

RETROSPECTIVE PLOT AND ITS TYPES IN UZBEK PROSE

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Annotation: This article presents the retrospective plot used in complex works, its types, and examples of works using this genre in Uzbek literature.

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The retrospective plot, often referred to as flashback or analepsis, is a narrative technique used by authors to provide background or context to the current events of a story. This technique is pivotal in enriching the narrative by revealing essential past experiences and memories that shape the characters and their present actions. In Uzbek prose, the retrospective plot holds significant value, offering a deep dive into the cultural, historical, and psychological landscapes of the characters. This article explores the various types of retrospective plots utilized in Uzbek prose and their impact on storytelling.

Historical Context of Uzbek Prose. Uzbek literature has a rich history that reflects the cultural and social evolution of the Uzbek people. From the classical works of Alisher Navoi to contemporary authors like Abdulla Qahhor and Isajon Sulton, Uzbek prose has continuously evolved, incorporating diverse narrative techniques, including the retrospective plot. This technique allows authors to bridge the past with the present, creating a nuanced and layered narrative structure.

Types of retrospective plots in Uzbek prose

Chronological Flashback Chronological flashbacks are used to recount events in the exact order they happened in the past. This type is common in Uzbek prose, where historical events or personal memories are recounted to provide context to the current narrative. For instance, in Abdulla Qahhor's works, chronological flashbacks often illustrate the socio-political changes and their impact on the characters.

Non-linear Flashback. Non-linear flashbacks jump between different time periods, creating a mosaic of past and present. This technique can be seen in the works of contemporary Uzbek writers who experiment with narrative form to reflect the fragmented nature of memory and history. Non-linear flashbacks offer a more dynamic and engaging storytelling method, allowing readers to piece together the story from scattered memories.

Emotional Flashback. Emotional flashbacks focus on the psychological state of the characters, bringing forth past events that have a significant emotional impact. These flashbacks are often triggered by a sensory experience, such as a smell, sound, or sight, that reminds the character of a past event. In Uzbek prose, emotional flashbacks are used to delve into the inner lives of characters, providing insight into their motivations and conflicts.

Explanatory Flashback Explanatory flashbacks are used to clarify the present situation by revealing crucial past events. This type is particularly useful in complex narratives where understanding the present relies heavily on past occurrences. Uzbek authors use explanatory flashbacks to unravel mysteries or to explain the origins of certain conflicts within the story.

Integrated Flashback Integrated flashbacks are seamlessly woven into the narrative, often without clear demarcation between past and present. This technique creates a fluid storytelling experience, where the reader is gradually introduced to past events as part of the natural flow of the narrative. In Uzbek prose, integrated flashbacks are used to create a sense of continuity and depth, making the past an integral part of the ongoing story.

Impact of retrospective plots on Uzbek prose

The use of retrospective plots in Uzbek prose has several significant impacts:

- **Cultural Preservation:** By recounting historical events and traditional practices through flashbacks, authors preserve and celebrate Uzbek heritage.
- **Character Development:** Retrospective plots provide deeper insight into characters, revealing their backgrounds, motivations, and transformations over time.
- **Narrative Complexity:** The incorporation of flashbacks adds layers to the narrative, making the storytelling more complex and engaging.
- **Emotional Resonance:** Flashbacks often evoke strong emotional responses, connecting readers with the characters on a deeper level.

Retrospective plots have been used effectively by many Uzbek authors to provide depth and context to their narratives. Here are some notable examples from Uzbek prose:

"Days Gone By" (O'tgan kunlar) by Abdulla Qodiri. One of the most celebrated works in Uzbek literature, "Days Gone By" employs retrospective plots to explore the history and culture of the Uzbek people. The novel frequently shifts between the present and the past, providing a rich historical backdrop to the characters' lives. This technique helps illustrate the social and political changes in 19th-century Turkestan, offering a deeper understanding of the characters' motivations and conflicts.

"Scorpion from the Altar" (Mehrobdan chayon) by Abdulla Qodiri. Another masterpiece by Qodiri, this novel uses flashbacks to reveal the intricate backstories of its characters. The retrospective plot uncovers the protagonist's past, shedding light on the reasons behind his current dilemmas and decisions. This approach enriches the narrative by adding layers of historical and emotional context.

"The Patricide" (O'g'irlik) by Abdulla Qahhor. In this novel, Abdulla Qahhor employs retrospective plotting to delve into the psychological complexities of his characters. The story frequently shifts back to past events that have shaped the protagonist's psyche, revealing the emotional and moral conflicts that drive his actions. The use of flashbacks enhances the narrative by providing a deeper understanding of the character's inner turmoil and motivations.

"The Devil's Dance" (Shaytanat) by Tohir Malik. Tohir Malik's "The Devil's Dance" is a gripping novel that uses retrospective plots to unravel the mysteries surrounding its characters. The story moves between the present and past, gradually revealing critical events that have led to the current situation. This technique not only builds suspense but also offers insights into the historical and cultural influences on the characters' lives.

"The Dying Generation" (O'lajak avlod) by Isajon Sulton. In this contemporary work, Isajon Sulton employs non-linear flashbacks to depict the fragmented memories of his characters. The retrospective plot reveals the personal and societal struggles of different generations, creating a mosaic of past and present experiences. This approach highlights the continuity and change within Uzbek society, emphasizing the impact of history on individual lives.

"Farewell to Childhood" (Bolalik) by Said Ahmad. Said Ahmad's "Farewell to Childhood" uses emotional flashbacks to portray the protagonist's journey from childhood to



adulthood. The novel frequently revisits past events that have left a lasting impact on the protagonist, offering a poignant exploration of growth, loss, and memory. The use of flashbacks adds emotional depth to the narrative, connecting readers with the protagonist's personal evolution.

"The Road to Oxus" (O'qilmagan kitob) by Shukur Kholmiraev. This novel by Shukur Kholmiraev incorporates integrated flashbacks to seamlessly blend past and present narratives. The story of the protagonist's journey is enriched with recollections of historical events and personal memories, creating a cohesive and layered narrative. The retrospective plot technique allows the author to explore the intersections of personal and historical narratives, providing a comprehensive view of the protagonist's world.

The retrospective plot is a powerful narrative device in Uzbek prose, offering a window into the past to enrich the present story. By exploring different types of flashbacks, Uzbek authors create intricate and emotionally resonant narratives that reflect the complexities of human experience and cultural heritage. As Uzbek prose continues to evolve, the retrospective plot will remain a vital tool for storytelling, bridging the past with the present and future. The use of retrospective plots in Uzbek prose significantly enhances the depth and richness of the narratives. By revisiting past events, authors like Abdulla Qodiriy, Abdulla Qahhor, Tohir Malik, Isajon Sulton, Said Ahmad, and Shukur Kholmiraev create multi-layered stories that reflect the complexities of Uzbek history, culture, and individual experiences. These examples demonstrate the versatility and effectiveness of retrospective plotting in enriching Uzbek literature.