

RHYTHM AND THE BASICS OF ITS DEFINITION

<https://doi.org/10.5281/zenodo.12073193>

Sharafiddinova Nodira Xursandovna

akademic lyceum under the Ferghana State University

Ferghana, Uzbekistan, Nodish.2808@gmail.com

Abstract

As the creation of poetry is ancient, the science about it, that is, poetry, also has its own specific history. In the East, the study of poetry has its deep roots. Fields of poetics have been created, which discuss the structure of poetry and the specific features of poetic speech.

The field called "Ilmi aruz" dealt with poetic weight and architecture of poetry. Rhyme, which is one of the important elements of poetry, is studied in the field of poetry called "Science of Rhyme", while poetic arts are studied in the field of "Science of Rhyme". Along with the great geniuses of philosophical sciences Farobi, Beruni, Abu Ali ibn Sina, scientists such as Rashididdin Vatoat, Aruzi Samarkandi, Davlatshah Samarkandi, and creators like Alisher Navoi, Zahiriddin Muhammad Babur were engaged in these fields. summarizing views on poetic systems, studying, defining and putting into scientific use issues such as the rhythm of poetic speech, its function, factors of emergence, elements and the place of these elements in the rhythm system based on the achievements of current poetry and poeticsdetermines relevance.

Keywords

rhythm,poetry,syllable, hyporchema, prose, syntagma, alliteration, associative function,role;

INTRODUCTION

The word rhythm is simple as an external phonetic sound complex, but complex in terms of semantic structure - this word expresses the interaction of two or more components. Rhythm does not arise from matter alone. it is indicated in all philological dictionaries and dictionary data that it is a word belonging to the Greek language, and its dictionary meaning is defined as tact, melodious, hard pronunciation, weighty, even-dimensionality, dimensionality. In the terminological sense, it is explained in the form of repetition, alternating arrival, one after another in linguistic dictionaries, "speed and slowness, height and lowness, length and brevity, similarity and dissimilarity alternate in the same standard in the formation

of speech", [1. P. 388] "alternation of stressed and unstressed, long and short syllables" [2. P. 121-122].

METHODS

The role of exclamations and loadings in creating rhythm in poetry is studied by an analytical method. The article analyzes the role of exclamation and prepositions through examples taken from poetry.

DISCUSSION AND RESULTS

Accented and unaccented, long and short are relative to the syllable. In the first dictionary, rhythm is related to the production of speech, but the material is not specified. In the second dictionary, the syllable is connected to the material.

In the dictionary of A. Kvyatkovskiy, interchangeability is considered more broadly. alternation in this, firstly, has the quality of dimensionality, and secondly, not being connected only with speech, it is determined in the manner of dimensional alternation of harmonic movement, that is, harmonious movement in dynamic arts - music, dance and metrical poetry. [3. P. 245.]

This comment also associates metrical poetry with rhythm as a speech phenomenon, but does not comment on rhythm in prose. L. Timofeev and N. In the dictionary of Hungarians, it is explained as a systematic repetition of similar speech units in a poem, an exchange of syllables [4. P.117-118] A syllable is not a speech, but a language unit, and the interpretation of language units in the form of repetition and alternation in speech correctly expresses the phenomenon.

L. Timofeev and S.Turaev describe rhythm in an abstract way, repetition of similar things in dimensional intervals [5. P.321], they define that similar sounds are repetition of their characteristics in poetic speech.[6. P. 181]

rhythm is "consistent repetition of certain small parts similar to each other in a poetic speech" [7. P.181] is also defined. In the dictionary of N. Hotamov, B. Sarimsakovlar, it is explained that "the repetition of certain parts in an equal period of time is also called rhythm", and it is shown that the basis of the poetic rhythm is the grouping and periodic repetition of the same units. [8. P.273] In the dictionary of A. Hojiev, rhythm is defined as "accented and unaccented, long and short syllables one after the other". [9. P.72]

This comment does not mean any form of speech, but the rhythm of speech in general. But it is determined based on the laws of poetic speech.

