

*Djumayeva Mokhira Turakulovna***RETROSPECTIVE PLOT AND ITS UZBEKI BRIEF APPLICATION**

Abstract: This article discusses the subject and its types, the role and importance of these subject types in Uzbek short stories. The essence of the retrospective subject and the standards and criteria of its use in our storytelling were expressed in the opinions, and some stories were analyzed.

Keywords: literary studies, narrative, subject, retrospective, chronic, associative, concentric, creative style.

Many changes took place in Uzbek literature in the 20th century. The improvement of spiritual-aesthetic factors in artistic creativity has created a basis for new views. The depth of the study of the world and man has deepened in the art of words - all genres of fiction. Appreciation of talent, creation of sufficient conditions for creativity, and, most importantly, the creation of the opportunity for creativity have had positive effects. Creativity is self-torture, hardship, giving up pleasure, literally self-sacrifice for the artist. A real writer should live with people's pain and sorrow, penetrate into the people, get inspiration and new topics from this life, from the changes taking place in it. No matter what type of fiction the word artist creates, he focuses his attention on the solution of universal problems, the interpretation of ancient values.

As it is known, every direction of prose and verse in Uzbek literature is being studied by literary scholars today, and scientific research is being conducted. Special attention is paid to the study of artistic works - stories, short stories, novels. In this article, we want to talk about the development of Uzbek short stories in the 20th century and the importance of using retrospective plots in Uzbek short stories. Accordingly, first of all, we should dwell on the plot.

"The writer uses colorful image tools in the artistic representation of the material of life. The plot is one such image tool. A plot is a set of life events that represent the content of the action described in a literary work, the history of characters manifested in a system of concrete events in a broader sense, a flow of poetic thoughts and feelings. The role of the plot in reflecting life and expressing a poetic idea is extremely large. [1; 15]

A literary work cannot be imagined without a plot. The interaction of the characters forms the plot of the work and is manifested in the events, of course. M. Gorky calls the plot "the history of the growth and formation of one or another character of connections, contradictions, sympathies and antipathies, and in general the mutual relations of people." Also, the plot includes the experiences of the characters. In the works of art, there are sudden and unexpected changes in the course of events and the fate of the characters. This creates new knots in the work, increases the interest of the reader who begins to read the work. It is in these nodes and solutions that the logic of the characters, the history of the story and the development of the characters are revealed. The history of the development of characters and events is resolved through these seconds. When the plot is called the history of contradictions and development of characters, the flow of events in the work, it mainly refers to the characteristics of large prose works. Therefore, the plot is not only the flow of events in the work, the development history of the characters, but also the flow of feelings and experiences in the work, the logic of their development.

Since there are various types of plots in fiction, we will briefly describe the 4 main types that are widely used in Uzbek literature. These are: chronic plot, retrospective plot, concentric plot, associative plot types, which we use mainly based on the principle of storytelling. For example, "In a

chronicle plot, on the one hand, it is convenient to describe life on a large scale, and on the other hand, to show the life of the hero, his fate in consistency, and the development of his character. To put it simply, in a chronicle plot, the events start from the beginning and are told one by one. The chronicle plot is believable. For example, "Farhad and Shirin" by Alisher Navoi, Layli and Majnun" epics can be taken as an example of a chronicle plot "[2; 24] The second type of plot is considered a concentric plot, and in some sources it is also called a research plot. In this plot, the events are not narrated, but they happen in the reader's eyes. This type of plot is typical for detective works. As an example, we can cite Odil Yaqubov's "Lahza" and O'tkir Hashimov's works "Tushda khechgan umlar". Another type of plot is the associative plot, which is mainly manifested in the character of lyrical works. But nowadays this type of plot remains typical for large prose and dramatic works. The reason is that the creator who uses the associative plot does not use the narrative method in his work, but gives information to the reader through the thoughts, memories, and imagination of the hero. As examples of the works built on the basis of this plot, we should cite the works "Old World" by Odil Yakubov, "Shoshma, Sun" by Olmas Umarbekov. will be compatible.

And in today's article, we found it appropriate to think about the "retrospective plot" based on some scientific sources and our personal opinion. In this type of plot, the development of the main events is stopped and the history is turned back to fully reveal the essence of the work. Using the method of retrospection, the author shows the events leading up to the climax as examples of the characters' activities. In the plot, the events are not told one after the other, but a certain point of the story is stopped and its past, past events are referred to.

