

# THE ARTISTIC FUNCTION OF THE FIRST AND LAST SENTENCES IN THE STORY COMPOSITION

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**ABSTRACT** --*The article presents theoretical views on the artistic composition of the story. The first and last sentence of the work is based on the performance of a poetic function as a component of an artistic composition. The first and last sentences of the story composition are analyzed in terms of the rhythm, artistic and semantic poetic interconnection. Also the first and last sentences are classified according to their function in the story composition. The first and last sentences, such as landscape, chronotop, detail, biographical, knot, movement, culmination, are based on the example of Uzbek stories. In addition, 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. The first and last sentences are not only on the level of story composition, but on the connection between the writer's worldview and the artistic style of creative psychology. The first and last sentences are based on the formation of a poetic chain with a system of images as a molding and directing component in the story's composition, as well as being an important poetic piece in understanding and descending a work of art.*

**Keywords**--*he 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, system of images, artistic idea.*

## I. INTRODUCTION.

In the 21st century, world literature studies put the problem of studying the methods of poetic connection of components of fiction in a globalized scientific-theoretical world. In the system of theoretical and methodological refinement of the methodology, the application of historical and theoretical poetics to the works of world-famous artists, their typological study in terms of literary genres, composition, plot, 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 the case of contemporary Uzbek stories is important because the modern Uzbek literary studies relate to global processes of world artistic thinking.

In the literary studies of the world in the late 19th and early 20th centuries, great attention was paid to the analysis of the compositional regularities of fiction and its evolutionary principles. In particular, the poetic laws of composition of literary work have been studied in various aspects as a pressing problem in academic schools such as formalism, structuralism and poststructuralism. Already, any artistic event is manifested in the compositional integrity. The literary history of the composition of the work is constantly updated. Such creative processes are confirmed in the science of historical poetry.

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At the very essence of the harmony of man and the universe lies the cosmos, the law of order. In this regard, the aesthetic beauty of any art form is reflected in its composition. That is, the light of the epic vision shines only through the mirror of composition. The 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 different interpretations and the interpretations of the composition term.

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 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." [1; p. 49]. 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 classicalism, N. Bualo, differ in certain points, though the essence of his composition is close to Aristotle's view.

"It really 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:

Let the poet place everything properly, Let also the beginning and ending be in one flow. Let each word and phrase be rhythmic Let the pieces in chaos be connected" [14; p. 13].

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 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 are also the entry and exit points of the story composition, where the artistic plot, the image system, the artistic timeline are welded together, in accordance with the poetic purpose of the artist. At the same time, it serves 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 sentence 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 in 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 sentence fully justifies itself as a method of contemporary literary criticism.

## II. THE ARTISTIC FUNCTION OF THE FIRST SENTENCE IN THE STORY

### COMPOSITION

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 its underlying meanings. After all, the need for such views exists, first of all, due to the change in the way of poetic thinking and the renewal of the principles of approach to artistic work as a result of independence. In this sense, the first and the last sentence is of great importance in the analysis of fiction, in particular, in revealing the art of the genre of the story genre. It is worth noting that such considerations prevail in scientific research such as Suon Meli, Hamidulla Boltaboev, Dilmurod Kuronov, Bahodir Karimov, Uzak Jurakulov, Umida Rasulova.

The wider scope and structure of Uzbek storytelling, the more varied the ways of its analysis. For example, D. Kuronov refers to the structure of the "Poetics of the 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) " [31; p.70].

If a literary researcher examines the genre of storytelling through the structure of a sentence module. In his article "Three Stories in the Coordinator's Plain," Karimov follows a specific path to understand and explain the story. The literary critic interpreted the story by placing it in two-dimensional plane planes in the circle "X" (eks) and "Y" (igrık). 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 " [7; p.218]. Based on these thesis, the scientist analyzed the artistic potential of two stories.

Apparently, in all three modes of analysis, that is, the modules X and Y are based on a metaphorical model, and that 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." [21; p.8]. Although the first sentence is close to the title and epigraph of the work with its essence, artistic function, the formation of a chain of events is different from their poetic function in determining the rhythm of the work. In a 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 its reflection in the text. Abdullah Kadiri's "Past Days" is heard in the 17th of 1264 Hijri year, one of the winter days, when the sunset is heard and the evening prayer is heard, in the "Abulfayzkhani" 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 a horse riding. The rider in the hands of 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, Alber Camu, 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!" [13; p. 161 ]. 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 Kakhor, 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: [3; p. 204].

