



Plot Disruption Through Deceptive Expectation In The Uzbek Version

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ABSTRACT

In the article, on the example of Uzbek prose, the role of false expectations in the breakdown of the plot is analyzed from a linguopoetic and pragmatic point of view. The manifestation of the unexpected phenomenon in the literary text, as well as the linguopoetic and philosophical foundations of the phenomenon are analyzed, and its importance as an aesthetic tool that activates the reader's perception is justified.

Keywords:

false expectation, plot distortion, Uzbek prose, linguopoetics, pragmatics, artistic text, reader's perception, poetic effect, artistic thinking.

Introduction. Today, researches in the field of linguopoetics are important in Uzbek linguistics. The term "linguopoetics" is a scientific direction formed in the advanced field of linguistics and literature, which studies the artistic and aesthetic functions of language, as well as the impact of linguistic tools in the text on the reader. It serves to identify aesthetic, semantic, and pragmatic factors through in-depth analysis of the artistic text. In the artistic works of Uzbek literature, as well as world literature, the depiction of unexpected events, extraordinary turns in the work have their own significance and have a special aesthetic effect on the reader.

In world linguistics, the phenomenon of "defeated expectancy effect" (in English – "defeated expectancy") or "unfulfilled prediction" has been in the attention of researchers for a long time. This term was first

brought into science by the famous linguist and poetics scholar Roman Jakobson [1]. The aesthetic effectiveness of a work of art depends to a large extent on the writer's ability to control the audience. The phenomenon of "false expectation" is a technique in which the reader expects a certain event or outcome, but the writer creates a new meaning and emotional state by subverting that expectation.

In modern linguistics and literary studies, the phenomenon of defeated expectation is particularly noteworthy as one of the factors that determine the impact of an artistic text. This phenomenon occurs on the basis of the discrepancy between the expectation formed in the reader's mind and the result proposed by the author. Especially in Uzbek prose, this phenomenon has an active influence on the construction of the plot, disrupts the development of the traditional plot,

and serves to strengthen the artistic effect through unexpected turns.

Literature Review. We can see that the phenomenon of deceived expectations is uniquely expressed in Uzbek works of art. The linguist scientist N. Mahmudov says: "There are many beautiful examples of this kind of false expectation phenomenon in the Uzbek language's elegant and colorful artistic texts". He bases this phenomenon in Uzbek linguistics as a linguopoetic category and describes it as a semantic-pragmatic conflict. Such a conflict is manifested in the rejection of the expected ending in the plot, a different resolution of the fate of the hero, or a sharp change in the course of events. N.Mahmudov in Cholpon's novel "Night and Day", Erkin Azam's short story "The Poet's Wedding", "Anoyi's Jaidari Apple", "You are so sweet, oh life" by Khairiddin Sultan, and Murad Mokhammad Dost's story "In the steppe fields" bring and analyze the cases of false expectations. [1].

This phenomenon represents the interaction between the dynamic nature of artistic thinking, student psychology and aesthetic perception [2]. For example, the love of Otabek and Kumush in Abdulla Kadiri's novel "By gone days" is expected to have a positive ending in the heart of the reader. But in the final part of the novel, Kumush's death and Otabek's spiritual suffering break this expectation and remind the reader of the bitter truth of life [3]. The aesthetic function of false expectations is realized not only in dramatic turns, but also through the choice of words, the system of images, and methodological tools. In the story "Wolf" by Erkin Azam, the reader first sees a simple scene of life: "In the morning, a cry of a wolf was heard from among the darkness...". However, at the end of the story, this simple reality becomes a symbol of the conflict between man and nature, good and evil [5]. This unexpected philosophical turn expands the reader's perception and gives the work a deep meaning.

Research Methodology. Deceptive Expectations and Plot Breaks in traditional prose, a plot usually consists of an introduction, development, climax, and resolution. However, this consistency breaks down in works based on

false expectations. As the reader waits for a certain solution at the climax, the author achieves an aesthetic effect by breaking this expectation. In Uzbek prose, such a plot violation is manifested in the following forms:

the hero remains in a defeated state, not as a traditional "winner";

presenting a tragic or open ending instead of a positive solution;

a deliberate limitation of logical continuity in the course of events.

This condition creates a cognitive discourse in the student and encourages a deeper understanding of the text. Deluded expectation serves not only an aesthetic but also a communicative purpose through plot disruption.

The phenomenon of false expectation performs three main functions aesthetically. First of all, it arouses in the reader a state of emotional enhancement - surprise, pleasure, regret or joy. This process serves as a source of aesthetic pleasure of the work. Secondly, it reveals the philosophical essence of the work. The writer illuminates a hidden social or spiritual idea in a simple chain of events through an unexpected twist. Thirdly, it increases the student's intellectual activity - the student re-perceives the content of the work, analyzes it, draws a conclusion [6].

Language tools have a special place in this process. The aesthetic power of false expectations is manifested in the combination of semantic contradictions, irony, irony, contextual symbols and metaphors. In Abdulla Khahhor's story "Pomegranate", the hero proudly says that he brings pomegranates to his mother, but at the end of the story, the meaning of this action changes completely due to the death of the mother [4]. The writer creates a strong aesthetic effect by replacing the warmth expected by the reader with tragedy. It should be noted here that the main source of the aesthetic effect is the difference between expectation and reality. The writer creates a "meaningful explosion" by forming a certain assumption in the reader's mind and rejecting it [6].

Analysis and Results. Deluded Expectation aesthetically affects the reader on

two levels: emotional and intellectual. Emotional impact directly attracts the reader to the story, evokes sympathy for him. And the mental effect encourages to understand the inner essence of the event, to understand the symbolic meaning. Therefore, this phenomenon transforms the reader from a simple observer to a creator of meaning [2].

In Uzbek literature, false expectations are often used in harmony with realistic style. For example, in Togai Murad's novel "Fields left by my father", the reader perceives the flow of events as an ordinary village life, but at the end of the work, this life becomes a symbol of a full-scale national tragedy [7]. In this way, the writer breaks the reader's emotional expectations and forces him to make a philosophical conclusion. This method is widely used in modern literature. For example, in Isajon Sultan's story "The Market", a simple conversation between a buyer and a seller eventually reveals a painful truth about human values [8]. In this case, "deceived expectation" is not an event, but a twist of meaning.

Conclusion / Recommendations. In short, plot distortion through false expectations in Uzbek prose is an important tool that increases the linguopoetic and pragmatic value of the literary text.

The phenomenon of false expectations in literary texts serves to increase aesthetic effectiveness. It combines the writer's creative style, communication with the reader, and the poetic possibilities of the language. This phenomenon activates the student's emotions and encourages him to think. In this respect, the deceived expectation is the most powerful aesthetic weapon of the work and determines the level of impressiveness of the work of art. Therefore, researching the phenomenon of false expectations on the example of Uzbek prose is of urgent scientific importance not only for literary studies, but also for text linguistics and pragmatics.

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