



POETIC FEATURES OF SOUNDS IN RHYTHM

Odina Tursunova Azimjonovna (PhD)

Andijan state university

tursunovaodina82@mail.com. 99 900 49 82

Article history:	Abstract:
Received: 4 th April 2021	This article discusses about revealing the role of rhyme as a phonopoetic unit. In addition, the problem of rhyme in lingvopoetics is also investigated.
Accepted: 21 th April 2021	
Published: 8 th May 2021	
Keywords: Linguopoetics, rhyme, phonopoetics, narrator, poetic speech, barmoq measure, aruz measure, saj, vasl	

Rhyme plays an important role in creating melody in poetic speech. Rhyme is the vertical movement of segment units. The sounds which come one after the other in the speech chain and perform an aesthetic function are phonopoetic units.

A number of other units which are important as phonetic units are irrelevant units that accompany the tone, pitch, and power of the sound and serve to load the additional meaning load and ensure intonational integrity. Just as a well-crafted, artistically perfect work is, of course, shaped by the possibilities of language, so linguistics bases its theoretical problems on the basis of a work of art or a type of speech. Also, it is important to analyze any unit in a work of art from a linguistic point of view, as it is built on the basis of linguistic materials, including rhyme. Many great works on rhyme have been seriously investigated in the scientific views of many classical writers, such as Abdurahman Jami, Alisher Navoi, Babur, as well as in European and Eastern literature. In particular, V.M.Zhirmunsky¹ on the example of Russian poetry reveals the origin, history and development, euphonic, metric, features of rhyme, Uyghur scholar of literature M.Hamraev² compares the nature of rhyme in the poetry of Turkic peoples which identifies their common and different features.

He dwells extensively on the function of emphasizing the meaning of rhyme. In the works of LN Timofeev,³ B. Goncharov,⁴ V. Ognev⁵ there are also opinions about rhyme. In Uzbek literature Abdurauf Fitrat,⁶ A.Hojiahmedov,⁷ I.Sultonov,⁸ U.Tuychiev,⁹ A.Rustamov,¹⁰ S.Karimov,¹¹ H.Mirhaydarov,¹² H.Sharofiddinov,¹³ I.Mirzaev,¹⁴ F.Hayitmetov¹⁵ scientists have done serious scientific research on rhyme.

Rhyme is also the object of study of linguistics as a phonopoetic unit because the phonetic unit, such as, the harmony, melody, variation of sounds plays in rhyme plays an important role. Poetry may lose its melody without rhyme because rhyme can keep the poem at the level of measure. Rhyme is the most valuable element in poetry. In fact, the essence of the poem is the theme (measure), content and rhyme. It can be in the form of a poem without rhyme. At the same time, the rhyme is good, but there are a lot of lines that are out of the poetry. Although this two

¹ Жирмунский В.М. Рифма, ее история и теория // Теория стиха. – Ленинград: Наука, 1975. – 316 с

² Хамраев М.К. Основы тюркского стихосложения. –Алма-Ата:Изд-во АН Казахской ССР, 1963. – С. 214.

³ Тимофеев Л.И. Слова в стихе. – Москва: Советский писатель, 1987. – С. 420.

⁴ Гончаров Б., Звуковая организация стиха и проблемы рифмы. – Москва: Наука, 1973. – С. 275.

⁵ Огнев В. Время и мы: из дневников разных лет. – Москва, Гелеос, 2005. –С.352 <https://books.google.co.uz>

⁶ Фитрат А. Аруз хақида рисола. –Тошкент: Ўқитувчи, 1997. – Б. 80.

⁷ Ҳожирахмедов А. Мумтоз бадиият малоҳати. –Тошкент: Шарк, 1999. – Б. 239.

⁸ Султонов И. Адабиёт назарияси. –Тошкент: Ўқитувчи, 1986. – Б. 400.

⁹ Тўйчиев У. Арузшуносликка доир. – Тошкент: Фан, 1973. – Б. 43.

¹⁰ Рустамов А. Аруз хақида суҳбатлар. – Тошкент: Фан, 1972. – Б. 56.

¹¹ Каримов С.А. Ўзбек тилининг бадиий услуби: Филол. фанлари номз... дисс. – Тошкент, 1993. – Б. 293.