The dictionary compiled by D. Kuronov, Z. Mamajonov, M. Sheralieva can be said to be the most well-structured dictionary among the dictionaries created in the Uzbek language. In this dictionary, rhythm is defined as "the orderly repetition of certain parts at certain time intervals" with an emphasis on the broad meaning.

Indeed, every movement in existing Existence has its own rhythm. If a person is considered as a body in nature, there is a rhythm in his every movement, including his speech. In the explanation, speech fragments in part-whole connection are called - syllable, stop, verse, busy rhythmic fragment or rhythmic unit, as well as information about rhythm devices. [10. P.251-252] If these and other aspects are taken into account, the dictionary does not consist only of comments, but also provides more extensive information textbooks and manuals also provide detailed information about rhythm. If it is connected with a syllable and a sentence in A.A. Reformatsky's textbook, [11. P.118] In V.N. Kodukhov's textbook, rhythm is linked to tact. [12. P. 136] is interpreted in connection with the syllable in Yu.S. Stepanov's manual. [13.P. 101] It is known that the sentence is divided into parts from several sides. It takes into account the division into parts "from the logical side (parts of content), from the formal-grammatical side (parts of grammar), from the phonetic side (parts of intonation)" [14.P.44]. In such a division, the content, grammatical and intonation parts may be equal or not - in one sentence, there may be three phonetic divisions, that is, a tact-syntagma as a phonetic whole, and there may be more than three lexical-grammatical wholes.

L. V. Shchepilova knows that the rhythm of poetry depends on the tone of the poetic lines and comes from this tone. v. N. Kodukhov expresses the opinion that the tact-verse combines more than one word with sentence stress, while L. V. Shchepilova considers that the rhythmic combination of two or more words is due to the pronunciation of the words in the verses as one word. but, nevertheless, the main determinant of rhythm in folk poetry is not the melody, but the use of rhythmicity tools characteristic of the Russian language [15.P.157-158].

the musicality and melodious nature of poetic speech is so closely connected with the art of singing that the discovery of the hexameter in ancient Greece was attributed to singers, not poets. This singer's name is Orpheus. there were views to place him even higher than Homer in the poetic and musical plane. [16.P.32]

There is also a rhythm that emerges based on the combination of poetic text (in this case, song text), music, movement (in this case, dance movement), in which the harmony of movement, voice, and music is manifested at the same time. In Uzbek folk dance lapars and musical songs intended for dance, movement, voice, and music come together, and a unique rhythm emerges from this syncretism. The type of art that fills the dance with music, sound, melody existed in ancient Greece before Homer, it is hyporchema, [16. P. 28] is called. The earliest lyrical measures of the Greeks were also based on folk dance rhythms.

The emergence of poetic speech is also connected to folk songs - verses of folk songs based on poetic rhythm are divided by logical pauses, these rhythms led to the emergence of poetic speech. Poetic verses took their rhythmic divisions from the rhythm of folk songs. [17. P.74]

Indeed, although partially, in all poetic forms, in the structure of a metrical poem, "it has an organic relationship with music, in which speech and musical expressiveness are intertwined" [18. P.357] can be seen emphasizes the need to "determine the rhythmic section and rhythmic means" in order to determine the rhythmic structure in poetry, to arrive at specific stops, and writes about "as rhythmic sections the syllable (syllable), stanza (rukn), stanza and stanza" writes Kuronov. [19.P. 138] Here it is necessary to mention that the syllable (syllable) and stop (rukn) are the primary parts for the verse, and the verse for the clause. In D.Kuronov's textbook "Basics of Literary Theory", the concept of rhythm is defined, that it is a phenomenon specific to artistic speech in general, its place as an element of art in both prose and poetry, and the uniqueness of the rhythm of prose and poetic speech, saj and other rhythms in creating rhythmtools - pause, emphasis, the importance of rhyme, the liberation of poetic rhythm, i.e. retreating from being based on strict measurement - the evolutionary processes of rhythm in poetic speech are described. [20.P.352-353]

