



ROVI FUNCTION IN THE STRUCTURE OF THE WORK

АСАР СТРУКТУРАСИДА РОВИЙ ФУНКЦИЯСИ

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ANNOTATION

The article talks about the royalist pound in the works of Abdulla Kahhor. It is also recognized in this proverb that the sound of the narrator in each work is of a different level, that in his speech there are rhetorical interrogations and exclamations; that there are separate expressive and emotional words; that the narrator's open appeal to the reader; that the narrator's advice to the reader; that in the narrator's speech there are The way of self-exposing the image is indicated by the fact that the narrator does not react to the actions of the artist, the opportunity to "say big words even in a small genre" is based on the appearance in the text of the work. In the story "San'atkor", the presence of the narrator in a neutral position is indicated in the sentence that the work is a manifestation of the author's creative principle in the integration of content into the reader.

BASE WORDS: *Image art work, story, genre, narrative, position, composition, plot style, principle, lexical, syntactic, composition, plot*

INTRODUCTION

The role of literature in the spiritual perfection of mankind is incomparable. This function of him will never lose its relevance. The role of literature in the fate of the nation, and its prospects, depends on the creative personality and the salutary of the content of his works. In this sense, they study life and creativity, evaluate their works scientifically, analyze the peculiarities of their creative style is one of the tasks that can not be delayed.

The article focuses on the role of the artistic work and its function in the structure of the work. The position of the rovi in the genre of the story, which is considered the smallest genre, his specific function in the organization of the artistic text is analyzed on the basis of A.Kahhor's story "San'atkor".

MAIN PART

Life events pass through the creative prism of the author, becoming an artistic reality, and in the realization of his intentions the rovi is considered the main figura. Rovi style of the novel the author is considered a method of statement in the process of formation of artistic reality, and in doing this, the author uses the rovi function in the structure of the work. In the prose of Abdulla Kahhor, the study of

the function of the rovi on the basis of the artistic text is considered important. The formative speech of the rovi is of great importance in the organization of the composition of the artistic work and in the implementation of artistic communication. This speech is distinguished by the breadth of its capabilities and artistic emotionality from the speech of the participants in the artistic work. The relationship between the two individs (writers-bookkeepers) is carried out mainly with the help of the rovi. His attitude to events and events, images in the plot of the work, the reader's subsequent follow-up, clarification of events and phenomena are the main functions in the text. He collects the events of the work into one, and then presents them to the reader. "Consequently, the image of the author is a vertual phenomenon, that is, in practice, let's say it does not exist, like the personages, that is, it can occur in the image"[1, 25]. Images stand in a limited position in the artistic work, we can sometimes refer to them as negative images, positive images. But he can not express such an attitude towards the image of rovi. Rovi is considered the main figura, which simultaneously ensures the artistic and structural integrity of the work. In the management of all speech processes in the work, in the implementation of emotional states, the narrator has a wide range of



possibilities. It can be counted in the structure of the work as a connecting base axis (os) from the horizontal and vertical sides, and can be represented anywhere in the work, in the desired form. Also, the sound of the narrator in each work is at a different level, and in his speech there are three directly the following meaningful and formative elements: the presence of rhetorical interrogative and exclamation points in the narrator's speech; the presence of separate expressive and emotional words; the open appeal of the narrator to the reader; the advice of the rovi.

The position of the narrator is manifested in the artistic text in one way or another. A. In the story "San'atkor" of Kahhor, we will touch on the issue of the position of rovi.

Although the work "San'atkor" is among the smallest stories of the writer in terms of volume, then the role of the narrator in it. In the story, the style of rovi is characterized by compactness and accuracy. The story, which is the smallest genre, does not digest excessive epic narrative, so it is necessary to simultaneously place the narrative statement and the speech of the characters in a short and concise form on the text of the work. This complex creative process is considered, how did the writer cope with this problem in his stories, what does the role of Roy in the story "San'atkor" in the style of rovi as riva, what does his role in the composition of the artistic work look like? In this story, the artist's speech leads, he exposes himself. In the composition of the narrative speech, the artist's views, the evaluation he gives himself, his attitude to the surrounding people are given in a mixed way. Rovi is represented in the text as a direct observer of the artist's behavior.

