

# Poetics of the First and Last Sentence in the Story

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**Keywords:** The Genre of Story, Story Composition, First and Last Sentence, First and Last Sentence Forms, Artistic Rhythm, Artistic Style, Psychology of Creativity, Artistic Chronotop, Artistic Plot, a System of Images, Artistic Idea.

**Abstract:** The paper analyzes the theoretical views on the artistic composition specific to the genre of the story. The first and last sentences of the work are based on the performance of a poetic function as components of artistic composition. The first and last sentences of the story composition are analyzed in terms of rhythm, artistic, and semantic poetic interconnection. Also, the first and last sentences are classified according to their function in the story composition. Examples of Uzbek stories are used to illustrate the first and last sentences, such as landscape, chronotopic, detail, biographical, knot, movement, and culmination. Furthermore, the first and last sentences are studied in the structure of the story as a poetic module in describing the writer's conception of art. They not only exist on the level of story composition but also show the connection between the writer's worldview and the artistic style of creative psychology. The first and last sentences form a poetic chain with a system of images, acting as a molding and directing component in the story's composition, while also being important poetic pieces in understanding and appreciating a work of art.

## 1 INTRODUCTION

In the 21st century, world literature studies have focused on the problem of studying the methods of poetic connection in the components of fiction in a globalized scientific-theoretical world. The application of historical and theoretical poetics to the works of world-famous artists, and their typological study in terms of literary genres, composition, plot, and artistic poetics, has become a pressing problem at the heart of modern world literature. An in-depth study of the poetic regularities of literary composition in contemporary Uzbek stories is important because modern Uzbek literary studies are related to global processes of world artistic mindset.

In the late 19th and early 20th centuries, literary studies of the world paid great attention to the analysis of the compositional regularities of fiction and its evolutionary principles. The poetic canons of the composition of literary works were studied in various aspects, making it a pressing problem in academic schools such as formalism, structuralism, and poststructuralism. Every artistic event manifests

itself in compositional integrity, and the literary history of work composition is constantly updated, as confirmed by the science of historical poetry.

At the essence of the harmony between man and the universe lies the cosmos, the law of order. The aesthetic beauty of any art form is reflected in its composition. The light of the epic vision shines through the mirror of composition. Composition is poetic in the sense that it is primarily a product of the artist's artistic plan and creative process.

The issue of artistic construction has always been one of the most intensive and controversial topics in poetry. Different literature and encyclopedic dictionaries provide various interpretations and explanations of the term "composition."

The history of the first theoretical ideas about the problem of composition and its theoretical features goes back to the distant past. For example, in his "Poetics," Aristotle writes: "The whole consists of the beginning, the middle, and the end. Genesis is that it does not inevitably follow something, but something

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that does or does come naturally. Contrary to that, by its very nature, it is always, or in most cases, followed by something, but nothing else. Medium is that it comes with something and that it follows. Therefore, well-constructed fibers should begin and end anywhere, and be consistent with the essence of the above concepts" (Azamov.E. 2009.). In this sentence, the thinker's view of the whole and part relation and its boundary points is described. It is said that the harmony between parts of the artistic composition is reflected in three rings: the beginning, the end, and the center. The famous theorists of classicism, N. Bualo, differ in certain points, though the essence of his composition is close to Aristotle's view. "It draws attention to the fact that the introduction and the conclusion in a truly artistic work are inextricably intertwined with the natural flow of color, and that the various composite pieces must be logically connected to form a complete composition.

Bualo's views on these lines give the impression that the rhythmic tone plays a primary role in the composition of the work. In general, when summarizing the views of the two thinkers, it becomes clear that the first and last sentences in the composition of the story are related to the poetry of creativity. Moreover, the first and last sentences are the components that capture the poetic aspects of the story composition, reflecting the artist's artistic point of view. They are the key points in examining the composition of the work, in illuminating the poetic connections between its artistic components. They also serve as the entry and exit points of the story composition, where the artistic plot, the imaging system, and the artistic timeline are welded together, in accordance with the poetic purpose of the artist. At the same time, they serve as a poetic key for the reader to understand the psychology of creativity and to investigate the creative lab. Given that the way to understand and interpret the work of art is primarily related to the creative position, the first and last sentences serve as a poetic focus that combines the creative and artistic viewpoints into one module.

