

ARTISTIC PORTRAIT AND PLOT DYNAMICS IN FRANTS KAFKA'S STORIES

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Abstract

In the story "The Village Doctor" by the writer Franz Kafka, the body is rotting. It was studied that the life of society is interpreted on the basis of the dialogue between the sick young man and the doctor, who is rotting. The writer's suffering, who is depressed in his spiritual world, always gives him a way to reflect it in certain portraits. This requires harmony with the writer's initial ideas.

Key word: style, portrait, plot. Dynamics, experience, pathos, character, plot.

Creating an artistic portrait and developing it in a unique way is a process that goes hand in hand with creating a character. An artistic portrait is nourished by the individual style of the writer. It reveals both the person, the environment, and the image. And the reflection of the life of society. In particular, in Western literary and aesthetic thought, in order to understand life more deeply, the writer must be able to shed light on a huge number of issues. In the 30s of the 20th century, writers such as Hermann Hesse, James Joyce, Franz Kafka, Albert Camus, Somerset Maugham were distinguished by a method of perfect perception of character. Because they deeply mastered life. The reflection of existing reality in human nature, contradictions, experiences ending with sharp turns, became even clearer. Because they always pondered the importance of knowing life well. Franz Kafka's rebellions are not always one-sided, but multifaceted. The writer Bertolt Brecht said about this : **“With great imagination, he described the concentration camps of the future, the injustices that were certainly inevitable, the totalization of the state apparatus, the lives of the lonely, controlled by incomprehensible forces, with great imagination and passion ¹.”** Indeed, no matter which work of the writer we take, we feel that the divine message is an artistic form of great love and hatred poured out from the heart. The admirable thing is that in life, every person, feeling the pain in his heart, can strictly adhere to this principle. For example, in his story At Home, Franz Kafka condenses an artistic portrait. In the story “The Village Doctor,” Franz Kafka describes his own mental state before describing the mental state of a sick young man:

“I was in a difficult situation. I had to leave immediately: a sick man was waiting for me in a village ten miles away. Between him and me was a storm of such intensity that it was impossible to open my eyes. I had a light cart, with high wheels, adapted to travel along the country roads. Wrapped in furs, I was ready to set off in the middle of the yard, clutching my small suitcase; but what about horses? I had no horses. My own horse had died the night before, unable to withstand the rigors of the bitter winter. The servant girl ran to the village in search of someone else’s horse for my use. A hopeless attempt - as I had foreseen, I waited aimlessly in the yard, my body becoming thicker and thicker. Here the servant arrived, but he was alone, limping. He waved his lantern at me as soon as he was at the gate. Of course, seeing the state of the road, anyone would have given me a horse. I walked around the yard again, but I couldn't think of any solution; in my anxiety, I kicked the door of the deposit that led to the abandoned pigsty with a confused expression ².

In the introduction to the story, Kafka reveals the doctor in his own language (the narrator) through his speech. The portrait is at night. The doctor's difficulties in reaching the patient.

¹ Bertold Brecht. Kafka's world. www.ziyauz.com

² Franz Kafka. The Village Doctor. –T: “The Generation of the New Age”. 2025.- P.146-147.

Winter and snow make it difficult to solve the problem. Nevertheless, Kafka's hero enters the house where the patient is lying with a thousand torments. The young man's mental state is not good. The wound on his body and his pains bring to mind the image of a man who has long understood with his thoughts, understandings, and observations that it is necessary to conquer that important kind of life through a merciless battle. While creating a portrait of a hero in each of his works, Kafka gives him a large generalization of meanings. This is because Kafka's heroes have a long-lasting, persistent depression. It is not easy to overcome it. That is why there is always anxiety and fear. He begins to survive major trials through hesitations.

Prof. D. Turaev: "If the writer expresses his thoughts in the images of a work of art as clearly as the reader understands them, then the artistic truth will have found its ideological embodiment. If this is not the case, no matter how great the writer's intention in writing a novel is, no matter how vividly he draws scenes from life, a work of art will not be created. It is important not to forget that in realistic art, human character is formed as a complex of social relations between people and the product of a certain society, in other words, it is the fruit of that society. Because, unlike life, the artistic image is important in that it serves to confirm or deny the characteristics of generalizing the events of the era, expressing the edge of the writer's ideal." Indeed, this creative credo of the writer dictates his first attempts to create an artistic image (i.e., character),³ gradually enhancing the expositional perfection that has arisen in its essence. The only aesthetic criterion that unites the plot of a work of art is determined by compositional integrity. Because the writer's concept of what is happening in it is unified precisely in this structure. Among them, the poetic world of the characters participating in the occurrence, development, and conclusion of plot events reaches its climax in psychological analysis. The fact that psychological analysis provides a wide opportunity to organize both character, plot dynamics, and the development of events opens up a wide path to growth and changes in the writer's creative concept, their deep perception, and reinterpretation. It should be noted that artistic psychologism leads to a more convincing, painful, and unique representation of the reality perceived by the writer. These criteria can always be viewed as complementary components. Most of the topics brought out by Uzbek short story writers of the 20th century also served to glorify the ideology of former Soviet politics. Most writers today have realized that this false and fake fame is fleeting. It's the system's deceptions that have taught true artists to write mediocre works. So, if we don't move our pen in the desire to get closer to the spiritual world of writers like Tolstoy, Dostoevsky, Kadiri, Cholpon, certain defects will appear in fully revealing the burden of the era.

