

SCIENCE
PROBLEMS.UZ

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Actual problems of social and humanitarian sciences
Актуальные проблемы социальных и гуманитарных наук

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

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2025

SCIENCEPROBLEMS.UZ

IJTIMOIIY-GUMANITAR FANLARNING DOLZARB MUAMMOLARI

№ 5/10 (5) – 2025

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО- ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor;

Mavlanov Uktam Maxmasabirovich – tarix fanlari doktori, professor;

Xazratkulov Abror – tarix fanlari doktori, dotsent;

Tursunov Ravshan Normuratovich – tarix fanlari doktori;

Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori;

Gabrielyan Sofya Ivanovna – tarix fanlari doktori, dotsent;

Saidov Sarvar Atabullo o'g'li – katta ilmiy xodim, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, ilmiy tadqiqotlar bo'limi.

08.00.00- IQTISODIYOT FANLARI:

Karlibayeva Raya Xojabayevna – iqtisodiyot fanlari doktori, professor;

Nasirxodjayeva Dilafruz Sabitxanovna – iqtisodiyot fanlari doktori, professor;

Ostonokulov Azamat Abdukarimovich – iqtisodiyot fanlari doktori, professor;

Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor;

Xudoyqulov Sadirdin Karimovich – iqtisodiyot fanlari doktori, dotsent;

Azizov Sherzod O'ktamovich – iqtisodiyot fanlari doktori, dotsent;

Xojayev Azizxon Saidaloxonovich – iqtisodiyot fanlari doktori, dotsent

Xolov Aktam Xatamovich – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent;

Shadiyeva Dildora Xamidovna – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent v.b.;

Shakarov Qulmat Ashirovich – iqtisodiyot fanlari nomzodi, dotsent.;

Jabborova Charos Aminovna - iqtisodiyot fanlari bo'yicha falsafa doktori (PhD).

09.00.00- FALSAFA FANLARI:

Hakimov Nazar Hakimovich – falsafa fanlari doktori, professor;

Yaxshilikov Jo'raboy – falsafa fanlari doktori, professor;

G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori;

Hoshimxonov Mo'min – falsafa fanlari doktori, dotsent;

O'roqova Oysuluv Jamoliddinovna – falsafa fanlari doktori, dotsent;

Nosirxodjayeva Gulnora Abdukaxxarovna – falsafa fanlari nomzodi, dotsent;

Turdiyev Bexruz Sobirovich – falsafa fanlari doktori (DSc), Professor.

10.00.00- FILOLOGIYA FANLARI:

Axmedov Oybek Saporbayevich – filologiya fanlari doktori, professor;

Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent;

Hasanov Shavkat Ahadovich – filologiya fanlari doktori, professor;

Baxronova Dilrabo Keldiyorovna – filologiya fanlari doktori, professor;

Mirsanov G'aybullo Qulmurodovich – filologiya fanlari doktori, professor;

Salaxutdinova Musharraf Isamutdinovna – filologiya fanlari nomzodi, dotsent;

Kuchkarov Raxman Urmanovich – filologiya fanlari nomzodi, dotsent v/b;

Yunusov Mansur Abdullayevich – filologiya fanlari nomzodi;

Saidov Ulugbek Aripovich – filologiya fanlari nomzodi, dotsent;

Qodirova Muqaddas Tog'ayevna - filologiya fanlari nomzodi, dotsent.

12.00.00- YURIDIK FANLAR:

Axmedshayeva Mavlyuda Axatovna – yuridik fanlar doktori, professor;

Muxitdinova Firyuza Abdurashidovna – yuridik fanlar doktori, professor;

Esanova Zamira Normurotovna – yuridik fanlar doktori, professor, O'zbekiston Respublikasida xizmat ko'rsatgan yurist;

Hamroqulov Bahodir Mamasharifovich – yuridik fanlar doktori, professor v.b.,;

Zulfiqorov Sherzod Xurramovich – yuridik fanlar doktori, professor;

Xayitov Xushvaqt Saparbayevich – yuridik fanlar doktori, professor;

Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor;

Saydullayev Shaxzod Alixanovich – yuridik fanlar nomzodi, professor;

Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent;

Yusupov Sardorbek Baxodirovich – yuridik fanlar doktori, professor;

Amirov Zafar Aktamovich – yuridik fanlar doktori (PhD);

Jo'rayev Sherzod Yuldashevich – yuridik fanlar nomzodi, dotsent;

Babadjanov Atabek Davronbekovich – yuridik fanlar nomzodi, professor;

Normatov Bekzod Akrom o'g'li — yuridik fanlar bo'yicha falsafa doktori;

Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor;

Taylanova Shoxida Zayniyevna – pedagogika fanlari

doktori, dotsent;

Jumaniyozova Muhayyo Tojiyevna – pedagogika fanlari doktori, dotsent;

Ibraximov Sanjar Urunbayevich – pedagogika fanlari doktori;

Javliyeva Shaxnoza Baxodirovna – pedagogika fanlari bo'yicha falsafa doktori (PhD);

Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD).