The first and last sentences in the story can be represented in the composition line by various poetic components, depending on the author's artistic style. The story is based on the composition of the composition or the description of the elements of the artistic plot. For example, when a fictional chronotopic image is presented in the first or last sentence of a story, it forms the basis of a chronotope. Most importantly, the first and last sentences play an artistic function in the semantic structure of the story

to form a thesis, an antithesis, a poetic scheme of synthesis, and a rhythmic tone at the compositional level. Based on the above, it should be noted that the method of analyzing a literary work through the poetic capabilities of the first and last sentences fully justifies itself as a method of contemporary literary criticism.

## 2 MAIN PART

In modern Uzbek literary criticism, it is easier to think through the components of form by analyzing fiction, relying on elements of poetic text, and explaining their underlying meanings. After all, the need for such views exists, first of all, due to the change in the poetic mindset and the renewal of the principles of approach to artistic work as a result of independence. In this sense, the first and last sentences are of great importance in the analysis of fiction, particularly in revealing the art of the story genre. It is worth noting that such considerations prevail in scientific research by scholars such as Suon Meli, Hamidulla Boltaboev, Dilmurod Kuronov, Bahodir Karimov, Uzak Jurakulov, and Umida Rasulova.

The wider scope and structure of Uzbek storytelling result in more varied ways of its analysis. For example, D. Kuronov refers to the structure of "Poetics of Chulpon's prose" as a fiction and communication tool: "It is well known that the person who is communicating always has three main objectives: a) representative - to convey certain information to the listener; b) expressive - expressing your attitude to information; c) appellate - to influence the listener (reader)" (Kuronov D. 2004 ).

If a literary researcher examines the genre of storytelling through the structure of a sentence module, they may follow a specific path to understanding and explaining the story. For instance, in his article "Three Stories in the Coordinator's Plain," Karimov follows a specific path to understanding and explaining the story. The literary critic interpreted the story by placing it in two-dimensional plane planes in the circle "X" (eks) and "Y" (igrik). Another literary critic, Uzak Jurakulov, considers the following as a key factor in defining trends in the revival of modern Uzbek storytelling: "They are (a) the manifestation of a metaphorical model of perception, artistic expression, and poetic attitude to reality; b) leadership in an artistic interpretation of an associative method (imagination); c) the metaphor of the plot and the image as a whole"

(Dzhorakulov U. 2010). Based on this thesis, the scientist analyzed the artistic potential of two stories.

Apparently, in all three modes of analysis, that is, modules X and Y are based on a metaphorical model, and the interpretation and interpretation of stories is one of the achievements of Uzbek literary criticism. In this sense, in the genre of storytelling, we are determined to reflect on the poetic function of the first and last sentences.

The first and last sentences relate to the psychology of creativity on the one hand and the poetics of the work on the other. Each artist picks up a pen and pays attention to the first sentence while listening to the heart. "The most difficult thing for a writer is to find the first phrase," said Gorky. "He plays music just like music and usually has to look for it for a long time." The first phrase, found successfully, not only provides the tone and rhythm of the whole work but also provides its ideological orientation and compositional integrity. Therefore, you can hear the rhythm of the song right on the first page. It is rare to hear this at once. The writer is in a much more difficult situation than the poet when performing this task." (Solizhanov. 2011). Although the first sentence is close to the title and epigraph of the work with its essence and artistic function, the formation of a chain of events is different from their poetic function in determining the rhythm of the work.

In fiction, the first sentence can be expressed in a single word or a few sentences. This is due to the writer's artistic style, and in most works, there is an attempt to shorten the first sentence. The point of the first sentence is understood from the semantic construction of the work. The poetic meaning is assigned to its reflection in the text. Abdullah Kadiri's "O'tkan kunlar" ("Past Days") is heard on the 17th of 1264 Hijri years, one of the winter days when the sunset is heard, and the evening prayer is heard, in the "Abulfayzxon" ("Abulfayzkhan") of Abdurauf Fitrat, "The first sentence in the work is the same." In the creative process, the author puts the whole piece of work in the first sentence. So it is like horse riding. The rider in the hands of the bridle will surely stay at his destination. The artist also introduces the rhythm and tone of the work in the first sentence, creating a formula for the poetic text. One of the French writers, Albert Camus, describes in detail his work, the importance of the first sentence, in the image of Gran in his work: "On a beautiful morning of May, the beautiful boulevard of Boulon Forest was chasing a beautiful net on the Amazon ..." Editing and