Finding those who read the first sentence of the fiction, and who is 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." [20; p.58]. 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 in the nature of the story. Russian literary critic Michael Viller categorizes the first sentences in the story genre as follows. They are exposition, landscape, autobiographical, biographical, characteristic, sentimental (portrayal of beginnings), portrait, detail, movement, concentration movement, strong movement, 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, their symbolic depiction of the artistic conflict on the spiritual plot line, comes up to the landscape. Most importantly, the landscape in the first sentence is in the rhythm that provides the tone of the story. Abdulla Kakhor's "Thousands one lives", Shukur Kholmiraev's "The moon covered by a cloud", Uchkun Nazarov's "The breath of winter", the first sentences in their stories support 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." [18; p.121].

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. Nazar Eshonkulov's "The wind cannot be caught", Isajon Sulton's "Avazboy's gentlemen", Avaz Suyun's "Father and son", the stories begin with a chronotopic sentence.

3. Portrait sentences. In these types of stories, the external characteristics of the characters are represented in the first sentence. Such a character, along with his leadership in the image portrayal, is linked to the essence and artistic idea of the story. In the first sentence, the portrayal of the image influences the structure of the story semantics and the story development of the plot. Abdulla Kakhor's "Suffering of life", "Granade", Omon Mukhtor's "Simple event", Sanjar Tursunov's "A herdsman Omon", they begin with a portrait sentence. "The survivor seems to be forty, but he is sixty. The rod in his hand. Two loaves in the waist. A large knife on the side" [24; p. 75].

4. Detail. In this type of story, 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 the vertical and horizontal lines. Nazar Eshankulov's "White flash", "Smell of mint", "Dust", Anvar Suyun's "First day of uraza (fasting)" The stories begin with a detailed sentence. "Samandar, who was reading a book at the weekend, suddenly hit the smell of mint soup..." [10; p.261].

5. Character. This story describes a characteristic of the character of 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. Shukur Kholmiraev's "Something has gone", Erkin Azam's "Pedestrian", Nazar Eshankul's "Bakhovuddin's dog" are examples of such stories. "Whoever you say is bad in the middle - Berdibay is bad!" Berdibay is not good;!" [2; p.293].

6. 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. Abdulla Kakhor's stories like, "Mirzo", "Memory and mind", N. Eshonkul's stories like, "Coffin", they began 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" [19; p. 218].

7. 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. Erkin Azam's "Manana", N.Eshonkul's "Dead season", "Free birds", these stories are of this type of sentence. The sadness or unusual desires of the story's image have a significant impact on the rhythmic structure of the story composition. As if in this passage: "You believed that life is a miracle. You were expecting a miracle from this age" [11; p.386].

8. 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 "Hoping", Khurshid Dostmuhammad's "Shouting", "Draght".

9. 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 Kholmiraev's "Getting lost", "White stone", biographic: Abdulla Kakhor's "Grandfather Asror", Isajon Sulton's "Khun" the stories are proof of our thinking. There were the following words: "Ultarmalik is father Khaydar's close friend" [27; p. 92].

10. 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, 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. Mirmukhsin's "A flower onto mother's tomb", Ulmas Umarbekov's "Charos" the stories are proof of our thinking.

11. 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. Abdulla Kakhor's "A sick person", "Thief", Murod Muhammad Dost's "On the flatlands" The stories begin with a knot sentence. "Sotiboldi's wife got sick..." [29; p.80].

12. 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. Shukur Kholmiraev's "I did not eat an apple", Sobir Unar's "Water melon", Erkin Samandar's "The birds", the stories begin with the story developing.

13. 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 culmination 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. Chulpon's "A baker girl", Nazar Eshonkul's "Writing", Sanjar Tursun's "Ismat bobo", the stories begin with a culmination phrase.

