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THE POETIC TASK OF THE "FIRST PHRASE" IN THE STORY

Abstract: The problem of article the role of the first sentence in the process of creation are given on the basis of analysis of current Uzbek stories in the article.The first sentence is classified by its types. The artistic task of the first sentence in the story composition is researched comparatively.
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Introduction

The attempts to illuminate its base meanings are increasedon the basis of elements of artistic text in today's Uzbek literature. The need for such attempts is linked with, firstly, renewal of approach methods to the artistic work due to the change the style of poetic thought and the independence, and, secondly, the acceleration of figuralresearches in the literature of independence. Therefore, the significant of first phrase in the context of poetic text is great for showingthe artistic natureof the story genre.

The more diverse the scale of theme, construction form and contentof the Uzbek storytelling, the more variety of ways to analyze it. For example, in the book of D.Kuronov "The poetics of proseof Chulpon"is shown that it is approached the story as an artistic-communicative восита. In particular: "First of all, as the speaker interacts with othersby means of sentence, the writer also contacts with the reader through his work.

Materials and Methods

It is known that the person,who contacts with others, has always three main goals: a) representative - to give the specific information to the listener; b) expressive –to express his attitude to the information; c) appellative–to impact specificallyto the listener (reader)," wrote the author [7, 70].

When D.Kuronov checks the artistic nature of story genre through the structure of module of one sentence, B. Karimov chooses the specific way to understand and to describethe story in his article *"The Three Stories inthe plane of coordinates"*. The literarycriticinterpretsthat the form of the story is placed in the X and Y axes in the plane of two-dimensional coordinates.

Another literarycritic, U. Jurakulov, considers that the followingsare primary for markingtendencies of updating modern Uzbek storytelling. "These are: A) understanding of the reality, artistic expression and appearancemetaphorical model in the poetic attitude; B) leadership of associative method (coming back imaginationally) in artistic interpretation; C) building completely of plots and images in metaphor" [3, 218].

The scientist analyzed artistic abilities of stories "The shanty in the edge" and "The Dog of Bahauddin" on the basis of these thesis. It is evident that the samples of story genre are researched on the basis of three new theoretical findingssuch as the module of speech, the coordinates "X" and "Y", the metophoric model in these interpretations. In our opinion, each of themdeserves to be regarded as new methods used in the story genre analysis.

It is referred that above mentioned new interpretation methods are referred to put into the story genre and tothink on that basisabout the problem "the first phrase" in the story in this article. An analysis of stories of recent years shows that "the first phrase" is a problem linked with creativity psychology and poetics of artistic work. When each creator holds a pencil in his hand and listens to his heart, it is clear that he thinks about the first phrase.

The first phraseis different from creation chain of events,its poetic function in determining the rhythm of artistic work, although it is close to the

title and epigraph with its essence, artistic function. In the artistic work the first phrasecan be expressed by summarizing a single word or a few parts of sentence.

This is regard to the artistic style of the writer, in many works; there is an attempt to describe the first phraseconclusively. The first phraseboundary is directly related to the common structure of the artistic work. The poetic meaning imposed on it defines the nature of the composition of artistic text.

Alber Camus, gave detailed opinion about process of creation, responsibilityof the first phrasein the example of the Gran imagein his work "The plague":*"Mayning ajoyib tonggida Bulono'rmonining gullagan xiyobonlaridan zebo Amazonka qoyilmaqom to'riqni choptirib ketayotgan edi…" ("On the stunning dawn of May, Amazon which is more beautiful than the breeze alleys of Bulonforest, was running out glorious horse…")* the writer editedrepeatedly this phraseand noted the following points: "... *All of them is still enough approximate. When I look up my thoughts in my mind in the phrases, when my phrases are echoedsuch as one-two-three, one-two-three-exactly synchronized way, then the rest are easy, and most importantly, the impact of the first phraseis so great, it is possible to say "The embroidered skullcapto the skies!"* [4,161].

Thus, the first phrase, first of all, is related to creativity psychology and is related to the writer's talent. In addition, it considers a source of artistic energy as the candle that illuminates the path of the pen. The first phraseis also a base point for targeting not onlythe reader, but also the author.