commenting: "... All this is still quite predictable. When I have a perfect picture of the thoughts in my mind, when my phrases resonate with one or two or three or two or three, the rest of them move easily, and most importantly, the effect of the first sentence, then. "The skull is heaven!" (Kamolov, Jamal. 1970.). So the first sentence is primarily related to the psychology of creativity and the writer's talent. In addition, a candle that illuminates the author's pen is a source of artistic power. The first sentence is a point of reference not only for the reader but also for the author, as expressed in the following views of the literary critic Hamidulla Boltaboev: The first sentence: "Turobjon leaps through the door, his pen slept on his elbow." There is an abomination that is not good enough for Qaxxor, but there is no way to express it even further ... As the writer senses that he is free to speak in the first sentence, he picks up his sentence in the second sentence (Borikhan L. 2009.).

Finding those who read the first sentence of the fiction, and who are disappointed without reading the first sentence, is undoubtedly the result of the writer's artistic ability.

In sum, "The artist cares about the title of the work, first and foremost, from the moment he was born in his imagination and imagination to the structure" (Solijonov Y. 2002.). If you study the forms of the first sentence in the example of only Uzbek stories, the material that gives rise to deep scientific considerations will become exaggerated. The first sentence differs from the other genres like the story. Russian literary critic Michael Viller categorizes the first sentences in the story genre as follows: exposition, landscape, autobiographical, biographical, characteristic, sentimental (portrayal of beginnings), portrait, detail, movement, concentration movement, strong movement, and emotional expression.

While this classification may seem perfect, a few consecutive irregularities and inconsistencies in coverage make the individual think. In our opinion, the classification of the initial types of the genre of the story should rely on elements of the plot and composition of fiction.

1. Landscape sentence: This type of first sentence is widespread in Uzbek storytelling, and we see that the writers use nature for a variety of purposes. The landscape described in the first sentence is set parallel to the hero's image. In addition, the spiritual experiences of the characters in the story, and their

symbolic depiction of the artistic conflict on the spiritual plot line, come up to the landscape. Most importantly, the landscape in the first sentence is in the rhythm that provides the tone of the story. For example, Abdulla Qahhor's

"Ming bir jon" ("Thousands one lives"), Shukur Kholmirzaev's "Bulut to'sgan oy" ("The moon covered by a cloud"), and Uchkun Nazarov's "Qish nafasi" ("The breath of winter") all begin their stories with sentences supporting the above points: "Safar aka when he got out of the drugstore, it was getting dark, the moon was rising, and in the sparse clouds were the stars, people were like shadows, the polka dots were glowing, and the weather was warm even in the late autumn" (Otakhanov O. 2015.).

2. Chronotopic sentence: The first sentence of such stories presents an image of time and space. The storyline of the plot line is that the behavior of the characters is in a certain chronotype. In the first sentence, the arrival of an artistic chronotopic image is associated with the rhythm of the story, and the poetic meaning of the artistic idea, the mental state of the images, the combination of time and space. For example, Nazar Eshonkulov's "Shamolni tutuib bo'lmaydi" ("The wind cannot be caught"), Isajon Sulton's "Avazboylik tantilar" ("Gentlemen from Avazboy"), and Avaz Suyun's "Ota va o'g'il" ("Father and son") all begin with a chronotopic sentence.

3. Portrait sentences: In these types of stories, the first sentence begins with an illustration of the artistic detail. Such detail plays an important poetic role in uncovering the meaning of the artistic idea of the story and keeping the story's side in the story. Particularly unique is the fact that the story plot moves along vertical and horizontal lines. For example, Nazar Eshankulov's "Oq alanga" ("White flash"), "Yalpiz hidi" ("Smell of mint"), and "To'zon" ("Dust") all begin with a detailed sentence: "Samandar, who was reading a book at the weekend, suddenly hit the smell of mint soup...." (Eshanqul N. 2008.).

4. Character: This story describes a characteristic of the character the characters. Such an expression in the first sentence gives an impetus to the story's development. The description of the character in the story thesis is based on the antithesis and the synthesis. For example, Shukur Kholmirzaev's "nimadir yo'q bo'ldi" ("Something has gone"), Erkin Azam's "Yo'lovchi" ("Pedestrian"), and Nazar

Eshankulov's "Bahovuddinning iti" ("Bakhovuddin's dog") are examples of such stories: "Whoever you say is bad in the middle - Berdibay is bad! Berdibay is not good!" (Boltaboev H. 2017.).