A creator using a retrospective plot sometimes creates a general work on the basis of this plot, and sometimes only in certain issues, he returns to the past of the characters. For example, in Abdulla Qahhor's short story "Love", if we talk about the importance of past events in the fate of the main characters Anwar and Muhayya, Anwar's aunt Marguba, who was orphaned by her parents, slanders Muhayya without stopping in the way of wealth and lust. 'dirajagi, in which he even tries to use his stepdaughter Muattar, the author stops the development of events for a moment and the reader draws attention to Marguba's past. Marguba, who was blinded by wealth and wealth, has not become this ignorant recently, but she has been such a woman from the past through the image of her unfaithfulness to her husband. Hakimjon, whose father is pious, thoughtful, intelligent and brave, as soon as he heard about Marguba for the first time, suddenly lost his past life, the unfaithfulness he saw from Marguba, the days of his worthlessness are embodied in front of his eyes one by one. And in this, the reader withdraws from the development of the events in the work for a moment, takes a walk in the memories of the past with the heroes, and draws a conclusion for the current events in the work. Each of the characters in this story has its own past world. Another example is that the character of Anwar saw life only in bright colors until the death of his father, and later we can see a young man who realized that there are also dark colors in this life. After his father's death, Anwar, who has no desire for wealth in his heart, needs a little love and attention, and finds that love in Muhayya. But Muhayyo is not an ordinary Uzbek girl. He also has a lesson from a dark past. Now the reader begins to get acquainted with Muhayya's past. In the words of his mother, Mubarakkhanim, Muhayya is a young man whose past has been trampled upon. In the course of the story, the past of Jafoli, which she saw from her husband Salim, is told one by one. The reader who gets acquainted with the story will fall into the whirlwind of past events at any moment, or at the moment of reading, he will definitely come across a fragment of the past. It is certainly not an exaggeration to say that Abdulla Qahhor was able to reveal the retrospective plot in a vivid way with his skill in bringing the connection between the positive and negative characters of the work and exposing the negative characters.

There is another story in Uzbek literature that can serve as an example of a retrospective plot. This work is the story of Murad Muhammad Dost "Return to Galatepa, or the story of the blessed Gaybarov". The work was written in 1983. This work of the writer became an important event in Uzbek prose and Uzbek short story on the eve of independence. The story begins with a mourning event. Beginning with the death of the elder Raim and the image of the child Tashpolat Gaybarov, who barely had time to mourn his father, the portrait of the villagers, the lifestyle of the society is illuminated through this. While reading the work, the concept of human life-living, dying, desire for immortality is remembered again with various narratives and legends. The main character of the story, Gaybarov, was cheerful, cheerful, and simple in his childhood, when his father was in prison, knowingly and unknowingly, he wanted to marry his mother to a passer-by on the street. a person who has lived in the city for several years and returned to his village. This work is a story about his life and past. The story skillfully describes the past and the present, in which the sister who stabbed her stepbrother to death with a needle in the head, Mullah Chori, who was captured by the Nazis in the past and served as a mullah for them, and now sits in the net of circles in his place, Grandmother Anzirat, who in the past divorced her husband Raim, the elder, cried "woe toram" in condolence today, uncle Murad, mentally deficient, to gold Through the images of Oich Oyparcha and the pious Haykal G'aniyevich, the writer writes down the memories of the past one by one and weaves all the events around the character of Tashpolat Gaybarov. In the work, the village of Galatepa is a symbol of dreams and goals. He helps our main character to find himself, his identity, from the events of his past. Gaybarov draws conclusions from the past. He returns to Galatepa - his world, his "I". Our hero admits at the end of the play, "It's a wonderful feeling to be alive." In this story, Murad Muhammad Dost concludes that "a man is made of dust and will return to dust again" that the past of a person is closely related to the present, and a person who cannot draw conclusions from the past cannot find happiness in the present.

"In literature, there is also a plot in which the main events begin with the climax, and then the author shows the events leading up to the climax using the method of retrospection as an example of the actions of the characters. [3; 123]

"In the 20th century, the short story became a genre that immediately reflects the genres of life. Life material that did not fit into the essay now began to appear in the story. Even then, no matter how close the short story was to the novel, it still remained a blood-related genre with the narrative genre, and the creator's ability to create a plot was also formed in this. [4; 15]

In conclusion, we can say that among the plots, the retrospective plot is important and relevant. The reason is that in the works based on the retrospective plot, it is possible to attract the attention and interest of the reader, to convey the value of the present day through the events of the past, and through this, it is possible to bring the discerning reader's gaze into the series of eras. I think that heroes who have learned from their past can give direct examples and lessons to today's readers.

List of used literature:

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