Literary critic Hamidulla Boltaboev writes about it: *"The first phrase: "When Turabjon come into the room from the door, his sleeve of light-summer-robewas torn by catching the lock and was torn to his elbow". There is plenty of plurality which is not specific to Kahhar, but there is no way of expressing shortly from this type... As the writer feltto use more words in the first phrase, in the second phrase, his thought was expressed shortly:"His desire is decreased".* [1, 204].

In general, *"Creator cares about the title of the work, the first phrase, the structure, when they are appeared in his mind and imagination"* [5, 63]. When the forms of the first phraseare studied in the sample of Uzbek stories, the material that is based on profound for scientific observations, is shown clearly. The first phraseis distinguished by the fact that it displays more form patterns in the story genre than in other genres.

Russian literary critic Mikhail Viller classifies the types of the first phrasein the story genre as follows. These are exposition, landscape, autobiographical, biographical, characteristic, sentencion (advisable commencement), portrait, detail, action, concentrate action, strong action, emotional phrase [2].

While this classification is seemed perfectly at first glance, the uncertainty in the sequence and the inaccuracies in the sphere of the scope encourage to think. In our mind, we must rely on the elements of plot and composition of the artistic work in the classification of the initial commencement types in the story genre. When the analyses are carried out according to this principle, it is understood that the current Uzbek stories show the following forms of the first phrase.

1. Landscape-phrase. This form of the first phraseis widespread in Uzbek storytelling, and we can see that the writers use the image of nature for various purposes. The landscape described in the first phraseis parallel to the image of the hero. In addition, the spiritual experiences of the imagesof stories and the symbolic illustration of the artistic conflict are placed on the responsibility of landscape. Most importantly, the landscape in the first phraseis in the position of tool, which provides a melodiousness of the story. The first phrasessupport above mentioned opinions in Abdulla Qahhor's book "One thousand soul", Shukur Holmirzaev's "The moon was obstructed by the cloud", and Uchkun Nazarov's "Winter Breath".

2. Chronotype-phrase. The time and space images are given in first phraseof such stories. The plot event, the images behavior take place at given chronotype. Given the artistic chronotype image in the first phrase is associated with the rhythm of the story, the artistic idea of the work, the spiritual state of the images, give the poetic meaning in the combination of time and space. Nazar Eshankul's "Can not catch the wind", Isajon Sultan's "The generous people of Avazboy", Anvar Suyun's "Father and Son" stories start with a chronotical phrase.

3. Portrait-phrase. The outer signs of the characters of this type of story are expressed in the first phrase. This phraseillustrates the content, essence and artistic ideaof the story as well as reflecting the leading characters of the portrait of the image. It also influences the story structure. The story of Abdulla Qahhor "The exhausted", "The pomegranate", Omon Mukhtar's "The usual event", and storyof Sanjar Tursunov "Omon herdsmen"begin with portrait phrase.

4. Detail-phrase. The first phrase begins with artistic detail in the stories of this kind. This detail do important poetic duty for the discovery of the meaning of the artistic idea of the story and the maintenance of the plot structure. Especially it distinguishes by the fact that it helps to act along a vertical and horizontal line of the story plot. Nazar Eshankul's stories such as "White Flames", "Smell of mint", "The dust", Anvar Suyun's "The First Day of Fasting" begin with a detail-phrase.

5. Character-phrase. Some characteristic specific to the nature of story imagesare describe in

these phrases. This expression in the first phrasepromotes the story's progress of the event. The characteristic expressed in the thesis of the story is based on antithesis and synthesis parts. Here are some examples of Shukur Holmirzaev's "Something is Destroyed", Erkin Azam's "Pedestrian" and Nazar Eshonkul's "The Dog of Bahawuddin".

6. Rhetorical-phrase. Construction of the first phraseis expressed with thequestionnairy pronouns. The writer absorbsthe sound of rhetorical phrase to the contentof whole story. As a result, the multiculturalism will be achieved in the story, and the solution of genre will be hidden in the answer to these questions.The artistic purpose of the author is not to find answers to questions, but to describe the moods of the characters, their spiritual experiences, opinions about the life, to create the compositional whollyin the story. Abdulla Qahhor's "Mirzo", Olim Otahon's "The memory and the imagination", N. Eshankul's "The grave" stories began with this phrase.

