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.

Key words: Genre, story, composition, the first phrase, chronotopic phrase.

Language: English


Introduction
The attempts to illuminate its base meanings are increased on 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 figurational researches in the literature of independence. Therefore, the significant of first phrase in the context of poetic text is great for showing the artistic nature of the story genre.

The more diverse the scale of theme, construction form and content of the Uzbek storytelling, the more variety of ways to analyze it. For example, in the book of D. Kuronov “The poetics of prose of Chulpun” is shown that it is approached the story as an artistic-communicative nocira. In particular: “First of all, as the speaker interacts with others by 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 specifically to 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 describe the story in his article “The Three Stories in the plane of coordinates”. The literary critic interprets that the form of the story is placed in the X and Y axes in the plane of two-dimensional coordinates.

Another literary critic, U. Jurakulov, considers that the followings are primary for marking tendencies of updating modern Uzbek storytelling. “These are: A) understanding of the reality, artistic expression and appearance metaphorical model in the poetic attitude; B) leadership of associative method (coming back imaginatively) in artistic interpretation; C) building completely of plots and images in metaphor” [3, 218].

The scientist analyzed artistic abilities of stories “The chanty 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 findings such as the module of speech, the coordinates “X” and “Y”, the metaphoric model in these interpretations. In our opinion, each of them deserves 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 to think on that basis about 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 phrase is different from creation chain of events, its poetic function in determining the rhythm of artistic work, although it is close to the
On the stunning dawn of May, Amazonail Viller classifies the type image of the story as well as Anvar Suyun’s "action telling's repeatedistic work", reflecting the story plot. Nazar Nazarov's emotional detail, expressed by summarizing a single word or a few sentences. These are exposition, landscape, the setting, and  the first phrase in the initial commencement of the story, which is widespread in Uzbek storytelling. The landscape described in the first phrase is associated with the rhythm of the story, the artistic idea of the work, the spiritual state of the images, and the symbolic illustration of the artistic conflict are placed on the responsibility of landscape. Most importantly, the landscape in the first phrases is in the position of tool, which provides a melodiousness of the story. The first phrases support 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".

1. Landscape-phrase. This form of the first phrases 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 phrase is parallel to the image of the hero. In addition, the spiritual experiences of the images of stories and the symbolic illustration of the artistic conflict are placed on the responsibility of landscape. Most importantly, the landscape in the first phrases in the position of tool, which provides a melodiousness of the story. The first phrases support 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 phrase of 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, 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 chronotonal phrase.

3. Portrait-phrase. The outer signs of the characters of this type of story are expressed in the first phrase. This phrase illustrates the content, essence and artistic idea of 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 story of 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 images are described in the first phrase.

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.
these phrases. This expression in the first phrase promotes 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 Holmirzayev's "Something is Destroyed", Erkin Azam's "Pedestrian" and Nazar Eshonkul's "The Dog of Bahawuddin".

6. Rhetorical-phrase. Construction of the first phrases expressed with questionnaire pronouns. The writer absorbs the sound of rhetorical phrase to the content of the 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 wholyn in 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 the expressed 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 Primulk Kadirov's "The nope", Khurshid Dustmikhhammad's "The shout", "The breeze" and others.

8. Exposition-phrase. Given the image of place in the first sentences related to the nature of the genre, and it is in plot center 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 Holmirzayev'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. Culmination is the highestpoint of the story, the fate of personalities is settled. 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 culmination phrase.

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 as landscape, 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 point for creating artistic plot of the story.

The first phrase is tempered under 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 phrases should be emphasized not only in the definition of the story's semantics but also in the structural analysis of the samples of genre. "The first phrase," writes M. Viller, "this is a pulsmeter, 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 phrases not limited with the writer's creative lab and the rhythm of artistic work. It is widely used to open the magic of 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 pride and fervor of Tersotas, has been shown as abscessin the face in front of the houses which were built with arch and has been given clairvoyanceand sentile to the village, reminded old castle which was full of unknown and terrible trials, has been finally brokenas if they had been condemned to memory to be united and destroyed " [7, 251].

As we have mentioned above, this is a chronological phrase, a single view of time and space image which all story events took place, is given. In the story, the chronotype of genre is widened and clarified phrase by phrase, gives the rhythmic tone. While "...the pride and fervorof Tersotas, the modern houses which were built with arch..., is used
as the beginning of the image of Zamonhorse-herder, “the old castle which has been given clairvoyance and senile to the village as abscession the face, was full of unknown and terrible trials, is parallel to the portrait of Bayna momo. In the story, contradictions and oppositions of 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 shame of 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 wept at the time when she missed her husband and son” [6, 252].

When the chronotype of this place links poetic relationship with the idea of story, it creates 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 disappeared as 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 look to 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 wind which 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 tyrant of the girls due to she enjoyed when Bayna momomilk the goat. Bayna momo stared at her and suddenly burned pain in her eyes. The girls were scared: it seems that the whole body of Baynamomo is burned in front of their eyes. The girls clearly smelled the smell flames” [6, 258].

The writer hides the view in the root of the text of the story that Bayna Momo killed Zamonhorse-herder in the backyard; she cut his fingers after this event. If you think about the story and look deeply into it, the title of story will identify the author's artistic idea in another meaning layer in the image of time and space. Zamonhorse-herder brought 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. Forgetfully the behavior of Zamonhorse-herder, indecision in the character of the people of Tersota, the traditions and customs, all human qualities over the time wind. The anthologist said that the house of Bayna momo was demolished in the first phrase; he said that in 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 first phrase. Like the first phrase, the last phrase does 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 “images” of images will be resolved in the last phrase. Such kind of ends enjoyed the chess master, the author of the story, and the reader.

Thus, the phrase “Ten Man’s fingers 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 Uzbek storytelling, 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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