The broad understanding of rhythm is shown as follows: "Rhythm is a very broad concept, it can be observed in many things and events in existence... in the sound of drops dripping from a pond, in the rhythmic gurgling of water in a stream, in the change of seasons, day and nighta person's heartbeat, breathing, performing a certain action - rhythm is observed in all of these".[19. P.137-138] There is a specific rhythm in a person's walking, physical work and behavior, and cultural life. [18.P.357]

indeed, rhythm exists objectively in the objective world, and so does rhythm in actions that appear to obey or not obey human will. It seems that the rhythm is connected to nature, natural phenomena, and actions in the human body. it is now mentioned in almost every dictionary, textbook, guide, and study.but there are also views that deny such interdependence, saying that there is no connection between poetic systems, their specific rhythmicity, and the rhythmicity that exists in the objective world and the movements of the human organism.

V. A. Nikonov there is no connection between the rhythm of the objective existence, the rhythm of the human organism and the poetic rhythm. He considers that the forced connection of the rhythm of the human body to the poetic rhythm is far from science. The book "Heart and Hexameter", published at the beginning of

the 20th century, evaluates the research work "Goethe's first lyric and the autonomic nervous system" as unnatural, vulgar-materialistic thoughts and opinions that distort reality. writes that the poetic system is conditioned by historical development, formed due to the conditions and needs in the process of communication between people, and vulgar-materialistic views connect it to biological, physical or other phenomena independent of society. [22. P.5] True, poetic systems are connected with conditions, historical development. Thanks to this connection, poetic systems also develop, its various types and forms are created. historical progress also perfects the person himself, this perfection is reflected in the human body and thinking, including in his speech. but the connection of poetic systems, weight, rhythm only with these should not negate other factors in their creation and improvement. "Rhythm exists in the nature of human biological life and cultural life. therefore, the human organism, consciousness expresses its directly appropriate attitude to each manifestation of rhythmicity, and this does not fail to apply to human speech as well".[21. P.352-353]

V.A. Nikonov reacting to Ivanov's opinion that the structure of Chuvash poetry appeared on the basis of folk poetry, moved forward under the influence of the structure of Russian poetry, gradually approached syllabo-tonic and tonic, with the ground of syllabo-tonic and tonic Chuvash poetry that entered from Russian poetry it gives the correct conclusion that it is integrally connected and popular, otherwise it would not be effective at this level. also about Azerbaijani, Bashkir poem structures F. Saidov, G.B. As above, he gives the correct conclusions about the cases of the Khusainovs. [22. P.10]

I.V.Stebleva's opinion is that "the system of poem structure corresponding to its phonetic laws is determined in the language" [23. P.206], S. Hasanov's "Perso-Tajik aruzi, Azerbaijani aruzi, Uzbek aruzi began to form an aruz based on the phonetics of national languages", [24.P.7] is consistent with his opinion. The possibility of forming the system of poetry exists only in language. this is a potential opportunity, and among the factors of its emergence, it is necessary to show the creative talent, the scope and skill of the talent, the accumulated experiences in poetic creation, the process of language development and speech in a broad sense, including the improvement of poetic speech.

Rhythm is not a phenomenon that arises by itself, independent of anything. As much as rhythm is connected with the phonetic level of the language, it is also connected with the typological aspect of the language. The agglutinative structure of the Uzbek language plays a special role in the organization of rhythm. because due to agglutination, repetition of sameness occurs in sentence formation.for

example, in the creation of a rhythm in sentences that are often found in folklore samples such as "There was a rich man in the land of Zamin, he became a servant of the rich man", "Forty nights and forty days they married, met their parents, increased their food, lived their youth, achieved their goals" as a separating agent the pause plays a leading role, language agglutination plays a special role in the "formalization" of separated fragments. in the first sentence, the part "as long as" of the units "as there is", "as there will be", and in the second sentence the -b (-ib) adjective forms of units such as "berib", "finding", "love", "live" are forming this rhythm in the creation of the rhythm of the sentence participated as a material-tool. many such examples can be cited from written literature. The role of agglutination in poetry was also emphasized by A. Sabirdinov [37.P.63]