19.00.00- PSIXOLOGIYA FANLARI:

Karimova Vasila Mamanosirovna – psixologiya fanlari doktori, professor, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

Umarova Navbahor Shokirovna– psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti, Amaliy psixologiyasi kafedrasini mudiri;

Atabayeva Nargis Batirovna – psixologiya fanlari doktori, dotsent;

Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD).

22.00.00- SOTSIOLOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

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07.00.00 – TARIX FANLARI

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10.00.00 – FILOLOGIYA FANLARI - PHILOLOGICAL SCIENCES**Received:** 20 October 2025**Accepted:** 15 November 2025**Published:** 30 November 2025*Article / Original Paper***THE RETROSPECTIVE PLOT IN THE SHORT NOVELS OF CH. AITMATOV****Kaniyazova Jupargul Orinbayevna**

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Abstract. In the article, the plot structure of the artistic work is reflected in the works of the Kyrgyz writer Chingiz Aitmatov "Jamila" (1958), "To Have and to Lose" (1961), "The First Teacher" (1962), "Mother Earth" (1963), "Farewell, Gyulsary!" (1966) is studied based on the short novels. The plot of these short novels is presented not in chronological order, but in the form of the hero's stories, memoirs, and letters. The events of the past and the present (the time the hero lived) are developed in parallel. It has been proven through analyses that a plot built on the recollections and short novels of a character that disrupts the sequence of plot elements and connects the past and present is a retrospective plot.

Keywords: writer, short novels, plot, Ch. Aitmatov, "Jamila", "To Have and to Lose", "The First Teacher", "Mother Earth", "Farewell, Gyulsary!".

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filologiya fanlari doktori (DSc)

Qoraqalpoq davlat universiteti,

Qoraqalpoq adabiyoti kafedrasi dotsenti

Annotatsiya. Maqolada badiiy asarning syujet tuzilishi qirg'iz yozuvchisi Chingiz Aytmatovning "Jamila" (1958), "Sarvqomat, dilbarim" (1961), "Birinchi muallim" (1962), "Momo yer" (1963), "Alvido, Gulsari!" (1966) qissalar asosida o'rganiladi. Bu qissalar syujeti xronologik tartibda emas, balki hikoya, xotira va qahramon maktublari shaklida berilgan. O'tmish va hozirgi zamon (qahramon yashagan davr) voqealari parallel rivojlanadi. Qahramonning xotiralari va hikoyalari asosida qurilgan, syujet elementlari ketma-ketligini buzadigan, o'tmish va bugunni bog'laydigan syujet retrospektiv syujetdir.

Kalit so'zlar: yozuvchi, hikoyalar, syujet, Ch. Aytmatov, "Jamila", "Sarvqomat, dilbarim", "Birinchi muallim", "Momo yer", "Alvido, Gulsari!".

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Introduction. In the second half of the 1950s and the early 1960s, the ideological and thematic scope of national literatures within the entire Soviet Union expanded, and as a result of a series of explorations in character creation, distinctions emerged in the plot and composition of literary works. As one of the multinational literatures, Karakalpak literature has grown in both quantity and quality. If quantitative growth is linked to the arrival of a new large

cohort of young talents in literature, qualitative growth (which is extremely important) is linked to the improvement of the ideological and qualitative level of works, the growth of writers' artistic skill, and the maturation of their experience" [1; 240 p.] This is especially noticeable in the field of prose.

Literature analysis and methodology. Events in literary works are evaluated through the narrator's or character's observations, mainly focusing on the character's past, and the events in almost most works are presented through the narrator's voice. Along with the phenomenon of the artistic plot, first of all, retrospection as one of the main principles of plot construction is a literary method that allows to show the living connection of the past and the present. In modern novels, retrospection has the forms of memoirs, narratives, legends, epigraphs [2; 22]. When a character follows the principle of building a plot based on an event that happened at some point in their life, the time of their occurrence does not coincide with the time of the story. The unexpected turns of plot lines in the character's "return to the past" from their current state emerge as a unique style in creating an artistic model of the event presented in the creator's mind. Such works include Ch. Aitmatov's stories "Jamila" (1958), "To Have and to Lose" (1961), "The First Teacher" (1962), "Mother Earth" (1963), "Farewell, Gyulsary!" (1966).