5. Rhetorical interrogation: The first sentence of this sentence is characterized by the questioning structure. The author rhetorically interrupts the tone of the sentence to the whole story. As a result, the plurality of storytelling is achieved, and the genre's solution remains hidden in the answers to these questions. The writer's artistic goal, however, is not to find answers to questions, but to form a composite whole in the story by describing the mental experiences of images and their reflections on life. For example, Abdulla Qahhor's "Mirzo" and "Xotira va Xayol" ("Memory and mind"), N. Eshonkul's "Tobut" ("Coffin"), and "O'lik mavsum" ("Dead season") all begin with this phrase: "I have been wondering for a long time why the love that Prometheus infused with the sacred fire of the human heart cannot be compared to wealth" (Rasulova U. 2004.).

6. An emotional sentence: In the first sentence of the story, the writer draws an emotional picture to illuminate the inner world of the artistic image and express its mental state and mood. For example, Erkin Azam's "Manana", N. Eshonkul's "O'g'ri" ("Thief"), and Murad Muhammad Dost's "Dasht-u dalalarda" ("On the flatlands") all begin with an emotional sentence: "You believed that life is a miracle. You were expecting a miracle from this age" (Eshanqul N. 2008.).

7. Prologue sentence: The prologue is an epic passage portrayed at the beginning of the story. This includes the author's thoughts related to the artistic idea of the story. Such a poetic piece is at the top of the story as a literary gesture of the author, clarifying the content and image of the work. Such as Pirimkul Kodirov's "Ilinj" ("Hoping"), Khurshid Dostmuhammad's "Qichiriq" ("Shouting"), and "Shabada" ("Draught").

8. Autobiographical and biographical sentences: Such phrases are related to a particular character's image, and if biographical information about their lineage, place of residence, or family comes from the first person's language, the autobiographical sentence is a biographical sentence when such information is transmitted by someone else. Autobiographic: Shukur Kholmirzaev's "Zov ostida adashuv" ("Getting lost"), and "Oqtosh" ("White stone"), biographic: Abdulla Qahhor's "Asror bobo" ("Grandfather Asror"), and Isajon S

ulton's "Xun" ("Khun") the stories are proof of our mindset. For example, there were the following words: "Ultarmalik is father Khaydar's close friend" (Qahhor A. 2016.).

9. Exposition sentence: In the first sentence, the appearance of the place is related to the nature of the genre, which is at the center of the story. The behavior of images, thoughts, and portraits of the character, in a word, in one word, exposition serves as a mirror in the story and seals the author's conceptions of reality. For example, Mirmukhsin's "Ona qabriga gul" ("A flower onto mother's tomb"), and Ulmas Umarbekov's "Charos" the stories are proof of our mindset.

10. Node-sentence: This kind of starter creates an artistic conflict in the storyline. The arrival of the story node in the first sentence will cause the reader's attention and interest. For example, Abdulla Qahhor's "Bemor" ("A sick person"), "O'g'ri" ("Thief"), and Murad Muhammad Dost's "Dasht-u dalalarda" ("On the flatlands") stories begin with a knot sentence: "Sotiboldi's wife got sick..." (Qadiri A. 2009.).

11. Action: The first sentence begins with the story progressing and forms the rhythm of the story. From the very first sentence of the story, the characters' actions are described. For example, Shukur Kholmiraev's "Olma yemadim" ("I did not eat an apple"), Sobir Unar's "Taruuz" ("Watermelon"), and Erkin Samandar's "G'ayb qushlari" ("The birds"), the stories begin with the story developing.

12. Cumulative sentence: It is the culmination of the story, where the fate of the characters is decided. From the very beginning of the story, the climax of the plot of the story will accelerate the genre's events and allow it to be small in scope. Such a story can help create a portrait of a ready-made character that is unique in plot construction. For example, Chulpon's "Novvoy qiz" ("A baker girl"), Nazar Eshonkul's "Bitik" ("Writing"), and Sanjar Tursun's "Ismat bobo" stories begin with a climax phrase.

13. Solution: This phrase is not uncommon within the narrative genre. Often, when the solution comes to the first sentence, the story is told in heroic language. In addition, the semantic structure of the story consists of thesis and antithesis, or synthesis and antithesis. The conclusion of the artistic idea of the story moves to the first sentence. Utkir Khoshimov's "Xayollarga bo'lmagin tutqun" ("Do not be captive to the

thoughts") and Uchkun Nazarov's "Jur'at" ("Dare") stories begin with solution sentences.