14. Solution. This phrase is not uncommon within the narrative genre. Often when the solution comes to the first sentence, the story is told from the 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 "Do not be captive of the thoughts", Uchkun Nazarov's "Dare" stories begin with solution sentences.

That is, the first sentence forms such as landscape, chronotop, detail, character, portrait, emotional, rhetorical questioning, prologue as an integral part of the story composition, the first sentence forms such as exposition, knot, story development, culmination, and resolution are the basis of the story. If the above given forms of the first sentence are viewed in the modern Uzbek story as an example of the work of a certain writer, A. Kakhor's stories are nodes, Sh. Kholmiraev's stories are landscape, Kh. Dostmuhammad's stories prolog. Here, the story begins with a chronotopic, emotional, 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 is due to 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 is characterized by the presence of any work in it. It should also be noted that the first sentence is not only a leader in story semantics, but also an analysis of genre models. "The first sentence," writes M. Viller, this is a camerton, which provides the tone of the whole work. It is like a steamboat and can follow the whole story in its footsteps" [5; p. 12]. Therefore, the first sentence is a poetic centerpiece in the context of storytelling and the construction of artistic speech, as well as in the structure of semantic meaning.

The first sentence is not limited with the rhythm of the writer's creative lab and artistic work. It has been used extensively in contemporary Uzbek literary criticism to translate fiction. That is, the artistic analysis which is based on the first sentence, analyzing the work of art. For example, Yuldash Solijanov's articles titled as "When details speak" and "The moon covered by a cloud". In the phrases "The rain started to fall so strong that it was almost impossible to stand on the stairwell" given in Uzok Jurakulov's article "Celebration of peace", and the phrases given in the story "The hut on the skirt" "Some crazy person has come to the silent village", and also in Umida Rasulova's article named as "The importance of the first phrase" and as in "Night when a horse neighed" "Dear friends, trouble, trouble!" analyzing such phrases and thinking about the poetic function of the first sentence. They explain the theoretical features of the first sentence in the spirit of image, in the disclosure of ideas, in the cohesion of form and content in the composition of the work. Clearly, the existence of such experiments in the science of artistic analysis encourages deeper thinking. So here is the first sentence of some of the stories.

Nazar Eshonkul's story named as "The wind cannot be caught" where the story begins with the words: "For hundreds of years, pride of the people of Tersota, in the face of the modern-day porch houses, is to be remembered and destroyed, like the ancient town of Beaumont, where the old village is full of unknown and terrible trials as soon as the memory finally began to break" [12; p.251]. This beginning is a chronotope sentence, as we have already mentioned, with an excerpt from the time and place in which the entire story takes place. The story broadens the sentence, including the chronotype of the genre, sheds a rhythmic tone. In it, the modern-style flats, which have been proud of Tersota people for over a hundred years, "come as a reflection of the appearance of the modern-day herd, "An ancient castle, full of unknown and terrible trials, giving the village a cruel and old age" parallel to the portrait of the aunt Bayna. In the story, the contradictions of these two characters are reflected in a particular space and time. As a result, the story chronotype is based on the metaphor at the semantic level, even the title above the first sentence. The story begins with the event in which Raim strongman and his son, the pride of Tersota, are shot by a horseman named Zamon. In a house full of sorrow and hatred, the only one who survives is aunt Bayna. However, she spent nearly fifty years of solitude relying on the pillars of this balcony: she was weeping when her husband and her son suffered the most. [12; p.252]. This chronotype of the place enters a poetic connection with the idea of the story and forms layers of meaning. Only a story title can serve as an artistic key to uncover such layers of meaning. Why not catch the wind? What is this wind? It is the wind of despair, of ignorance, of fear. It is easy to see from the following passage that the wind that shook all the houses, except Bayana Mamo, was shaken by the hair. "No one was seen in the village except soldiers, people disappeared as if they were drowning, but the black curtains on the windows were oblivious and indifferent." [12; p. 253]. A further look at the text of the story reveals another layer of meaning that is related to the story of the aunt Bayna. Because of the loss of both her son and her husband, the wind of hatred in the heart of the woman did not stop for fifty years. Even on one of those days, the wind of hatred in aunt Bayna turned into a flame, and the fire burned the firearm. "If I had a son, I would wholeheartedly be a bride," said one of the girls, who enjoys milking goats. Aunt Bayna mother looked at her and suddenly her eyes lit up: the girls were frightened. The girls could sense the smell of smoke" [12; p. 255]. After this event aunt attacks the horserider Zamon and cuts his fingers, these are hidden by the author under the context of the story. Taking a closer look at the story, the title in the image of time and space clarifies the author's artistic idea in another layer of meaning. The horseman Zamon has taken in the sense of those that nobody in Tersota including Raim

