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# Rhythm Views on the Plot of the Work

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**ANNOTATION:** In this article we will talk about the types of plot in the works of Yoichi Abdulla Kahhor and the appearance of the rhythm in them.

The rhythm, which is associated with the form and content of the artistic work, sometimes has its own unique appearance, both in the types of plot of the work and in its elements. There are Chronical, reprospektiv, associative, concentric types of plot, their participation is interpreted in each game in its own way. In the process of analyzing the issue of rhythm in prose works, we observed that sometimes it is also a phenomenon related to the types of plot.

## Rhythm in the Chronicle plot

Mar the same rhythm is observed in the khronical plot, where the description of artistic reality is expressed in one rhythm. This view of the plot leads in autobiographical works. No matter how rich in dramatism the events in the story " fairy tales from the past", the author describes it in one way or another, without succumbing to emotional states. In the Chronicle, The Rhythm is formed mainly in one order, in the same tone. Because the severe and rapid variability of events is not observed in the Chronical plot, the events that took place in this view of the plot are described in one way or another. Therefore, the variability of events in the plot is not observed until it. In the work " Fairy Tales from the past", we observe the leadership of such a statement tone in the following text: "thirty years ago/ I read the collection of twenty-two drops of that person without my hands.// Then there was a sign: / thus the Reverend master gave me the fur / blessed eyes: / " behold, wear this, / look at the past of your people!"/he said."1 the same tone is observed in the given text, the emotional - expressive words are not involved.

## Reprospect of the plot and rhythm

In this seemingly plot, directly the author retires events and events. As a result, the rhythm changes depending on the content of events and the mood of the images. Rhythm manifestations vary in appearance, depending on the content of events and the mood of the images. They are sometimes read in the same tone, in one rhythm, sometimes on the basis of a changing intense rhythm. For example, I wrote a story "horror" / about the past of the Uzbek woman in 1960 year.// In this story, I imprisoned eight women in the harem of Alimbek Doho / as an insult to one woman.// Unsigned, there are such lines in the letter sent without an address.// " In the given text, too, the events are memorized in a Chronical Taz and read in the same tone, that is, on the basis of the tone of the statement. If we pay attention to the ratio of standing 6,6,9,5,7, they are mainly candied in 5-7 styles, short stands that change the tone intensity do not meet the 2-3 style forms. And this is the main manifestation of stagnation in the Chronical plot.

Rhythm in the associative plot. Even in the associative plot, the rhythm is determined depending on the position of the participants of the work and the position held by the narrator. In this plot, events are explained on the basis of the imagination of the participants of the work. Depending on the mood of the participants, the meaning of the events, the rhythm changes. Rhythm-forming means are used depending on the rhythm requirement. Abdulla Kahhor used this plot very little in his work, and the events and events described in the work " Fairy Tales from the past " are given on the basis of the memories of the young Abdulla. But although the associative plot is involved in the game, in which the narrative is led, the rhythm of the narrative statement is formed in the same way, we turn to the text. "One day our grandfather's hunting nephew came to our house.// As long as he was hunting in the Lowland, / the arrow came to end and / the arrow to us. I watched the Hunter shoot, despite the fact that my mother was embarrassed by the "do not go near the arrow"/. The visitor burned his knife from the rifle medicine and burned/ one of the red top and the White inside piston / one. //When the Piston was whining, I was choking, then I was throbbing with pleasure."In the process of stagnation, the ratio of numbers that differ at that level was not observed - 7,5,2,4,5,4,6,4,5,3. In pairs-forming Taurus, in terms of numbers, proximity to each other is observed. For example: 7-5, 2-4 formed in the order of 5-4, 6-4, 5-3. The given events are restored in the author's assosions and expressed in the same tone in the form of its description. As a result, the same tone leads in the rhythm. If the events were in a severe way and were associated with the inner feelings of the images, then in this case there would be an alternating intensity in the rhythm.



