THE ROLE OF RETROSPECTION UNITS IN TEXT STRUCTURE AND THEIR SEMANTIC-FUNCTIONAL CAPABILITIES (BASED ON ENGLISH AND UZBEK LITERARY PROSE)

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Abstract: *This article examines the role of retrospection units in the text structure of English and Uzbek literary prose and their semantic-functional capabilities from a comparative-typological perspective. Within the framework of the research, the functions of retrospective elements in narrative structure, their role in text organization, and their significance in ensuring communicative connection between the reader and the author are analyzed. The article demonstrates the manifestation characteristics of various forms of retrospection in literary texts—such as reminiscence, explanation, return, and stream of memory. Based on concrete examples from English and Uzbek literature, it is determined how retrospective units are implemented linguopragmatically and stylistically. The research results show that retrospection is an important means in contemporary narratology that ensures text coherence and reveals character psychology.*

Keywords: *retrospection, literary text structure, narrative technique, Uzbek prose, English prose, semantic function, text coherence, chronological sequence, memory images, flashback, analepsis.*

Introduction: In the field of contemporary narratology and text linguistics, the problem of retrospection receives special attention. Retrospection is an important manifestation of the temporal category in literary texts, giving depth to the narrative by disrupting the sequence of events and returning to the past. As G.G.Molchanova notes, "retrospection is an important compositional-speech device in text structure, enabling the reconstruction of the history of events and the motivation of characters' character"[1]. The study of retrospective elements requires comparative analysis in the context of different languages and cultures. E.A.Referovskaya defines retrospection as "a mechanism for recalling and depicting events that occurred in the past from the present point of narration"[2]. This definition reflects the two main aspects of retrospection—temporal and cognitive dimensions. The manifestation of retrospection units in English and Uzbek literatures has cultural-national specificity. T.V.Drozdova, while analyzing the grammatical means of retrospection using the example of English literature, proves that "the Past Perfect tense and the system of retrospective indicators are among the main retrospection markers in the English language"[3]. In the Uzbek language, retrospection is implemented primarily through lexical-semantic and contextual means. The role of retrospection in narrative structure is not limited to creating temporal changes. As N.A.Kozhevnikova notes, "retrospection serves to reveal the inner world of characters, motivate their present behavior, and create plot intrigue"[4]. Furthermore, retrospective elements perform the functions of ensuring text coherence and facilitating reader comprehension. In the author's narrative strategy, retrospection is employed for various purposes. L.G.Babenko notes that "through retrospection, the author provides the reader with necessary information about previous events, introduces explanations, and ensures the logical development of the plot"[5]. This aspect is particularly significant in detective and psychological genres.

Theoretical foundations and typology of retrospection

In creating the theoretical foundations of the concept of retrospection, G. Genette's classification has played an important role. He introduced the term analepsis and distinguished two main types of retrospection: external analepsis (recalling events preceding the main story) and internal analepsis (returning to events within the main story) [6]. This typology is widely used in contemporary narratology and serves as a basis for analyzing literary works in various languages.

I.R.Galperin, viewing retrospection as "a semantic-structural category of the text, defines it together with prospection as the main temporal mechanism constituting the text continuum"[7]. According to his concept, retrospection and prospection interact to create the temporal axis within the text and ensure connections between events. O.S.Akhmanova interprets retrospection in her dictionary definition as "the semantic connection of units at various levels of language directed toward the past"[8]. This definition shows that retrospection is not only a temporal but also a semantic category and can manifest at all levels of the language system.

Grammatical and lexical means of retrospection

In English, retrospection is implemented through a number of grammatical means. As V.V.Vinogradov notes, "the Perfect tenses system is considered the main grammatical means for retrospection in the English language"[9]. The Past Perfect tense plays a particularly important role because it clearly expresses the relationship between two past times. For example, in the sentence "He had finished his work before she arrived," the Past Perfect performs a retrospective function and determines the sequence of events. In English literature, retrospection often comes with special lexical markers. As N.D.Arutyunova points out, "adverbials such as earlier, before, previously, in the past serve as clear indicators of retrospective context"[10]. Additionally,

verbs such as "to remember, to recall, to recollect" express the process of returning to the past through memory and mark the beginning of retrospective episodes.