7. Prologue-phrase. Prologue is an epic piece described at the beginning of the story. Here are expressed the opinions of the author regarding the artistic idea of the story. Such poetic view is clarified essence and image of the work, and is part of the story as an artistic sign of the author. For instance, the story of Pirimkul Kadirov's "The nope", Khurshid Dustmikhammad's "The shout", "The breeze" and others.

8.Exposition-phrase. Given the image of place in the first sentenceis related to the nature of the genre, and it is in plotcenter in the story. The actions of characters, behaviors, character portraits of the images, the place to describe, with one word, the exposition perform the mirror in the story, and put the author's artistic concept in the reality. The first phrases of the stories such as Mirmuhsin's "Blossom in the Grave of the Mother", and Umar Umarbekov's "Charos" are the sample of our opinions.

9. Knot-phrase. The form of this phrase creates an artistic conflict on the plotline of story. The fact that given story knot in the first phrase attracts the attention of the reader and increases the interest. Abdulla Qahhor's "Patient", "The Thief", and Murad Muhammad Dust's "In the desert and fields" stories start with knot phrase.

10. Action-phrase. The first phrase begins with the progress of the story and creates the action of the plot and the images. The description of the specific actions are given in first phrase. Shukur Holmirzaev's "I don't eat the apple", Sobir Onar's "Watermelon" and Erkin Samandar's "Birds of the invisibility" ("G'aybqushlari") stories are the same as these types of the first phrase.

11. Culmination-phrase. Culminationis the highestpoint of the story, the fate of personalities issettled. At the beginning of the story, expressing the culmination point in the plot will accelerate the

events of genre, will allow to be smaller by volume and to be broader by essence . This story helps to create a portrait of ready-made characters. The stories of Chulpan's "The baker girl", Nazar Eshankul's "The inscription", and Sanjar Tursun's "Ismat bobo", begin with culminationphrase.

12. Solution-phrase. The form of this phrase is less common in the story genre. If the solution often comes in the first phrase, the story will be described by the heroic language. In addition, the semantic construction of the story consists of the thesis and antithesis, or synthesis and antithesis. The conclusion of artistic idea of the story moves to the first phrase. Utkir Hoshimov's "Don't be captive of the imagination", Uchqun Nazarov's "Courage" stories start with the solution-phrase.

In the Uzbek storytelling, while the types of the first phrase such aslandscape, chronotype, detail, character, portrait, emotional, rhetorical interrogation, prologue transmits the artistic idea as the component of the story composition, the types of the first phrase such as exposition, knot, action, culmination, solution is considered the base pointfor creating artistic plot of the story.

The first phrase is temperedunder impacts of the psychological choices specific to the artistic creativity process, and is characterized by the presence of any work component. In addition, the first phraseshould be emphasized not only in the definition of the story's semantics but also in the structural analysis of thesamples of genre. *"The first phrase," writes M. Viller, "this is a pulsometer, it ensures the melodiousness of whole work.It looks like a locomotive, and it can follow a whole story from its footsteps"* [2].

Thus, the first phrase is a poetic center in the context of story, structure of literary speech, semantic organization.The first phraseis not limited with the writer's creative lab and the rhythm of artistic work. It is widely used to open the magicof artistic works in the current Uzbek literature.

The story of N. Eshankul "Cannot catch the wind" begins with the following phrase: "*For the past hundred years, the house of Baina Momo (Baina grandmother), which has been the prideand fervor of Tersotas, has been shown as* abscess*in the face in front of the houses which were built with arch and has been given clairvoyanceand senile to the village, reminded old castle which was full of unknown and terrible trials, has been finally brokenas if they had been condemnedas memoryto be united and destroyed* " [7, 251].

As we have mentioned above, this is a chronotical phrase, a single view of time and space image which all story events took place, is given. In the story, thechronotype of genre is widened and clarified phrase by phrase, gives the rhythmic tone. While "…the prideandfervorof Tersotas, the modern houses which were built with arch..., is used

as the beginning of the image of Zamonhorse-herder, "the old castlewhich has been given clairvoyanceand senile to the village as abscessin the face, was full of unknown and terrible trials,is parallel to the portrait of Bayna momo. In the story, contradictions and oppositionsof these two images are expressed in a particular place and time.

