this message will find profound satisfaction in understanding the later stages of Stephen Dedalus’s destiny — a destiny shaped by faith, contemplation, and the unending quest for truth.

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