"Umarali desired that evening, / the next day he lay burning in the desire to open his eyes;/the third day he became a disgrace, / he threw himself away from this; / sometimes he opened his blush eyes big, and he looked at dad, and he looked at ayam. // The moth in the child's dog became a dragonfly/ and now every revolution of Umarali touched his heart as a crow, / in my opinion, he was also afraid of the penny, / his actions, like a man who was trading from his words."2

5,6 3.4,5,4,4,8,2,5 in appearance, there are specific differences in the ratio of the given numbers, depending on the meaning of the events, a change in rhythm was expressed in the associative plot. The presence of the ratio of numbers in the style of 8-2 between the stands proves our opinion. Author we observe a variable situation in relation to the above. In this statement, which indicates Umarali's check, differences in the ratio of the number of words between pauses were noticed, and as a result, a change in rhythm and tone in the text is observed relatively.

### **In the concentric plot**

the events of the work, the behavior of the images are analyzed either by the narrator, or by a participant in the work. The rhythm in this case is the content of the work and the mood of the participants

it finds its expression as a related process. To the reader who is not familiar with the text of the story, the phrase "they took the cock up" would certainly be incomprehensible. The original meaning of the words used in the figurative sense will be known in the context. Even in the literary speech, rhythmic changes form a changing tone in a way directly related to the content of the work, the state of the images. In the concentric plot, the author's position is the main one, his attitude to reality and circumstances. It is possible to observe exactly the same relationship, the peculiarities of the concentric plot, in places related to the author's position. In the concentric plot, the events of the work are analyzed either by Roy or by a participant in the work. Bunda will also be associated with the psychophysiological status of the participants in the process, as in the previous manifestations of the plot, the rhythm will change as a process related to the content of the work and the mental state of the participants. The original meaning of the words used in the figurative sense will be known in the context, as the sentence "raised the cock" is certainly incomprehensible to the reader who is not familiar with the text of the story. In literary works, such a periphery as above is used in many places, about which we will dwell in detail in the later chapters of the study. In the narrative speech, we also meet the appearance of this or that form of means, which forms a rhythm. In the process of associative effort, rhythm-forming means are involved in different levels. In this plot, too, the rhythm is determined depending on the position of the participants in the work and the position held by the narrator. Since the events of the event are given on the basis of the imagination of the participants of the work, the rhythm also changes depending on the content of the events and events in their mental state. Abdulla Kahhor used this plot very little in his creativity. The events described in his work "Fairy Tales from the past" are a manifestation of the associative plot, which is given on the basis of the memories of the young Abdulla. Since the narrative is a work of autobiographical character, the narrative is also a leadership, the rhythm of the statement is expressed in basically the same way. In addition to the above, when expressing the psychological state of the images, the rhythm itself is observed. In describing the exact same state of the image, the presence of rhythm-forming instruments in the images and Ravi speech is more often observed.

In reflecting the moods of the participants in the work, phonetic phenomena associated mainly with cases of repetition of words, the fall of words and sounds, the increase in speech of the participants, such as hissing in the speech of the participants, the twitching or distorted pronunciation of sounds are involved in the process of giving the image a mental state. And the participation of expressive-emotional words in the speech process is involved as one of the main means in the perfect reflection of the mental state of the image in the text. Also, a sharp difference in the ratio of words between the standings is expressed in this plot, just as in the above types of syllables. This process in the text requires punctuation to be exclamation, multi-point, rhetorical interrogative. Let's turn to the text in Adib's story "pomegranate": "Turobjon was able to know: did he kick his wife's Mane, then stood up from the floor, or did he then stand up; saw himself in front of Obrez. The wife was white in color, big in her eyes, looking at her with a gruesome look and nodding her head:" 2 in the above text, the mental state of her ecclesiastical speech was explained in short sentences and with the orderly arrival of organized fragments. The same counting tone is given in the form of a sharp change in rhythm in the process of giving the mood of the Turobjon. In each artistic work, such rhythmic changes are clearly observed in the process of describing the mental state of the image. There is a sharp change in the form in the process associated with the mental state, and there is a specificity in the participation of the formative sign.