The artist incorrectly analyzes the words in his singing, proceeding from his level, but rovi does not react to his erroneous analysis, as in the stories "Adabiyot muallimi", "Ujar". In the story "San'atkor" follows the neutral position of the narrator. For proof of our opinion, we turn to the text: "Хизматчиси савод мактабида ўқиётган бир кишини тракторист саводсиз, деса, алам қилмайдими? –said the artist strangled himself – "лабингдан бўлса олсам, ё шакарлаб", - I said, he does not like the person, is not "бўлса" is "бўса"! He himself does not know, I'll burn what he taught me! Illiterate like you "бўса" бўлмаса", - he says." (2.302.) Although the fact that the artist does not know the meaning of the word "бўса", with "бўлса", shows in the above text, the narrator does not express any thoughts about it. In addition, even when the artist tries to prove his rightness by accusing the tractor driver of illiteracy, we do not see the analytical attitude of the narrator in the text. This position of him faollashtirad the reader, motivates him to express the opposite attitude. As a

result, the emotional impact of the work on the reader is dictated. As for the conclusion, the author leaves it at the discretion of the reader. To show the illiteracy of the artist, the author cites the following dialogue in the text:

What were the writings of the elder of "J"? Our teacher was showing up one day, I do not remember. The artist's anger came out: "now you come to "J"? It is written when you say barjom. Yesterday's bargom got open, expensive for a buck after the gas came out. If you are kulturniy come to the world too!... Wipe your nose with sweat, if you see a place of interpretation!" (If it had to be said - I.R.) [2, 302]. This kind of distortion of the speech process, that is, the use of the sentence "if the interpretation is seen" instead of the deliberate interpretation is permissible in shular sentence.

What opportunities did the author use in the formation of the speech of the protagonist? In the figurative speech, "if the interpretation is seen", "if you are kulturniy" creates an imperfect support, pragmatic barrier to sentences. As a result of the application of pragmatic barriers in the text, the images are self-exposed. As a result, there is no need for commentary analysis of the narrator. This creative method, however, reduces the rovi involvement in the plot of the story. This same method perfectly fits into the genre nature of the story, reducing the epic narrative. On the importance of the pragmatic barrier in the style of the writer and its importance in determining his individual skills: "the appearance of the pragmatic barrier in accordance with the individual style of the author in some cases becomes a stylistic tool that reveals the character of the image. The word artist uses the pragmatic barrier itself as a stylistic tool" [3, 121]. The artist tries to speak in a literary language, trying to show himself to the servant of the "kulturniy" league. In the text of the story, the neutrality of the narrator will continue, he will not change his position. "The artist got up and went into bed." Rovi becomes a close observer of this process. The book "the tractor operator is right, the artist is wrong, he is also wrongly responding to the servant," - comes degisi, but the author deliberately continues the style of the narrative in this waytirib, making the reader an active reader than an ordinary readertiradi. This method used further enhances the reader's desire to know the content of the work and his revered relationship. Along with the fact that the student's desire to know gradually increases, the speed also increases. This kind of neutral observational position of the rovi we meet in many works of A.Kahhor. It is in this place that the state of side - coming of tragism is observed with the comism inherent in the style of creativity. It is not an exaggeration to say that the author, who deliberately brought illiterate images to his stories, invented a unique method in his work. It is natural that any schoolboy cannot hide



his laughter after acquaintance with the following dialogue.

– You did not specify the size of the "J", tomorrow they were asking domla. How much is written?

– Write small and read hard! [2, 302].

The side-by-side occurrence of tragism with communism is more pronounced in the eye in the same process. He literally laughs at the actions of an illiterate artist and realizes that the search for different ways to hide his ignorance is his spiritual tragedy. After the dialogue, the narrator stands in his position, not expressing a negative attitude towards the lack of knowledge, even the lack of imagination about the writing of the letter "j" large. In this place, the author did not choose the cyrillic letter "j" in vain, because there is not so much difference in form between the large and small spelling of the letter "j". To show that the artist could not even remember a letter that does not differ so much from each other in terms of its writing, the author deliberately chose this letter. The dialogue presented in the text does not leave any room for comment, the expressive and perfect expression of the dialogues determines the artistic value of the author's prose statement. The expression of such impressive dialogues in the text enriches the reader's imagination with imaginative visions. Such dialogues, indicating the specific position of the rovi in the organization of the artistic text, increasing its emotionality, are of great importance in the plot. The presented dialogue shows the illiteracy of the artist more clearly to the reader. The above dialogues help to increase the power of the influence of the style of Rovi Riva, the reader's rapid understanding of artistic reality, ensure the artistic integrity of the work. The reader laughs at the fact that the artist is so uneducated that he realizes that his illiteracy is a spiritual tragedy. The method of self-exposing the image causes the narrator not to react to the actions of the artist, allowing him to "say something big, even in a small genre."

CONCLUSION

Hence, the rovi in the story "Sanatkor":

- 1) in the formation of the composition of the work;
- 2) in ensuring the artistic integrity of the work;
- 3) in showing the character of the image;
- 4) in increasing the activity of the bookstore;
- 5) the creation of the artistic system of the story performed an artistic – aesthetic function.

So, in the works of A.Kahhor, the role and significance of the rovi in the composition of the artistic work is great.

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