strongman and his family could resist. The only person who did it was aunt Bayna. In the story, the writer uses the chronotop image within the chronotop to draw the character and the spiritual image of aunt Bayna. The brutality of the modern-day horseback, the impetuous nature of the people of Tersota, had blown away the traditions and values, all human qualities in the wind. In the first sentence, Rawi reports that aunt Bayna's house was demolished, and in the last sentence "ten fingers" were found. At this point the poetic chain between the first and last sentences is welded, and the chronotope of the story is expressed in a type of ring composition. That is, the timing of the story's events coincides with the last sentence. Like the first sentence, the last one has a poetic function in the story structure. It can be compared to the "Check" and "Mate" in the game of chess. As the chess master reveals, the way he plays, the secret cards in the King and Mot move, the story's fictional character, the fate of the characters, is decided in the final sentence. Such a conclusion will please both the chess master and the storyteller. In a nutshell, the phrase "ten fingers are found" at the end of the story "Can't catch the wind" gives the reader and the writer aesthetic pleasure.

Generally speaking, modern Uzbek stories contain many forms of chronotype. Especially, M. Muhammad Dost, N. Eshonkul, I. Sulton such chronotypic illustrations are widely presented in the writings of such writers. It is an evidence of our idea that in a single village chronotype, writers have created a variety of artistic images. The emergence of such artistic methods is associated with the nature of the poetic image and the perfection of the artistic detail, and play an important role in defining the specific trends in the composition of the story.

As can be seen from the above observations and analyzes: "The beginning of a holistic rhythm begins with the first sentence. The first sentence is the first emotion that bursts into unrest in the writer's psychology. The first line is the first impression. He's not lying. The first sentence is the beginning. It contains music and spirit. The first sentence promises, what to talk about, what secrets to reveal, and what to focus on. The first sentence is heard from the whole spirit of the structure of the work" [20; b. 4].

Changes and updates in Uzbek storytelling, which are in the first place, also appears. Landscape, chronotop, detail, emotional, prologue with the active use of sentence forms in contemporary Uzbek stories is different. National literature in the process of creating such sentence forms relying on the roots, promoting changes in human thinking, form and can be said to be the result.

In short, the psychological aspects of the creative process are poetic links to the rhythm of the work and the artistic idea of the work, and in the composition of the narrative, it acts as the star of the caravan.

### **III. THE ART OF THE LAST SENTENCE IN THE STORY**

#### **COMPOSITIONFUNCTION**

The final sentence reveals the overall harmony of the composition of the work. The last sentence is the conquered peak. It reflects the aesthetic beauty and enthusiasm of the artistic world. In the last paragraph, the writer pauses, sighs, and the reader is amazed and distressed. The last sentence is summarized and conclusions are drawn. Someone creates a work of art for the last sentence, while another points to the fate of the characters. Of course, this is due to the writer's artistic style and poetic skills. In addition, when writing the last sentence in small genres, the fiction plan follows, while in the older genres the final sentence is associated with the fate of the hero's image.



The perfect final sentence in any case makes the composition of a work of art a complete, whole event. Sir Navoi says (as original): “Majnun gamidan bori azolik (due to the pains of Majnun)Layli olumi uchun qaroliq.(and Layli’s death is a tragedy)Yani bu sifat firoqnoma, (it mean it’s a sorrow)Boldi manga katrarez khoma. (It gave me a drop) Sugin nechakim uzottim okhir,(it came to an end) Yiglay-yiglay tugattim okhir” (I have finished it crying and crying) [16; p.228].