That is, the first sentence forms such as landscape, chronotop, detail, character, portrait, emotional, rhetorical questioning, and prologue are integral parts of the story composition, and the first sentence forms such as exposition, knot, story development, culmination, and resolution serve as the foundation of the story. If we view the above-given forms of the first sentence as examples of the work of certain writers in modern Uzbek stories, A. Qahhor's stories can be considered nodes, Sh. Kholmiraev's stories as landscapes, and Kh. Dostmuhammad's stories as prologues. Here, the story begins with a chronotopic, emotional, and detailed sentence description. While these types of sentences do not cover all the stories of the creators, they are unique in their leadership. Of course, this uniqueness is influenced by the writer's aesthetic taste, style, and artistic intent.

The first sentence is influenced by the psychological choices inherent in the process of artistic creation, and it is characterized by the presence of the author's intention in the work. It should also be noted that the first sentence is not only a leader in story semantics but also an analysis of genre models. As M. Viller writes, the first sentence is a camerton, providing the tone for the entire work, akin to a steamboat that follows the whole story in its footsteps (BURKHANOVA, F. (2021)). Therefore, the first sentence holds a poetic centerpiece in the context of storytelling, the construction of artistic speech, and the structure of semantic meaning.

The first sentence is not limited to the rhythm of the writer's creative lab and artistic work. It has been extensively used in contemporary Uzbek literary criticism to interpret fiction. Artistic analyses based on the first sentence, such as Yuldash Solijanov's articles titled "When details speak" and "The moon covered by a cloud," Uzok Jurakulov's article "Celebration of peace," and Umida Rasulova's articles "The importance of the first phrase" and "Night when a horse neighed," analyze the poetic function of the first sentence. These analyses explain the theoretical features of the first sentence in terms of imagery, idea expression, and the cohesion of form and content in the composition of the work. The existence of such experiments in the science of artistic analysis encourages deeper reflection.

For example, let's consider the first sentence of Nazar Eshonkul's story, "The wind cannot be caught," where

the story begins with the words: "For hundreds of years, the pride of the people of Tersota was embodied in the modern-day porch houses, which stood there as a reflection of the appearance of the modern-day herd, resembling an ancient castle full of unknown and terrible trials" (Camus A. Cholera. 2016.). This beginning forms a chronotop sentence, as mentioned earlier, providing an excerpt from the time and place in which the entire story takes place. The sentence establishes a rhythmic tone and broadens the story, including the chronotype of the genre.

In this story, the modern-style flats, which have been the source of pride for the Tersota people for over a hundred years, are compared to a reflection of the modern-day herd, paralleling an ancient castle filled with unknown and terrible trials. This comparison is intertwined with the portrayal of aunt Bayna. Throughout the story, the contradictions between these two elements are reflected in a particular space and time, forming layers of meaning. The story's title itself serves as an artistic key to uncovering such layers of meaning, inviting readers to ponder the significance of the wind and its symbolism. As the story progresses, the wind becomes associated with despair, ignorance, and fear.

As the plot unfolds, the wind of hatred in aunt Bayna's heart is explored, which did not cease for fifty years due to the loss of her son and husband. In a moment of intense emotion, the wind of hatred turns into a flame, and a significant event occurs with aunt Bayna attacking the horserider Zamon and cutting his fingers. This event is concealed under the story's context, and a closer look reveals the deep symbolism attached to the story's title and the imagery presented.

In this way, the chronotopic image within the chronotop is used by the writer to portray the character and spiritual image of aunt Bayna, highlighting the contrast between the brutality of modern-day horseback and the impetuous nature of the people of Tersota. The story's first and last sentences form a poetic chain, creating a type of ring composition in the chronotope of the story. The timing of the story's events coincides with the last sentence, and the last sentence, akin to a "Check" and "Mate" in a game of chess, serves a poetic function in the story structure. This conclusion pleases both the chess master and the storyteller, encapsulating the essence of the story and providing aesthetic pleasure to the reader.

Modern Uzbek stories contain various forms of chronotype, and writers like M. Muhammad Dost, N. Eshonkul, and I. Sulton skillfully present such chronotypic illustrations in their writings. These diverse artistic methods are evidence of the unique poetic imagery and attention to artistic details in defining specific trends in the composition of the story.