¹² Мирхайдаров Х. Ўзбек поэзиясида қофия ва индивидуал услуб масаласи: Филол. фанлари номз... дисс. –Тошкент, 1972. – Б.198.

¹³ Шарофиддинов Х. Ўзбек халқ мақолларида қофиянинг вазифалари ва услубий асослари. Филол. фанлари номз... дисс.. – Тошкент, 1985. – Б. 57.

¹⁴ Мирзаев И.К. Лексические и морфологические-средства формирования семантики рифмы. – Тошкент: Фан, 1990. – С. 132.

¹⁵ Ҳайитметов Ф.А. Алишер Навоий ғазаллари қофиясида мантик урғусининг берилиши. Филол. фанлари номз... дисс. автореф. – Тошкент, 1998. – Б. 24.



truth are axiom, it is also incorrect to discriminate the place of rhyme in poetry.¹⁶ I. Selvinsky's opinion about rhyme is also expressed in a peculiar metaphor: "In the country of poetry there is a region called rhyme ". Of course, the thing which separates systematic speech and rhetorical speech is measure and rhyme.

The main rhythmic intonational aspect of poetic speech emerges on the basis of rhyme, because first of all rhyme is a melody-creating element. It is generally true to say that the harmony of sounds creates a rhyme, but any sound in the state of melody, harmony, cannot be a rhyme. There is a peculiar theory of rhyme in Eastern poetry which has great potential for a more complete phonetic examination of the composition of rhyme.¹⁷ As we have seen, the adaptation of sounds in rhyme creates euphony. This adaptation is general, the consonantal compatibility of rhyming words is assonant, the consonantal compatibility is dissonant and the sounds are quantitatively the same, only the content of the harmonic types of their alternating types proves that the rhyme is a phonopoetic unit.¹⁸ Rhyme keeps its value only when it performs a certain function in the structure of poetic speech. After all, "Rhyme plays a euphonic and organizing role in poetry, especially important in the structure of the verses of the poem."¹⁹

Information on the functions of rhyme can be obtained from several scientific sources. They include rhyme composition, rhythm emphasis, lexical, syntactic-semantic, melodic, impressive, rhythmic pause, easy to remember, artistic-semantic, aesthetic, visual means, musicality, expressiveness, resonance, phonetic, metric, ideological load, such as semantic conveying, euphonic, intonational, harmonizing, creating poetic eloquence, and organizing.²⁰ Each of these functions is a phenomenon based on phonetic laws. For example, rhythmic emphasis is the normative repetition of sounds and syllables (in barmoq measure) or syllables (in aruz) in the same pronunciation and tone. Or the formation of resonance, musicality, euphonic, harmony, etc., with the position, adaptation, pairing, repetition, hesitation of consonants, and the formation of vowel length, repetition, musical, dynamic, or quantitative stress, affecting the meaning (semantic) of both sounds. are the main factors that shape the functions of the rhyme. The rhyming words are formed by sounds.²¹

Rhyme is one of the main means of showing the elegance and perfection of a poetic work. When it comes to artistic speech, first of all, measured, rhyming speech is imagined. The attempt to quote rhyming words in speech, to exaggerate their significance by placing certain words on the basis of their melody and to load them with as much ideological burden as possible, thus to strengthen the poetic color of speech which started from the antiquity. Later, with the beginning of the scientific analysis of artistic creation, it also became the object of scientific study. The function of rhyme is often discussed in dictionaries, textbooks and manuals, as well as in all scientific research on rhyme.

It can be seen such sentences : "Rhyme plays an important role in the sound structure, rhythmic structure, intonation, syntactic-semantic connection, band structure of the poem, therefore, it facilitates the memorization of verses".²² Rhyme has both phonetic and metric significance in poetic speech which defines the boundaries of the poetic piece and completes the thought that begins in the first verse. Phonetic elements predominate in a thematic (measure) speech decorated with any rhyme. Sounds that are close to each other in terms of melody, as well as sounds that differ only in one feature or combine some features that are not the same which can also be material for rhyme. In general, rhyme is primarily an acoustic phenomenon. It is also equivalent to acoustic compatibility. At the same time, there is a graphic compatibility in the text.