As you can see, the last sentence serves not only to organize the composition of the work, but also to understand the psychology and artistic style of the artist's creative work. While the first sentence provides the basis for the dissemination of ideas in the field of artistic composition, the last sentence provides an overview of the writer's poetic points in the literary text, gathering artistic thoughts and drawing conclusions. In particular, the poetic function of the last sentence in this regard seems brilliant in the narrative genre. In the structure of the story composition, thesis, antithesis, synthesis, the last sentence is expressed in the antithesis or synthesis section. If the story event ends with a culmination sheet in the plot line, the last sentence is expressed in antithesis. If the story line is depicted in a plot line, the last sentence is synthesized. In both cases, the last sentence summarizes the drops. It serves as a poetic model in the textual content. Only after reading the last sentence the whole story can be revived in the reader's imagination. For a moment, under the influence of the artistic paphos, views about life become clearer.

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: "To a silent village (there is much to say in the capital letter of the word - U.J.)" breaks the silence and breaks into a 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 the 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, which indicates that the creative process is a product of pure saccharine state of pure art.” [7; p220].

These views of the scientist make the reader think. Indeed, the first and last sentences in the story genre are intertwined in the textual material. In the scheme of the story-specific composition thesis, antithesis, synthesis allow for the poetic connection between the head and the last sentence. In this case A.Kodiriy’s “In kupkari”, A.Suyun’s “Between two mornings” can be an example for our thinking: “Doing a rough calculation on the horse, they are vanishing in the spacious lands in the early morning...”[23; p.25]. The book "Between Two Morning" describes a fragment of life according to the title. The first and last sentences in the story served 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 images 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 in 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. " [15; p.8].

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 comparative analysis of 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. In order 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. " [25; p.3]. The author describes in detail the evolution of the people of the transitional period in the background of nature, the idea expressed in a series of stories is close to the scale of the poetic thinking of large genres. The writer, "Prison," "Freedom," "Candaled 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 and image of the people of the day" [22; p.213].

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, in the stories of Nazar Eshankul's "Ideas and wisdom", Ulugbek Hamdam's "Dream", 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 epilogue, synthesis, cinema, landscape, psychological, portrait, detail, movement, culmination, solution, questioning, dialogue.

First and foremost in the story when defining the forms of the last sentence relies on components of composition, artistic plot and poetic speech. While forms of story, portrait, synthesis, detail, psychological, epilogue are represented as elements of 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 in the level of artistic speech.

The following is an attempt to base our thinking 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 the epic works after the main plot. In literary studies, one considers epilogue as an element of artistic plot, while others consider it an element of composition. In our view, the epilogue is an element of 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;
- epilogue is depicted after the story of the artistic plot;
- 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 characters' 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 loudly" [4; p.574].

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 the Uzbek story telling, the stories of Uchkun Nazarov's "Bold Mulla" and Nazar Eshankul's "Kultoy" ended with a synthesis: "Shouting is better than silence" [17; p.574].

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

4. Landscape-sentence. Nature in the end of the story in this last sentence form will be displayed. The landscape is symbolic at the end of the story. Landscape-sentence is an artistic idea in the conclusion after 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 in the end of the story or serves to reveal the emotional state of the characters. Abdulkhamid Chulpon's "Baker girl", Normurod Norkobilov's "Happiness of parting", Tokhir Malik's "The water of livelines". Examples of our thoughts are: "The waves of the sea surround us and keep them off the coast: the wreckage of protection." [26; p.24].

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 antifrazis character. The last sentence represents a portable meaning in the textual context. 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, Abulla Kakhor's "Thief", "Woman who has never eaten raisins", "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."!" [28; p.9].

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 Eshonkul's stories like, "The wind cannot be caught", "Dead season", "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 lead by a dead mentor. We are in love with the dead” [8; p. 15].

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. 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. In 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 in nature. It encourages the reader to think, to 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 the point where the composition of the story, the artistic plot, the structure of the poetic speech are clarified, and the function of each word in the poetic text is strengthened. The last sentence is the end of the story composition. With its peculiarities, the last sentence acts as a synthesizing piece of artistic model on the story composition level.

#### IV. CONCLUSION

So, the way in which the first and last sentence of the story is 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 crashes: 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 by 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 ..." [9; p.69]. 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; second, 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 story line 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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