In summary, the psychological aspects of the creative process act as poetic links to the rhythm of the work and the artistic idea it conveys. The first sentence plays the role of a guiding star in the narrative composition, while the last sentence reveals the overall harmony of the work and serves as the pinnacle of artistic expression. It reflects the aesthetic beauty and enthusiasm of the artistic world, and its perfect execution makes the composition of a work of art complete. The first and last sentences work in tandem to convey the writer's poetic points, drawing the reader into the story and providing a deeper understanding of life's views under the influence of artistic passion. As changes and updates continue to emerge in Uzbek storytelling, the use of sentence forms, such as landscape, chronotop, detail, emotions, and prologue, differs in contemporary Uzbek stories. These forms, rooted in the national literature, promote changes in human mindset and form, resulting in evolving literary creations. The artistry of storytelling lies in the masterful composition of the narrative, skillfully employing the first and last sentences to capture the reader's imagination and emotions, leaving a lasting impact.

Doctor of Philology Uzak Jurakulov writes about the beginning and the last sentence of the story "The Hut in a Skirt." Because the villagers do not understand what is happening like lightning. If the first sentence of the story is: "To a silent village (there is much to say in the capital letter of the word - U.J.)," it breaks the silence and bursts into the madman. (The magazine "The Star of the East," 2010, #1). Given that it ends with three dots in the form, the first and last sentences make it clear that the story is a base model of metaphor-molded sentences. The phenomenon in the model, as rapidly as it begins, underscores that, as in traditional stories, the absence of a "conclusion" in the end, the metaphorical perception and expression of reality, rather than the quality of the writer's artistic style, indicates that the creative process is a product of the pure saccharine state of pure art." (Dzhorakulov U. 2010).

These views of the scientist make the reader think. Indeed, the first and last sentences in the story genre are intertwined with the textual material. In the scheme of the story-specific composition thesis, antithesis, and synthesis allow for the poetic connection between the head and the last sentence. In this case, A.Kodiriy's "In kupkari", and A.Suyun's "Between two mornings" can be examples of our mindset: "Doing a rough calculation on the horse, they are vanishing in the spacious lands in the early morning..." (Tursunov.S. 2016.). The book "Between Two Mornings" describes a fragment of life according to the title. The first and last sentences in the story serve to cover this passage. The story begins at dawn and ends at dawn. In the first and last sentences, the image of time and space and the actions of the characters are repeated. The first and last sentences are reminiscent of a multi-series movie, pointing to the fact that the storytelling genre does not tell the whole story. William Somerset Moem, a storyteller who is one of the greatest figures in the modern world of poetry, in his article "The Art of Story" compares this genre to the memories of the artist's impressions of life. The artist, who has spent a significant portion of his life perfecting the genre of storytelling, as a result of being a modern "master of the story," seems to be a figurative expression but fully reflects the essence of the genre." (Navoi Alisher. 1992).

In this sense, the first and last sentences differ in the genre of the story. For example, the first and last sentences serve as an artistic backbone for the comparative analysis of the stories of a particular writer, as well as the creation of an epic vision of creativity. For example, in the stories of Sh. Kholmiraev, the theme is remembered not by the variety of topics, but by the different aspects of the same subject. The following passage clarifies our view: "Shukur Kholmiraev is a writer who created an artistic diary. This chronicle reflects the life of the Uzbek people for 50 years. Each of the stories is an independent work, but it is like a magnificent building: if any brick is removed, the building will look defective even if it does not collapse. To see the building erected by Shukur Kholmiraev, it is necessary to read not only "selected works" but also other works that are not included in the three volumes." (Cholpon A. 2009.). The author describes in detail the evolution of the people of the transitional period in the background of nature, and the idea expressed in a series of stories is close to the scale of the poetic mindset of large genres. The writer, "Prison," "Freedom," "Candled Eagle," "The Birds

Went Out of Winter," "The Sun Goes Off the Moon," Spring air in the autumn." Each of them tried to convey the image of the people of the day." (Suyun A. 2016.).

So the last sentence is not the writer's last word in the story. The author may build a series of stories based on a single artistic idea, depending on the scope of the main topic. For example, the stories of Nazar Eshankul's "Ideas and wisdom", Ulugbek Hamdam's "Dream", and also Anvar Suyun's works are illustrated by this poetic system.

In Uzbek storytelling, there are different forms of the last sentence. This is explained by the nature of the genre and the artistic style of the writer. These two features lead to the separation of the last sentence forms. Within the story genre, the final sentence can be distinguished from the epilogue, synthesis, cinema, landscape, psychological, portrait, detail, movement, culmination, solution, questioning, and dialogue.