The rhyme based on the compatibility of both aspects is called graphic-acoustic²³ rhyme. In this case, the phonetic structure of the words in the rhyme is fully compatible graphically and acoustically. This is the main necessity of graphic-acoustic rhyme. The consonant sound that follows the vowel of the rhyming syllable is also graphically and acoustically compatible, as described above. The consonant that precedes the vowel is often different both graphically

¹⁶ Аъзамов А. Аруз. – Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси, 2006. – Б.150.

¹⁷ Ҳотамов Н., Саримсақов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. – Б. 262.

¹⁸ Шарофиддинов Х. Ўзбек халқ мақолларида қофиянинг вазифалари ва услубий асослари: Филол. фанлари номз... дисс.. – Тошкент, 1985. – Б. 30

¹⁹ Квятковский А. Поэтический словарь. – Москва: Наука, 1966. – С. 114.54т

²⁰ Гончаров Б., Звуковая организация стиха и проблемы рифмы. – Москва, 1973. Жирмунский В.М. Рифма, ее история и теория, в его кн. Теория стиха. – Ленинград, 1975. Ҳотамов Н. Саримсақов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. – Б. 262.

²¹ Шарофиддинов Х. Ўзбек халқ мақолларида қофиянинг вазифалари ва услубий асослари: Филол. фанлари номз... дисс.. – Тошкент, 1985. – Б. 157.

²² Ҳотамов Н. Саримсақов Б. Адабиётшунослик терминларининг русча- ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. – Б. 262.

²³ Гончаров Б. Звуковая организация стиха и проблемы рифмы. – Москва, 1973. – С. 153-156.

and acoustically. Rhyme is an important phonopoetic element in speech, it has its own appearance and location in each language, its qualitative features are different in each national poetry. In one national poetry, the preceding rhyme and the inner rhyme (in the Chuvash, the inner and main rhyme are predominant) are predominant, while in another, the rhyme precedes. Although rhyme later appears to be leading in Uzbek poetry, internal rhyme is also active.

It depends not on where the rhyme comes from but on what poetic load it carries and the nature of the sound. But any sounds will not be rhyming material to it. It depends not on the proper, inappropriate arrangement of sounds, but on their placement at a certain interval from the point of view of melody. In Eastern poetry, in addition to the quantitative and qualitative identification of sounds, the sequence of *zulqofiyatayn* (double rhyme), editing, *muzoraa* rhyme and *hajib* deepens the pleasantness of the rhyme which increases the sound energy and fills the rhythmic flow resulting in a soft lyrical tone

Navoi said: : "...aro lafzin, saro va daro bilan qofiya qilsa b'ulur, asra, dara bilan ham qilsa b'ulur" (It is possible to rhyme with lafzin, saro and daro, and it is also possible to do it with asra and dara)

The rhyme consists of both consonant and vowel ravyi:

Дар	го	хин	га	хо	жат	лар	ё	раб	бий	ра	во	бўл	сун
Аҳ	боб	лар	о	мин	денг	мақ	бу	ли	ДУ	о	бўл	сун	

Дин	заъ	фи	да	дил	маж	руҳ	бе	чо	ра	кўн	гул	маҳ	зун
Жон	қол	ди	ра	мақ	лар	да	бу	дар	да	да	во	бўл	сун

(Zavkiy. Ажаб замона. 43-б.)

In Zavkiy's ghazal "Bolsun", words such as ravo, duo, davo, sabo, shifo, ado, nashu namo, Khuda are rhyming words.

In conclusion, phenomena such as the compatibility, similarity and combination of sounds with certain features are the basic unit of rhyme. Rhyme is an element of phonopoetics because it is built on a phonetic foundation.

LITERATURES:

1. Жирмунский В.М. Рифма, ее история и теория // Теория стиха. – Ленинград: Наука, 1975. – 316 с
2. Хамраев М.К. Основы тюркского стихосложения. –Алма-Ата:Изд-во АН Казахской ССР, 1963. – С. 214.
3. Ҳотамов Н. Саримсаков Б. Адабиётшунослик терминларининг русча- ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. – Б. 262.
4. Гончаров Б. Звуковая организация стиха и проблемы рифмы. – Москва, 1973. – С. 153-156.