"Portrait (fr. *portraie* - to portray) - 1) the external appearance of a character described in words (appearance, figure, clothing, facial expressions, body posture and movements, mannerisms), one of the means of creating a full-fledged human image that comes to life in the reader's imagination and revealing his character. P. is a form of description, which is a compositional element of an epic work. Conventionally, static and dynamic types of P. are distinguished. The reason for calling it static is that in this type of P. the external appearance of the character is drawn in more detail, in detail, while the plot event is suspended. Usually such portraits are given at the stage when the character first enters the reality of the work (for example, "P.i. the Sufi Razzaq at Night"). By dynamic portrait, we mean not a detailed image, but some details inherent in the appearance of the character that are conveyed in the description of events and dialogues, that is, during the action⁴. " Therefore, static and dynamic portraits can be

³ Turaev D. The problem of artistic thought and skill in Uzbek novels. - T.: University. 2001. -P.61.

⁴ Kuronov D., Mamajonov Z., Sheralieva M. Dictionary of Literary Studies. -T., "Akademnashr". 2013. -P. 226-227.

combined with artistic psychologism. It turns out that it is also one of the main categories that determine the direction of the writer's will. Portraits created by L. Tolstoy, F. Dostoevsky and Uzbek writers A. Kadiri, Cholpon, A. Kahhor and I. Sultan differ significantly from each other in terms of stylistic dynamics. At the same time, such portraits include unique fragments that harmonize philosophical and psychological details. When it comes to Franz Kafka's skill in creating an artistic image (**portrait**), we think it is worth mentioning, first of all, the sick young man in the story "The Village Doctor". Because just as rivers arise from small tributaries, the unique character of the creator is manifested primarily in his compact stories:

"The storm has subsided, the moon is shining; the patient's father and mother have come out to meet me, and his sister runs after them, and they put me down in a cart with their own hands. I don't understand what they are saying. It's impossible to breathe in the patient's room, and there is a stove with one side cracked. I want to open the window, but first. I want to examine the patient. This thin, shirtless young man, whose temperature is normal (not too high or too low), rises a little from his bed, hugs me by the neck, and with wide, vacant eyes whispers in my ear:

"Doctor, let me die in peace." I look around, his parents, not hearing this, are silently waiting for my verdict, slightly bowed, while his sister brings a chair for my suitcase. I open the suitcase and tremble with the tools in my hands, the child still stretches out his hands, trying to remind me of his request. I take the tweezers, examine them in the light of the lamp and put them in the drawer."⁵

The above-mentioned story describes the strong spiritual suffering of a young man, that is, a patient. The character of the narrator is also gradually revealed. The patients in the village live without medicine, hoping, and pass away from this world. The unprecedented misfortunes that befell the poor provide the writer with an extremely broad range of concepts. The internal divisions in society are also covered in symbols. Kafka is a world of imagination and fantasy. He never managed to adapt to his time. As if he came from another world, his human emotions are also intense, symbols. They are revealed against the background of metaphors. The young man is sick, in fact, he shows the illness of society. Because such incomprehensible and meaningless thoughts have always existed in life. Kafka's generation is the one who understood this deeply in time.

Doctor of Philology Mashkhura Sheralieva, referring to the ironic-parodic method, writes: "Based on a person's character, we make a judgment about his personality. Character is the external side of personality, and personality is the internal side of character. From this we can conclude that personality and character are two sides of the same thing. Analyzing the works of V. Tyupa, he feels the need to distinguish between the above two aspects. In his opinion, Chekhov "focuses not only on human character, but also on personality, in other words, on the nature of individuality, (from the point of view of anecdote) - the nature of the inner "I" that forms the basis of any character formed under the influence of the external environment ⁶." If we compare this interpretation with the work of F. Kafka, the essence of the issue becomes even clearer:

"The whole family was happy to see me inert; the sister told her mother, the mother told her father, and the father told the neighbors; you could see them walking towards the open door in the moonlight, their arms outstretched as they walked slowly so as not to disturb anyone, trying to keep their balance.

⁵Franz Kafka. The Village People. –T: "New Age Generation". 2025. –P.149-150.

⁶ Sheralieva M. Irony in Uzbek prose. –T., "Akademnashr". 2017. –P.161.

“Will you save me?” the young man asked, weeping. He was overcome with nervous excitement at the sight of these creatures in his wound. People in our area are like that. They demand the impossible from a doctor. They have long since lost their old faith, and the priest has locked himself within four walls and tore his church vestments to shreds. Today, they expect a miracle from a doctor - from the weak hands of a surgeon. I myself have never prayed to saints; if you are going to sacrifice me for your faith, I am ready for that too. And what can I, an old doctor who has lost a servant, hope for now? Everyone present, my family and the villagers, will undress me; a choir of schoolchildren, led by a teacher, will line up in front of the house and begin to sing in the most melodious tones...”⁷

The writer gives great meaning to each episode. The family is very happy about the death of a young man lying on his deathbed. Because their hopes for the child's life and return to life, whose body has been eaten by worms for years, have long been over. Kafka transfers the dirty environment of the family to society. Members of society are Kafka's favorite objects of depiction. Myths and creatures also pay special attention to portraits. Kafka strongly condemns inequality and injustice. This potential behavior is the pathos and evolution of Kafka's rebellions.

⁷ The same work, -P.153-154.