The concept of rhythm, - writes U. Toychiev, - is narrow compared to the concept of musicality, therefore, musicality should be taken as a specific feature of the language of poetry, not rhythmicity. And rhythm remains one of the elements involved in the organization of musicality. musicality is also present in prose, but musicality in poetry is distinguished by the fact that it sounds harmoniously with the rhythm of the poem." [28. P.373-374] Indeed, rhythm participates in the organization of musicality, it is the basis for the emergence of musicality. but rhythm, not musicality, plays a leading role in making a poem technically a poem - the overall construction, architecture of a poem depends on rhythm. There is rhythm in prose, there is no musicality.

U. Toychiev looked at the pause in connection with the stops in the weight of the poem and divided the rhythmic pause into small, main and large rhythmic pauses. in poetry, "rhythmic pauses are also a phenomenon of the poem structure that participates in the organization of the rhythm of the poem", shows its place in the creation of new forms of the poem, "a rhythmic pause belongs to a planned pause based on the law of measurement, which is determined by a specific order of pauses, weight and it cannot be understood in isolation from the stanza structure, in isolation from other basic elements that create rhythm in the poem" [38. P. 62,63,34] comes to a stop.

The pause is not the factor that creates the rhythm, but the factor that creates it. Rhythm segments are also involved in the formation. (Pause has to do with physiology). the rhythmic pause is characteristic not only of planned speech relying on metrical laws, but also of other types of speech forms. "There are primary and secondary elements that organize music. key elements include rhythm, rhyme, stanza, repetition, and rhyme, as they are the 5 essential elements of poetry and are not unique to prose (although rhyme is present in prose works called sajj). rhythm,

rhyme and stanza are constant main elements, but there are also main elements that are not always used, which are word repetition (initial word repetition, last word repetition, hajif, radif) and tajnis (omonym) ".[28.P.374] It seems that rhythm is included among the main elements that organize musicality and it is defined as one of the five essential elements. It is said that this essential element of poetry is not unique to prose. Rhythm is characteristic of both poetry and prose, there is no speech without rhythm. they have commonalities as well as peculiarities in rhythm. At this point, poetic and prose types of rhythmic pause arise and perform specific tasks in the poetic field. Rhyme is not the main element of poetry, it is an optional element. "There are many fragments of poems without rhyme (hair) like stanzas that have rhyme but are not poems." [25.P.22]

L. Timofeev states that rhyme, unlike sound and rhythm, is not a constant and mandatory component of poetry... systems using rhyme can also be without rhyme, saying that there are verses without rhyme in syllabic-tonic poetry, and emphasizes that rhyme is a secondary phenomenon compared to rhythm. [26.P.192] This is a correct opinion if it comes from the artistic-aesthetic function of rhythm. Taking into account that the artistic-aesthetic requirements and principles that ensure the artistry of a work of art began to be put into a system already in antiquity, the necessary things were recognized as four. According to Hilgard's opinion (criterion), the poetic dimension (weight) is shown in the foreground along with the texture, storytelling, and the way of expression through words. but saying that this is not mandatory, it is emphasized that the poetic dimension is only characteristic of artistic thinking and that it is related to the manifestation of this artistic thinking in any case. [27.P.34,35,36]

A work of art is not only a product of poetic dimension, but also of artistic thinking. If the weight of a poetic work emerges as a product of this thinking, it will have acquired artistry.

According to the opinion that "Rhythm is not the main thing in poetry, but is a form of its own embodiment of the main thing" [28.P.374], it can be said that when it serves for the embodiment of the product of artistic-aesthetic thinking, it becomes a poetic element performing an artistic task.

"Rhythm takes place with the participation of which elements?" Such elements are syllable, turoq, (rukn in aruz), weight, rhythmic pause, category and bahr (bahr applies only to aruz). The stable (rukn in aruz) necessary for the emergence of rhythm is made up of syllables, and these syllables also become the building material for making weight. the weight and the stability that supports it prepares the ground for a rhythmic pause; and rhythm cannot appear without regularly