Discussion. In Sh. Aitmatov's novella "Jamila," the reason for the young artist's narration of the story of Sayit's childhood is "a picture drawn in a simple wooden frame." In the story, the picture is presented as follows: "Only the edges of the autumn gray sky are visible from the picture. The wind was driving clouds over the towering mountain peaks that appeared hazy in the distance. Further on, a vast, yellowish steppe and a vast river were visible. The reeds lined up in rows on both sides, and the twisted tracks of two travelers walking side-by-side on the black road, whose face had hardened after the rain, stretched out. As the passengers approach, their tracks appear more distinctly on the ground, and it's as if they'll step out of the frame just a couple of steps away. [3-b] The scene in this painting, the travelers' life story, is told in the language of the artist who drew it. Although the retrospective plot structure in this story is not very complex, there are also instances where the categories of time and space do not correspond to each other when narrating events. The events related to Jamila, the main character of the narrator's story, as well as Daniyar, are not chronological. The narrator tells the story of the character's past and the events of the depicted moment.

Writer Sh. Aitmatov, in his novella "To Have and to Lose" narrates the events from the first page, presenting the plot as a story told by two characters to a journalist. In the prologue of the story, the journalist urgently asks the driver of a SU truck to get to Ribach, but the driver hurries away without looking at him, and shortly after, the journalist unexpectedly meets the driver in the train compartment. The driver recognizes the journalist and apologizes for his past actions. The journalist asks why he/she did this, and the driver's experiences form the plot line of the story "The Driver's Story." The plot's retrospective depiction of the characters' past is retrospective.

I strived to depict life in all its complexity in "To Have and to Lose". Some young people find each other, become open. They got married. One day, they'll break up, they'll divorce. In general, young people of this category are very common in life. Before they know each other well, they rush to start a family, and soon their spirits don't align. In "To Have and to Lose" I tried to reflect these thoughts. Ilias, like Daniyar, initially struggles for his love and achieves

what he loves. Then... being stubborn and stubborn by nature, he works hurriedly without thinking ahead or backward and makes irreparable mistakes. They lose their happiness. He is the sole culprit of this loss! They realize their mistakes and regret them. But it's too late. This is the drama of the work!" [4; 329-330 p.] - writes Ch. Aitmatov. Based on the writer's above thoughts, the short novel's plot contains many unexpected events and encounters. In the prologue, the journalist and the driver meet unexpectedly twice. In "The Driver's Story," the driver Ilias also unexpectedly meets Asel.

The first part of the short novel is "The Driver's Story," which says: "All of this happened unexpectedly. Those were the days when I had just returned from the army after being discharged from service in a motorized unit." One day, Ilyas was carrying slate for a newly built barn at the collective farm when his car got stuck in the mud. Asel, a girl passing by on the road, stood by the car. Soon after this incident, they fled together. However, Ilyas betrayed his family and stayed with Xatisha after work. Upon hearing this, Asel took her son and left the house. Because there was nowhere to go, the car attendant stayed at Baytemir's house. Ilias arrives into Asel's house, married to Baytemir, drunk. Seeing his wife, Asel, and his son, Ilias strives to start a new life. However, recognizing his son, Baytemir, as his own father, he dismissed Ilias. Then, realizing the impossibility of reversing the past, Ilias distanced himself from them.

The second part of the short novel is called "The Road Worker's Story". Based on a journalist's question, "Why don't you want to go to Pamir?" Baytemir got married and had two daughters. When his wife Gulbara Baytemir went to war, he worked as a road worker in the Pamirs. The house where Gulbara lived was buried under an avalanche of snow, and both daughters, including Gulbara, perished. Returning from the war, Baytemir lost himself in this misfortune. Leaving the Pamirs, they arrive in the Tian Shan. In his story, he recounted how he met Asel, how he started a family, and the events of his meeting with Ilyas. In the story, the story of two storytellers about the fate of one character - Asel is connected in the form of a conversation with a journalist.

The short novel "The First Teacher" begins with the culmination of the event of the participation of the mail carrier Duishen and her student Altynai Sulaymanova in the school anniversary. The story evaluates the events in Duishen's life through the eyes of his reader, and later the renowned scholar of Altynai Sulaymonova. From the first pages of the story, we understand that Duysen, a descendant of the older generation of the Kyrgyz people, was a dedicated and courageous man who knew his craft compared to his contemporaries. It doesn't stand out from others in appearance. But they possess high human dignity, but they are half-educated. From a young age, they have adapted to the spirit of the times. The story, like most of the writer's works, begins with depicting scenes of nature. First, the artist's short story about Duishen and Altynai Sulaymanova is presented. This resembles the prologue of a novella. The main event is described in Altynai Sulaymanova's letter to the artist.