In the Uzbek language, retrospection manifests primarily through lexical-semantic and contextual means. As M.Sodiqov notes, "in the Uzbek language, the suffix '-gan edi' is the main grammatical means expressing retrospective meaning"[11]. For example, in the sentence "U kelgan edi, lekin men yo'q edim," the form '-gan edi' indicates the precedence of one past event over another past event. In Uzbek literary prose, phrases such as "esladi," "esiga tushdi," "xotirasida jonlandi" are widely used to introduce retrospective episodes. In A. Qahhor's novel "Qiyomat": "Zaynab birdan o'sha kunlarni esladi. Qanday qiyin, ammo baxtli kunlar edi"—this passage demonstrates a typical example of introducing retrospection [12]. Here, the verb "esladi" serves as the starting point of the retrospective episode.

Functions of retrospection in narrative structure

Retrospection performs several important functions in the structure of literary texts. First, it implements the exposition function. As V.E. Khalizev notes, "through retrospection, the author provides necessary information about the characters, revealing their past, motivation, and character"[13]. For example, in Cho'lpon's novel "Kecha va kunduz," the psychological foundations of the protagonist's present behavior are revealed through childhood memories.

Second, retrospection performs the function of creating suspense and increasing reader interest. B.A.Uspensky writes that "retrospective elements introduce dramatism into plot development and encourage the reader to determine the true essence of events"[14]. In detective works, this function is particularly evident, where retrospection serves to gradually reveal the details of a crime. Third, retrospection ensures text coherence. As I.R.Galperin notes,

"retrospective connections unite text segments, creating their semantic-structural integrity"[15]. In Uzbek prose, for example, in O'tkir Hoshimov's novel "Ikki eshik orasi," various layers of the text are connected through constant retrospective returns, revealing the internal logic of events.

Retrospection in English literary prose

Retrospection has a rich history in English literature and has manifested in specific forms across different periods. In the classical realist novels of the 18th-19th centuries, retrospection was used primarily in the form of brief reminiscences within linear narrative. In E.M. Forster's novel "A Passage to India": "He had visited India twenty years before and remembered the overwhelming heat"—here the combination of Past Perfect and "remembered" introduces a retrospective episode [16].

In 20th-century modernist literature, retrospection took on more complex forms. In James Joyce's novel "Ulysses," retrospection combined with the stream of consciousness technique directly reflects the characters' memory processes: "He crossed to the bright side, avoiding the loose cellarflap of number seventyfive. The sun was nearing the steeple of George's church. Be a warm day I fancy. Specially in these black clothes feel it more. Black conducts, reflects (refracts is it?), the heat. But I couldn't go in that light suit. Make a picnic of it..."[17] This passage shows Leopold Bloom's free associative memory, and retrospective elements mix with his present consciousness.

In contemporary English literature, retrospection is often implemented through the "flashback" technique. In Ian McEwan's novel "Atonement," the entire narrative is retrospective—the protagonist Briony recalls and reconsiders her childhood mistake. From the beginning of the novel: "The play—for which Briony had designed the posters, programs and tickets, constructed the sales booth out of a folding screen tipped on its side, and lined the collection box in red crepe paper—was written by her in a two-day tempest of composition"[18].

Here, the Past Perfect Continuous creates a retrospective context and shows the prior preparation of events.

Retrospection in Uzbek literary prose

Retrospection in Uzbek literature has national characteristics. In classical Uzbek novels, particularly in Abdulla Qodiriy's works, retrospection is often connected with storytelling traditions. In the novel "O'tkan kunlar": "Otabek shu paytlarda o'z yoshligini, otasining yaxshi kunlarini esladi. U vaqtlar qanday edi..."[19] Here, the verb "esladi" and the indicator "u vaqtlar" begin the retrospective episode.

In Cho'lpon's novel "Kecha va kunduz," retrospection is used as the main means of psychological analysis. The author appeals to the characters' memories to enter their inner world: "Kumush oynasiga qaradi. Yuzidagi dog'larni ko'rdi. Shunda uning xayoliga oldingi kunlar keldi. U go'zal, yoshligining gullagan paytlari..."[20] This passage not only recalls the past but also shows the sharp contrast between the present state and the past.

In contemporary Uzbek prose, particularly in the works of O'tkir Hoshimov and Tahir Malik, retrospection manifests in even more complex forms. In O'tkir Hoshimov's novel "Ikki eshik orasi," by coordinating different temporal layers, the entire life of the character is revealed in panoramic fashion through retrospection: "Tursunboy bu xonaga birinchi marta yigirma yosh chog'ida kirgan edi. U vaqt bu yer boshqacha ko'rinardi..."[21] Here, the '-gan edi' form and temporal indicators create a retrospective context.