In the text from the novel "Sarob" in the queue, when the mood is given in the hero's own speech, dramatism becomes more acute, the short between the stops accelerates. The spiritual state of the SA'idi finds its expression in the text. //Saidiy stood up // liked the lamp,// nari - walked since//, sat down again, // closed his eyes. // His disappointment is a whole//



whispered: 3,2,2,2,2,4. We also observe such a sharp difference in the rhetorical speech, that is, variability, in the SA'dian speech.// "You have raised the cup of life, / you have tasted its juice,/ so,/ as soon as you drink / it will come out from under. // So now, / you've been shopping from the life market, / return to the nonsense now! // If you are nonsense / you will eat persecution.// From honey to May/ you have tasted it all, / you are all saturated./ From the same throat / a sip was what passed in may / million bottles was what passed in may!// Forcing you to live /more than three days / what is left! // So/ what are you sitting on, / get up faster!"//3 3,3,1,2,3,2,4,3,2,3,3,2,2,4,4,3,4. The multiplication of large and small pauses, their pronunciation with specific intonation, also depends on the participation of introductory words and punctuation marks, which are involved in the spelling. Exactly as above, the means that form and form a meaningful rhythm are used as the main means of reflecting the mental state of the images. The extremely low application of the words between the nouns will also depend on the rheological concept.

### Relationship of rhythm with the author's position

In any artistic work the author lies his personality in a certain sense of intention, his dreams and aspirations. In his speech, the protagonist, personaj, Ravi, accentuates him at the level of the artistic text, the author considers me important. The author absorbs his intentions and views in most cases into his rhetorical speech.

Therefore, the main person who forms the rhythm of the work, that is, forms it, is this author. The mental state of the images is the main factor determining the tone of the artistic work. Circumstances related to the mood of the image: to be glad, to be sad, to be neutral, etc. With regard to the physiological state of the rhythm is formed as follows. "Saidi stood up impulsively/ and raised his hand/ struck the top of the table with the power of boron. // A board window on the desk may- in May,/ he wished the wrists and fingers of urine,/ himself first into the armchair,/ from it the drum increased / fell to the ground,//as it remained in the cold, // the Chin shook, / bet muscles flew,/ between the densely clamped teeth/ white foam seep out,/ joined the blood flowing from the paw and wrist/ and from the freshly painted floor / looking to one side / began to flow.// Esini lost "bulbuligoyo" / while running away, / at the door the Muradhaja struck himself to the domla and fell down."4 means of expressing rhythm word repetition, word fall, eclipse, chanting sounds, the phenomena associated with their distorted pronunciation are expressed in the text. In the above text, the mood in the narrator's speech is explained in short sentences and with the orderly arrival of organized fragments. In the same tone of brevity and counting, the perfect spiritual world of Saidi is reflected. 4,2,3,2,2,2,2,2,2,3,3,3,4,4,4,4,6,4,1,4,2,6; the reason for the fact that the words between standing consist mainly of 2 pieces and 3, since the given form indicates the physiological state of the hero, there is a severe state of rhythm and there are sharp changes in.

Thus, in artistic works, rhythm is a process that depends on the types of plot of the work and the mood of the images and the author's conception.

The rhythm of the Rose. Colmination of an artistic work is a process of drastic changes in the mental state of images. As a result, in the form of an artistic work, there are formal changes to indicate this state of rhythm. At the same time it is required to show changes in the image psyche, speech, behavior in the artistic text. Therefore, this process is evident in the cult of the work. Meaningful means in the image speech are expressed with the help of formative means. We also observe similar rhythmic changes in the speech of Saidi: //Saidi stood up/ turned on the lamp, / walked away/, sat down again, / closed his eyes. //His disappointment is a whole/ / whispered:" 3,2,2,2,5,1. We also observe such a sharp difference in the rhetorical speech, that is, variability, in the SA'dian speech.// "You have raised the cup of life, /you have tasted its juice,/ so,/ as soon as you drink / it will come out from under. // So / / / now, / you've been shopping from the life market, / return to the nonsense now!// If you are nonsense /you will eat persecution.// From honey to butter/ you taste it all, / you are saturated with all.// From the same throat / a sip was what passed in may / million bottles was what passed in may!// /What is left//forcing you to live longer / / than three days! // So/ what are you sitting on, / get up faster!"//3,3,1,2,3,1,1,4,4,2,2,6,6,4,4,2,2,3,2. The difference between small and large pauses represents a specific tension in the work culminates. This situation is due to the fact that the process associated with the mental state of the SA'idi, the pauses were short and with a variable form. With its psychophysiological state, this place is also expressed in proportion. Hence, rhythm is a process associated with the psychophysiological state of images.

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