First and foremost in the story when defining the forms of the last sentence relies on components of the composition, artistic plot, and poetic speech. While forms of story, portrait, synthesis, detail, psychological, and epilogue are represented as elements of the story composition, action, culmination, and expressions are elements of an artistic plot. The forms of monologue, dialogue, interrogation, excitation, and multi-point sentences are poetic at the level of artistic speech.

The following is an attempt to base our mindset on the example of the definitive forms of the last sentence:

1. Epilogue. The epilogue, in Greek, means "last word, ending, ending." The epilogue is a poetic passage given in epic works after the main plot. In literary studies, one considers an epilogue as an element of an artistic plot, while others consider it an element of the composition. In our view, the epilogue is an element of the fictional plot if it claims the duration of the story. In other words, part of the story that was not covered by the artistic plot line is represented in a short sentence - the epilogue. On the contrary, the epilogue is an element of composition when it refers to the artistic idea of the work. In both cases, the epilogue plays a poetic role in the composition of the composition. For example, the story of Abdullah Qahhor's "Thousand and One" and

Nazar Eshankul's "Boudoudin's Dog" is a continuation of a story epilogue." (30; p. 18).

Hence, the epilogue features of the story composition are as follows:

- The epilogue reveals the author's final look;
- The epilogue is depicted after the story of the artistic plot;
- The epilogue is expressed in the language of artistic images;
- The epilogue is highlighted in the text.

2. Action - sentence. When the story ends with the character's actions, the final sentence forms. In this type of story, the story of a fictional plot is positioned like a clock point on the composition line. There are many examples of action in Uzbek storytelling. For example, these include such stories as Abdullah Kahhar's "Light Peaks", Lukmon Burkhan's "Landing place", and Nazar Eshankul's "Deep hole". The action is a product of the nature of the story and has an individual character. It explains the inaccuracy of the story's plot. In such stories, the portrayal of the main theme, the artistic idea of the writer, is reflected in the characters' actions: "The train began to scream." (Turkish Journal of Physiotherapy).

3. Synthesis. The generalized expression at the end of the story

relates to the synthesis sentence. The synthesis of the text summarizes the opinions and points of view in the text. The form of this sentence is in poetic connection with the semantics of the story. In the semantic construction of the thesis, antithesis, or synthesis of the composition of the story, the last sentence illuminates the writer's main point. Synthesis is common in small genres of fiction. In Uzbek storytelling, the stories of Uchkun Nazarov's "Bold Mulla" and Nazar Eshankul's "Kultoy" ended with a synthesis: "Shouting is better than silence." (Nazarov U. 2009.).

In a nutshell, the features of the synthesis sentence in the story are as follows: Synthesis is the product of generalized thought. It explains the main idea of the story and summarizes the story. The synthesis of the sentence reinforces the reader's view of a particular story.

4. Landscape sentence. Nature is displayed at the end of the story in this last sentence form. The landscape is symbolic at the end of the story, and the landscape-sentence represents an artistic idea at the conclusion of the story. It has a poetic connection with the story

composition. In most cases, the features of the plot and poetic characters in the story are transferred to the image of nature in the last sentence of the story. For example, the landscape sentence serves as a solution at the end of the story or serves to reveal the emotional state of the characters in stories such as Abdulkhamid Chulpon's "Baker girl", Normurod Norkobilov's "Happiness of parting", and Tokhir Malik's "The water of liveliness". Examples of our thoughts are: "The waves of the sea surround us and keep them off the coast: the wreckage of protection." (Weller, Mikhail. 2008).

So, the landscape is meant to express the writer's fiction at the end of the story, to reveal the fictional story of the story, and to emphasize the artistic rhythm of the work.

5. Cinema sentence. At the end of the story, the last sentence is of the antifrazis character. The last sentence represents a portable meaning in the textual context. The cinema-sentence form refers to the writer's artistic idea as a product of the story. In these types of stories, the cinema forms an artistic rhythm of the work. The cinema has a poetic connection with the plot and the system of images in the semantic layer of the story. In Uzbek stories like Abdullah Qahhor's "Thief", "Woman who has never eaten raisins", and "Artist", there is a beautiful example of a word phrase. In the novel "The Woman who has never eaten raisins," the storyline is at the top of the story. It serves as a poetic key to the discovery of story fiction: "Everyone laughed. Somebody shouted, "Yes, this man's wife didn't eat raisins!" (Qahhor A. 2016.).