As a result, the chronotype of the story, even, the title at the top of the first phrase,are found constructed on the basis of the metaphor on the semantic layer.The knot of story begins with the view that Rayimpolvon (Rayimathlete) who is the pride and shameof Tersota, and his son were shot by Zamonhorse-herder. Only Bayna momo survives in home which is full of detestation and misfortune. However, "*Baynamomo (Bayna grandmother) lamented for about fifty years of loneliness on the pillars of that terrace: she weeped at the time when she missed her husband and son*" [6, 252].

When the chronotype of this place links poetic relationshipwiththe idea of story, it creats meaning layers. The only story title serves as an artistic key task when opening layers of meaning. Why can not we catch the wind? What is this wind? This is shamelessness, dishonorable, fear wind. It is not difficult to understand the wind that surrounds all the houses, except for castle of Baynamomo, shakes the people of Tersota from hair to foot.

"*There is no one in the village except for the soldiers, and people are disappearedas if they are drowned, and only the black curtains hanging on the windows were apathy and indifferent to this terrible crime*" [6, 257]. When we lookto the text of the story, another layer of meaning is shown, that is related to the fate of Baynamomo. Because of the loss of her son, her husband and her daughters in one day, the detestation windwhich had risen in the heart of Bayna momo, did not stop for almost fifty years.

Even, in one of those days, the detestation wind in the heart of Baynamomo became flames and they burned Zamonhorse-herder. "*If you had your son, I'd love to be a bride to you*" said the *tyrantof the girlsdue to she enjoyed when Bayna momomilk the goat.Bayna momo stared at her and suddenly burnedpain in her eyes. The girls were scared:it seems that the whole body of Baynamomo is burned in front oftheir eyes. The girls clearly smelled the smell fumes*" [6, 258].

The writer hidesthe view in the root of the text of the story that Bayna Momo killed Zamonhorse-herderin the backyard;she cut his fingers after this event. If you think about the story and look deeply into it, the title of storywill identify the author's artistic idea in another meaning layer in the image of time and space. Zamonhorse-herderbrought a timewindstorm into the village, the people of Tersota and the family of Rayimpolvon could not oppose him.But it seems that the courage to see with haughty to this wind is in responsibility of Bayna momo and her fortress.

The writer uses chronological image inside chronotype in the story, draws the character and spiritual image of Bayna momo and the people of Tersota. Forgetfullyin the behavior of Zamonhorse-herder, indecision in the character of the people of Tersotalostthe traditions and customs, all human qualities over the time wind.The anthologistsaid that the house of Bayna momo was demolishedin the first phrase;he said thatin the last phrase"ten men's finger"was found in that house. At this point, the poetic chain between the first and last phrases is bundled and the chronotype of story is reflected in circular composition type.

Namely, the time when the events of story happen, is linked in the last phrase. Like the first phrase, the last phrasedoes particular poetic task in the story structure. It can be compared to the chess game "Shoh" and "Mot". The mystery of the chess masters, the style of play, the secret cartoons are clarified in the moving"Shoh" and "Mot", as well as the artistic idea of the story, the ` of images will be resolved in the last phrase. Such kind of endis enjoyed the chess master, the author of the story, and the reader.

Thus, the phrase "Ten Man'sfingers was found" in the end of story "Can not catch the wind"is in semantic relationship with the first phrase, it leads to increase of the influence of the work, to rise aesthetically the artistic-philosophical, emotional-psychological status of the story.

Conclusion

In conclusion, changes and improvements in the Uzbekstorytelling, are also evident in the construction of the first phrase. Landscape, chronotype, detail, emotional, prologue are often used in modern Uzbek stories.

These types of phrases are the result of supporting to the roots of the national literature in the process of creation, understanding changes in the mind of the people, researches in the form and style. The first phrase serves the task as the bells of caravan in the composition of the story when the psychological states are related with the rhythm of the artistic work and the artistic idea of the work in the process of creativity.

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