The main character of Ch. Aitmatov's short novel "Mother Earth-Mother" is Tolganai. Through the image of a mother, the writer depicts a tragic event that left its mark on the hero's fate during and after the war. The story begins with the description of old woman Tolganai walking alone in the legend: "She was wearing a washed white dress and a white headscarf. This old woman, wrapped in a white belt over her plastered black coat, is slowly walking along the path in the middle of the field" [5;7-b]. Tolganai, the main character of the story, remembers the spirits of those who have passed every year on this autumn day. This time too, the woman

who came with the same purpose spoke to the earth. The "truth" to be told to his grandson in the conversations between the woman and Earth leads him to recall the character's past.

The story is retrospectively narrated from the hero's recollections - from the perspective of old woman Tolganai, whose children and husband were killed in the war long ago. In the story, Tolganai speaks to the earth, recounting her experiences in a short time. Therefore, this short novel is also called "Mother Earth." The characters in the story are Tolganai's son-in-law, Subankhul; their children, Khasim, Jaynakh, and Masalbek; and their daughter-in-law, Aliman. Tolganai's family perished because of the war. Both her husband and children perished in the war, and her daughter-in-law, Aliman, died during childbirth.

Results. In the writer's short novel "Farewell, Gyulsary!" and the novel "The Day Lasts More Than a Hundred Years" in Sh.Seitov's short novel "The Fugitive" and the novel "The Lamplighters" the plot retrospection is realized through the hero's memories. In the short novel "Farewell, Gyulsary!" Tanabai's present and past events are depicted in parallel. Tanabai and his horse, Gyulsary, were old. It narrates the past events of Tanabai, who is traveling from his son's house to his own. The road is the main topos. The hero's consciousness serves as a topos for bringing the past to life. This novella is similar to the plot structure of Sh. Seitov's short novels "The Fugitive" and the novel "The Lamplighters". Similarly, in Ch.Aitmatov's novel "The Day Lasts More Than a Hundred Years" the plot structure is similar to the aforementioned works. The plot structure of Sh. Seitov's short novel "The Fugitive" is very complex. If a fugitive fleeing in the endless desert is at a certain distance from the pursuer, the distance between the pursuer and the avenger is also not so great. The states, thoughts, and past events of these consecutive characters are combined to form a cohesive plot structure.

The similarity of the compositional and artistic styles used in Sh. Seitov's earliest short novel "The Fugitive" (1969, 2021) to Ch. Aitmatov's work is discussed in the works of Kh.Kamalov, J. Esenov and A.Sultanov [6].

Literary scholar Kh. Kamalov states that "Farewell, Gyulsary!" is depicted in conjunction with the fate of an old horse traveling on the road. Tanabai and Gyulsary climb each hill of the mountain road, and a part of their lives is depicted. Thus, the writer reveals the fate of the two characters through their combined actions. In Sh. Seitov's "The Fugitive," the actions of Nesibeli, Khanlikhilich, and Durdy do not find this level of unity. Sh. Seitov... violated the method of plot construction [7; [80-b], he criticizes.

In our opinion, there is a similarity in depicting the unity of man and nature in these two stories. Sh. Seitov depicts his dog alongside Nazly, while Ch. Aitmatov portrays Tanabayi and his horse in the same space. Secondly, in the short novel "The Fugitive" Sh.Seitov depicts the actions and psychological state of several characters in parallel (Nesibeli, Khanlikhilich, Durdy), and the plot is arranged according to the logical development of events in the composition of the story. Therefore, the writer's methods used in creating the characters' images and constructing the composition proved successful.

Also, A. Sultanov, studying the poetic traditions of Ch. Aitmatov used in Karakalpak prose, believes that Sh. Seitov's short novel "The Fugitive" is similar to Ch. Aitmatov's short novel "Jamila" in the depiction of the hero's psychology and landscape, the use of artistic details, and the richness of lyricism, and this is the result of Sh. Seitov's creative mastery of the master writer's artistic methods. This is indeed true. The short novel "The Fugitive" is very similar to Ch. Aitmatov's short novel "Farewell, Gyulsary!" and the short novel "Jamila" in terms of plot