Retrospection and memory images

Retrospection is closely connected with memory images. M. Bakhtin emphasizes the interconnection of time and space in his concept of "chronotope"[22]. In retrospective episodes, not only past time but also past space is restored through memory. In English literature, for example, in Virginia Woolf's novel "Mrs Dalloway": "What a lark! What a plunge! For so

it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air"[23]. Here, the phrase "she could hear now" combines the present moment with the sounds of past memory.

In Uzbek literature, memory images are often presented enriched with emotions. In Said Ahmad's novel "Ufq": "U o'sha bog'ni esladi. Olma daraxtlari orasidan suzib o'tadigan shamol, begona qushlarning chaqirig'i, Rayhonaning kulib turgan chehrasi—hammasi xayolida jonlandi"[24]. Here, the phrases "esladi" and "xayolida jonlandi" introduce the retrospective episode and create sensory memory images.

Retrospective memory images often possess symbolic meaning. As L.Ya.Ginzburg notes, "literary memory images are photographs of the past; they reflect not only events but also the system of values"[25]. In Uzbek literature, for example, in Abdulla Qahhor's story "Sinchalak," through the child's memory images, a symbol of lost unhappy childhood is created.

Comparative analysis: differences in English and Uzbek prose

There are a number of similarities and differences in the manifestation of retrospection in English and Uzbek literary prose. The main similarity is that in both literatures, retrospection is used to reveal character psychology and ensure plot development. However, the means of implementation and stylistic characteristics differ.

Grammatically, the richness of the English tense system (particularly Perfect tenses) provides the possibility to express retrospection clearly. As N.D.Arutyunova notes, "in the English language, tenses such as Past Perfect and Past Perfect Continuous are considered clear grammatical markers of retrospective context"[26]. In the Uzbek language, while the suffixes '-gan edi,' '-ib/yib edi' are the main grammatical means for retrospection, they cannot express detailed temporal relations as in English.

Lexically, in both languages, phrases such as "esladi/remembered," "xotirasida jonlandi/recalled" are widely used. However, in the Uzbek language, retrospection depends more on contextual indicators. As A.Nurmonov notes, "in Uzbek literary language, temporal context and the complex of lexical units play a decisive role in expressing retrospective meaning"[27]. Stylistically, in English literature, particularly during the modernism and postmodernism periods, retrospection is used to create complex narrative structures. Stream of consciousness technique, multifaceted temporal layers, non-linear narrative—all of these are widespread in English literature. In Uzbek literature, retrospection better fits the traditional storytelling style and is usually implemented in a clearer, more comprehensible form. Culturally, retrospection may emphasize different functions in the two literatures. In English literature, individual memory and personal experience often prevail. In Uzbek literature, retrospection is often connected with collective memory, generational connections, and appeal to national history. This difference reflects different degrees of individualism in the cultural context of the literatures.

Conclusion: Retrospection units are an integral part of text structure in English and Uzbek literary prose, possessing a number of important semantic and functional capabilities. The research results enable the formulation of the following conclusions:

First, retrospection is an important means of managing narrative time and organizing the sequence of events. In the author's strategy, it performs the functions of managing plot development, creating suspense, and maintaining reader interest. Through retrospective elements, various layers of the text are interconnected and a coherent narrative is created.

Second, the grammatical and lexical means of retrospection have specific characteristics in English and Uzbek languages. In English, the Perfect tenses

system and special temporal markers create broad possibilities for the clear expression of retrospection. In the Uzbek language, retrospection is implemented primarily through the suffix '-gan edi,' lexical units, and a complex of contextual indicators.

Third, retrospection serves to reveal the inner world of characters and substantiate their psychological motivation. Through memory images, not only past events are restored, but also the emotional state, values, and worldview of characters are revealed. This aspect is particularly significant in psychologically and philosophically oriented works.

Fourth, comparative analysis shows that despite retrospection being a universal narrative device, it manifests in specific forms in each language and culture. While in English literature retrospection is more connected with individual memory and complex narrative experiments, in Uzbek literature it is closely connected with national memory, traditions, and collective experience.

Fifth, from the perspective of contemporary narratology, retrospection is an important element of the text continuum, and together with prospection, it constitutes the temporal-semantic system. This system ensures the text's integrity, its aesthetic and cognitive impact.

The semantic-functional capabilities of retrospection units require deeper research in the future. In particular, new forms of retrospection in the context of contemporary digital literature and hypermedia, as well as the evolution of retrospection across different genres and periods, can be separate research topics. Furthermore, the interaction of memory mechanisms and retrospective narrative from the perspective of cognitive linguistics and psycholinguistics is also an interesting research direction.

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