In short, the words, phrases, and phrases are reflected in the story's conclusion. At the same time, the compositions are based on the cynicism in stories that end in such sentences.

6. Solution. In this form of the last sentence, a knot is removed from the story plot. The solution is found in acute plot stories. The story's artistic conflict is revealed in the last sentence. In the last sentence, the writer provides an unexpected solution for both the reader and the individual characters. Nazar Eshankul's stories like, "The wind cannot be caught", "Dead season", and "Coffin" conclude with a solution. In "Coffin" and "Dead season", the solution is figurative, while "Wind cannot be caught" means. In the story, the conflict between the characters and the spirit of the characters is solved in the last sentence: "- We were led by a dead mentor. We are in love with the dead." (Eshanqul N. 2011).



Consequently, the art of solution sentences in stories is understood as follows:

- The artistic conflict of the story in the passage is passive;
- In the solution sentence, the node is solved in the story plot of the story;
- The solution of the characters is to decide the fate of the characters, the disputes in their psyche will be eliminated;
- In the solution, the author's image appears to be exaggerated.

7. Cumulative sentence. The last sentence in the form of the story tells the culmination of the story. In the culminating sentence, the artistic tension of the story becomes tense. Changes in the fate and mood of the characters are portrayed. In this way, the author presents the story to the reader and promotes the creative activity of the reader. Cumulative sentences are the last cornerstones for story writing. In the culmination of the story, the fiction of the story makes the reader nervous. The stories of Mirkarim Osim's "Shirak" and Nazar Eshankul's "The Sound of the Bell" end with a culminating sentence.

8. Interrogation. At the end of the story, questioning phrases appear as part of the narration. The writer's ideological intentions are reflected in this rhetorical interrogation of the artistic plot of the story. The answer to the question phrase represents the main theme of the story in the textual material. Interrogation is polyphonic. It encourages the reader to think and find answers. Examples of the stories of Ahmad Azzam's "A Man With a Rose" and "White Evenings" by Nurullah Muhammad Rauf Khan.

In general, the form of the last sentence serves to some extent to clarify the composition of the story, the artistic plot, and the structure of the poetic speech, and it strengthens the function of each word in the poetic text. The last sentence is the end of the story composition. With its peculiarities, the last sentence acts as a synthesizing piece of an artistic model on the story composition level.

### 3 CONCLUSION

So, how the first and last sentences of the story are viewed as an artistic model, and relying on them in the process of artistic analysis is justified. For example, if we analyze the first and the last sentence in Nazar Eshankul's "The Writings" (a story), the

above points become a bit clearer. The story is based on a small, single story, and the story begins with a culmination: "The taxi between the stops collapsed and then crashed: the driver's and passenger's eyes flickered – fear – they cried out in confusion and horror..." (9; p.67). The presentation of the culmination page in the first sentence, first of all, laid the groundwork for a short story in the story. In addition, the sentence above forms the rhythmic tone of the whole story. The fear of the gurgling is embedded in the story through the actions of the characters. One of the passengers in the car did not believe he was alive, the other was injured, and the driver of the KAMAZ was justified. Only one passenger died. The whole story composition is based on these events. At first glance, the essence of the story, even the artistic intentions of the writer and the epigraph, remain a mystery until the last sentence: "A policeman barely scratched the book through the paws of a dead passenger and simply stared at the sheet with bloody fingerprints. He reads in capital letters "He will read a book..." (Eshanqul.N. 2008.). As we read this sentence, we are amazed that the whole story is lit up. Only then will the inscription and the meaning of the words "I have engraved all things on the eternal stone" be revealed. It seems as if we read the fate of eternity.

Finally, the poetic connection of the first and last sentences is reflected in the following points: firstly, the first and last sentences define the artistic rhythm of the story; secondly, the first and last sentences act as a poetic model of reflection in reflecting the essence of the story; thirdly, the intensity of the first sentence in the story begins at the same pace as the last sentence; fourth, the first and last sentences are poetic links in the storyline from the point of view of artistic time; fifth, the first and last sentences acquire poetic integrity to the story composition; sixth, if the first sentence in the structure of the story provides a basis for the dissemination of artistic words and ideas, in the last sentence, they come together to form the concept of the writer's art and convey it to the reader's mind. In general, the first and last sentences are polyphonic in the composition of the story.

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