structure, composition, methods of creating the hero's image, and landscape depictions. As the writer Sh.Seitov himself noted, he learned from Ch.Aitmatov the methods of penetration into the psychology of a hero, plot construction, composition, mastered them, and applied them in his work. Thus, the two writers are close to each other in terms of artistic techniques and techniques. However, the plots and characters they chose are not repetitive. In our opinion, there are similarities between these two stories: in depicting the unity of man and nature. Sh. Seitov depicts Nazli alongside her dog, while Ch. Aytmatov portrays Tanabai and his horse in the same space. Secondly, in the story "The Fugitive" Sh.Seitov depicts the actions and psychological state of several characters in parallel (Nesibeli, Khanlikhilich, Durdy) and arranges them according to the logical development of events in the composition of the short novel. Thirdly, in both stories, the road is a topos. The story takes place over a short period of time: "The Fugitive" depicts events within five days, while "Farewell, Gyulsary!" depicts events within a single day. In the hero's memoirs, past events are presented. The difference is that the short novel "Farewell, Gyulsary!" incorporates legends and summarizes events from a long year in a short time. In our opinion, the methods used in both stories to create characters and construct the composition were successful.

Also, A. Sultanov, studying the poetic traditions of Ch. Aitmatov used in Karakalpak prose, believes that Sh. Seitov's short novel "The Fugitive" is similar to Ch. Aitmatov's story "Jamila" in the depiction of the hero's psychology and landscape, the use of artistic details, and the richness of lyricism, and this is the result of Sh. Seitov's creative mastery of the master writer's artistic methods. This is indeed true. The short novel "The Fugitive" is very similar to Ch. Aitmatov's short novel "Farewell, Gyulsary!" and the short novel "Jamila" in terms of plot structure, composition, methods of creating the hero's image, and landscape depictions. As the writer Sh. Seitov himself noted, he learned from Ch. Aitmatov the methods of penetration into the psychology of a hero, plot construction, composition, mastered them, and applied them in his work. Thus, the two writers are close to each other in terms of artistic techniques and techniques. However, the plots and characters they chose are not repetitive.

Tanabay's experiences are also reflected in the lives of Makhset and Haitmurat, the elderly men, in the novel "Tropes of Fortune."

1. Livestock life

2. Lack of fodder

3. Favorable conditions have not been created for livestock farming. This situation is depicted in a very deplorable state in "Farewell, Gyulsary!". Nevertheless, livestock owners will be held accountable for the accounting of livestock, their deaths, or losses. When there are no good conditions for raising sheep (feed, barn), the lambs die ("Farewell, Gyulsary!"). On the Paths of Fortune, abandoned livestock are lost. In both works, the district prosecutor accompanies the livestock accountants: Segizbaiev ("Farewell, Gyulsary!"), Pirnazarov ("Tropes of Fortune"). Instead of improving the livestock situation, they blamed the shepherds, considered the issue of punishing Tanabai at the bureau, expelled him from the party, and for the livestock lost in "Tropes of Fortune", they imprisoned Makhset for 15 days, transferring the livestock under their care to another shepherd.

The conflict with the prosecutor stems from the stubborn and obstinate nature of Tanabai and Haitmurat. They oppose the words of the law enforcement officer, who, without looking the truth in the face, allowed bureaucracy. Tanabai struck their horses with a razor and

drove them away. Haitmurat, angered by the prosecutor's disrespectful words, drove the livestock from the yard to the pasture.

In the final days of his life, Tanabai worked as a watchman at the livestock farm. The short novel is depicted in parallel with Tanabai's recollections on the journey from Aleksandrovka to his home within a single day. The reason for recalling past events is the state of the aging gray horse - Gyulsary. The horse had witnessed many events in Tanabai's life. The plot in this work is retrospective and resembles the plot structure of the novel "The Lamplighters". The story is divided into several sections. Presenting the hero's memories in this way is also part of associative depiction.

The short novel features a number of animalistic characters, and related events (the lament of a camel that lost its calf, the grief of a blue goat whose young goat had been slaughtered) are incorporated into the composition using a covering technique. Animalistic images are introduced to convey the psychological state of Tanabai's character. Starting from this story, the estrangement of father and son, and the sharp conflict between the daughter-in-law and parents-in-law (the daughter-in-law tells her father-in-law about his shortcomings and blames him, and the mother-in-law, due to her daughter-in-law's behavior, refuses to visit him) are depicted. With the development of ITR, folk traditions are eroded, and moral norms in people are violated. The scene is depicted in parallel with Tanabai's memories on the road, his father-in-law, who is displeased with his daughter-in-law.

Conclusion. Based on the analysis, the retrospections in the plot of these novellas are formed through the narratives and recollections of the characters, and they are retrospective in nature.

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